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LITERATURE.

The Provincial Letters of Pascal. Edited by John de Soyres. (Cambridge: Deighton, Bell & Co.)

MORE than one English translation of Pascal's celebrated work has been published—the first of them in 1657, only six months after the appearance of the last of the series of Letters—but the present volume, edited by Mr. John de Soyres, is, I believe, the first edition of the original French text which has been printed in this country. The *Lettres provinciales* first came out as separate pamphlets at unequal intervals from January 23, 1656, to March 24, 1657. The great circulation of the Letters made it necessary to reprint the earlier numbers in haste and in secrecy. Hence many variations in the text, even in these early reprints, which, when collected in a volume, passed as the first edition, having a general title-page, and the imprint, "A Cologne chés Pierre de la Vallée, 1657." But the alterations in the fourth edition are more numerous and more important. This edition, also dated Cologne, 1659, was the last published in Pascal's lifetime, and it has been matter of dispute among the critics whether the corrections it contains were made by Pascal himself or not. The present editor decides in favour of their authenticity, and has accordingly reprinted the text of the edition of 1659, giving at the foot of the page all the variations of the three earlier editions. The corrections in the fourth edition are almost always improvements of word or phrase, and are well worth the attention of the philological student of the French language. Sometimes Pascal sacrifices to propriety a bold and piquant phrase, as when in Letter 16 he has suppressed the words, "Voicy une insigne extrauagance et un gros péché mortal contre la raison." Mr. de Soyres has emancipated himself from the superstition of our editors of reprints, and has abandoned the spelling of the original. The reason he gives for so doing, "for the sake of more general usefulness," is a less valid reason than that of the philological worthlessness of printers' orthography.

The notes, which are conveniently inserted at the end of each separate Letter, instead of being massed at the end of a volume, are short and to the point. They are mostly, though not entirely, confined to supplying the passages referred to in the Letters, or explaining the historical allusions. The few that go beyond this, and engage either in refutation of the author or of his ultra-montane commentator, Maynard, are blemishes in a book which aims, and may justly

claim, to be a scholar's edition. Mr. de Soyres is not able to explain the *souffler de compègne*; and Brewster's Life and Libri's article in the *Revue des Deux-Mondes* are obsolete authorities for the history of Galileo.

In an introduction of seventy pages—not too many for their purpose—the editor supplies such information as is requisite for the understanding of the letters. This introduction is somewhat loosely composed in the style of a review article; yet the editor deserves credit for self-restraint in handling a subject where the materials were so abundant and so interesting. Economy of space and words might be effected by the omission of the dozen pages occupied with the analysis of the eighteen Letters. Mr. de Soyres refers his reader to Principal Tulloch's volume for the facts of Pascal's life. He might have done the same for an abstract of the contents of the Letters. If such analyses are of use at all, about which there may be some doubt, they should be placed as "Contents" at the head of each Letter.

The extraordinary reputation which Pascal enjoyed in his own century was created for him by his *Lettres provinciales*, and not by his *Pensées*. In the nineteenth century the estimation of the two books is reversed; everyone reads the *Pensées*, and is content to have heard of the *Lettres provinciales*. The *Pensées* are for all time; the *Lettres provinciales* were an ephemeral pamphlet. Contemporary celebrity is—not always, but mostly—in inverse proportion to enduring fame. The Letters of Junius have this in common with the *Lettres provinciales*, that they founded a vast reputation upon a party quarrel of the day. The Letters of Junius have passed out of sight; at most the echo of their fame survives; the interest of the *Lettres provinciales* filled a far wider area than that of the Letters of Junius, being read with avidity in every language and country where the Jesuits were known or feared. It was to this fear and hatred of an invisible and omnipresent power, whose ambition aimed at nothing less than the total subjugation of society, that the first celebrity of the *Lettres provinciales* was due. When the Jansenist controversy had passed away, when Port Royal had ceased to be, and when the Society of Jesus was no longer a terror to Europe, the Letters had lost their point and their intelligibility. They have become a classic—that is to say, they require to be edited with explanatory notes—and are read by students of language; or they have become a document, and are referred to by students of the history of the seventeenth century. What delighted Pascal's contemporaries was his satire, his hard hitting of the Jesuits. It is observable that the eulogies bestowed upon the Letters in the next century—the eighteenth—turn upon their style and rhetoric rather than their contents. Voltaire pronounced them to be "the first work of genius in French prose." D'Aguesseau says of the fourteenth letter that "the Philippics of Demosthenes and Cicero are not more forcible or more perfect." D'Alembert calls the work "a chef-d'œuvre of eloquence, which will be eternally esteemed a model of good taste and style," adding that "there is not a single word in it which has become obsolete." Gibbon ascribes to his frequent study of the

Letters his own proficiency in the art of sarcastic innuendo.

There is no need to prove by authority, what any reader can test for himself, the light and delicate wit, the fine irony, and the elegant play of humour which the style of these Letters exhibits. But mere style cannot confer immortality on any book apart from its contents. The greater part of the Provincial Letters is occupied with an obsolete controversy, and with refuting books which have long since lost all their authority. In the *Pensées*, Pascal is treating themes and speculations which touch the interest and excite the feelings of mankind as fully at the present day as they did when he wrote them down. But in the Letters there is, I think, but one subject of permanent human interest brought under discussion. This is the value, not of this or that Jesuitical book, but of the system of moral casuistry regarded in itself. And this point Pascal, witty and clever advocate of a cause as he is, is unable to treat with true philosophical breadth. The fundamental error lies, not in the attempt to assign a moral value to each particular transgression, but in the attempt of one human being to direct the conscience of another being from the outside. But this Pascal's position as an orthodox religionist would not allow him to say. He is nervously anxious to assert his own orthodoxy, and the orthodoxy of the religious of Port Royal. No profound moral view could be arrived at by a thinker who was obliged to say, "en ces discours on ne pense qu'à comparer quelques vertus intérieures les unes aux autres, et non pas au sacrifice de la messe, qui est d'un ordre tout différent et infiniment plus relevé." He insists often on base motives for the lax morality of the Jesuits, such as that they wished to draw people to their churches. The imputation is possibly true, but controversy which has to employ such insinuations does not move in the sphere of philosophy. Even in the petty quibbles with which Pascal is more free to deal, he is not always fair. In Letter 18 he plays with the ambiguity of the word "power"—*pouvoir*—in a way which makes him seem guilty of a transparent fallacy, as Prof. Mozley shows in his *Augustinian Doctrine of Predestination*. In short, this famous classic is, after all, a truly French production, having more of style than of philosophy, and more of wit than of learning. MARK PATTISON.

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GREATER praise could scarcely be given to Mr. Myers' book on Wordsworth than is implied in the fact that he has managed to say something original on the subject of the poet's genius, without traversing the ground covered by recent criticism, and, indeed, while scarcely alluding to previous discussions of the subject. The attention which has been given to Wordsworth of late is significant in many ways. Mr. Arnold, Mr. Leslie Stephen, Mr. Caird, Mr. Symonds, and Mr. Aubrey de Vere—to allude only to one or two—have all struck a distinctive note in their treatment

of a poet who appeals to each of them in a different fashion; and now Mr. Myers gives us a picture of the man and an estimate of his work which is certainly not inferior to anything that has preceded it.

The facts of Wordsworth's life have been mostly drawn from the "Memoirs" written by his nephew, the Bishop of Lincoln, in 1850; but it has been Mr. Myers' good fortune, "through hereditary friendship, to have access to many MS. letters, and much oral tradition bearing upon the poet's private life;" so that "some details and some passages of letters hitherto unpublished appear in his pages." He has, however, exercised a wise discretion in omitting "such minor personal incidents" as the poet "would himself have thought it needless to dwell upon." It is, perhaps, inexpedient for anyone—however competent—to attempt to write the Life of a great man "as if the subject of the biography were himself the auditor." Were such a rule carried out, biography would be inevitably maimed, and the truth of things distorted. No original genius can possibly judge of what posterity will desire to know, and be the better for knowing, regarding the circumstances of his life; and many have altogether failed in estimating the most distinctive features of their own literary work. But if any exception may be made to this rule, it may, for obvious reasons, be made in the case of Wordsworth. There is no doubt as to his own wish that only a brief memorial of his life should be written; and the modern tendency is to overload biography with details. In this century there is more risk than ever before that the reputation of a great man may be impeded rather than advanced by a chronicle of the minuter incidents of his life, and his very path to posterity blocked by means of it. It is unhappily true that many distinguished lives have been buried in their biographies. Mr. Myers understands this; and in his references to the poems on *Lucy*, for example, he has carried it out. Wordsworth has told us nothing of the history of the emotion of which these exquisite fragments are the chronicle, except what the poems themselves contain; and his biographer wisely says:—"Who ever learned such secrets rightly? or who should wish to learn? It is best to respect the reserve, not only of the living, but of the dead." Nevertheless, the story of the poet's life is sketched with admirable clearness, and all the more important events which modified it are successively noted and happily characterised.

I shall briefly indicate what seem to me the chief merits of this book. In his account of *The Prelude*—that unique autobiographic epic—Mr. Myers says truly that

"there is scarcely any autobiography which we can read with such implicit confidence. Our dissatisfaction with its form yields to our recognition of its fitness to express precisely what was intended by the poet who was also a moralist. Few could have combined a candour so absolute with so much dignity; or, while chronicling such small things, could remain so great. . . . A lengthy insistence on his own feelings and ideas is the worst charge that can be brought against him."

Mr. Myers is not blind to Wordsworth's limitations. Cut off, by virtue of the very

circumstances that made him what he was—the high-priest of Nature—from much of the passion and the tumult of life, from those mingled experiences which have given birth to the drama, and which have been the source of lyric fire to so many minds, the orbit of Wordsworth's genius is not so wide as that of many inferior men; but, in his case, it is both more important and more difficult to appraise his merits than to signalise his defects. His failure in certain directions was the inevitable accompaniment of his greatness in others.

The "Sonnets to Liberty" are characterised as the "most permanent record in our literature of the Napoleonic war." Wordsworth "had not swayed senates, nor directed policies, nor gathered into one ardent bosom all the spirit of an heroic age; but he had deeply felt what it is that makes the greatness of nations." The poem entitled *The Happy Warrior* is described as "a manual of greatness; there is a Roman majesty in its simple and weighty speech;" and, in an interesting analysis, Mr. Myers points out how much there was common in the character of the great Admiral, who is the hero of that poem, and the poet's own—"a moral likeness so profound that the ideal of the recluse was realised in the public life of the hero." "These two natures, taken together," he adds, "form the perfect Englishman; nor is there any portrait fitter than that of *The Happy Warrior* to go forth to all lands as representing the English character at its height."

"If a poet, by strong concentration of thought, by striving in all things along the upward way, can leave us, in a few pages as it were, a summary of patriotism, a manual of national honour, he surely has his place among his country's benefactors; not only by that kind of courtesy which the nation extends to men of letters, of whom her masses take little heed, but with a title as assured as any warrior or statesman, and with no less direct a claim."

The defects of *The Excursion* as a didactic poem are very easily recognised; but it is important to note the effect of the one-sided criticism which it called forth upon the poet himself. It neither modified his theory of poetry nor his practice of the art. Wordsworth was grandly superior to criticism, much more so than Keats was; but he was much less open than Keats to what was just in the contemporary verdicts passed upon his poetry. And the effect of this was that, living in a world of his own, while his individuality deepened, his faults of temperament and idiosyncrasy increased.

"Naturally introspective, he was driven by abuse and ridicule into taking stock of himself more frequently and more laboriously than ever." "The only moral injury which he derived from these assaults lay in that sense of the absence of trustworthy external criticism which led him to treat everything which he had once written down as if it were a special revelation, and to insist with equal earnestness on his most trifling as on his most important pieces, on *Goody Blake* and *The Irish Boy* as on *The Cuckoo* and *The Daffodils*. The sense of humour is apt to be the first grace that is lost under persecution; and much of Wordsworth's heaviness and stiff exposition of commonplaces is to be traced to a feeling which he could not avoid, that 'all day long he had lifted up his voice to a perverse and gainsaying generation.'"

This is probably a true explanation of Wordsworth's want of humour.

An interesting fact, mentioned in a hitherto unpublished letter of the poet's sister, may explain the tenacity with which he clung to his poetic theory, and refused to gain the immediate popularity which he could easily have obtained had he abandoned it, and accommodated himself, like other men, to the demands of the hour. "He has no pleasure in publishing—he even detests it; and, if it were not that he is not over-wealthy, he would leave all his works to be published after his death." His tenacity of purpose is further illustrated by his refusal to abandon the artificial arrangement of his poems, first adopted in 1815, and to adopt instead of it a strictly chronological order. He thought such a plan too egotistical, as "emphasising the succession of moods in the poet's mind, rather than the lessons which these moods could teach." On this his critic truly observes that, after a great writer's death, "the historical spirit" demands the arrangement which the poet refused to adopt in his lifetime.

I pass over Mr. Myers' discussion of Wordsworth's theory of poetic diction; his remarks on that "inventive music," "the most arbitrarily distributed and the most evanescent of all qualifications for writing poetry;" his apt comparison of *Laodamia* to a well-known passage in Sophocles; his criticism of those reproductions of the antique, in which Wordsworth's language remains "majestic, but no longer magical;" his explanation of the poet's failure as a translator of Virgil, and of the "Indian summer of his genius" which is seen in the *Evening Ode*. There is truth, but also some error, in what is said about Wordsworth's failing power and "stiffening brain," and in what seems to be implied with reference to other poets who have lived to old age and passed their prime. Literature abounds with instances of great poets, philosophers, and artists whose best work has been done long after middle life, and who have shown no signs of stiffening brain even at threescore years and ten. The two "prevailing poets" of our era—Wordsworth's successors in the poetical hierarchy of England—are illustrations of this. Perhaps the isolation in which the recluse of Rydal Mount lived for so many years, his limited experience of life and indifference to contemporary events, may explain the comparatively early close of the productive period of his genius.

Possibly the best chapter in a book—every chapter of which is excellent—is that on "Natural Religion." Wordsworth's achievement in enabling us to "see into the life of things" is thus described:—"For a system of beliefs about Nature which paganism had allowed to become grotesque—of rites which had become unmeaning—he substituted an admiration for nature so constant, an understanding of her so subtle, a sympathy so profound, that they became a veritable worship." His influence over a mind constitutionally so different as that of John Stuart Mill, at a time of crisis and dejection, is referred to as "perhaps as satisfactory a testimony to the value of his work as any writer can obtain."

"Whether these be theories," says Mr. Myers in a noteworthy passage, "they shall pass;

whether these be systems, they shall fail; the true epoch-maker in the history of the human soul is the man who educes from this bewildering universe a new and an elevating joy. . . . There was, indeed, no aspect of Nature, however often depicted, in which his seeing eye could not discern some unnoted quality; there was no mood to which Nature gave birth in the mind of man from which his meditation could not disengage some element which threw light on our inner being. How often has the approach of evening been described! and how mysterious is its solemnising power! Yet it was reserved for Wordsworth, in his sonnet, 'Hail, Twilight! sovereign of one peaceful hour!' to draw out a characteristic of that gray waning light, which half explains to us its sombre and pervading charm. 'Day's mutable distinctions' pass away; all in the landscape that suggests our own age or our own handiwork is gone; we look on the sight seen by our remote ancestors, and the visible present is generalised into an immeasurable past."

After quoting the typical stanzas from *Peter Bell* about "the witching of the soft blue sky," Mr. Myers says truly that "the emotion is educed from Nature rather than added to her. She is treated as a mystic text to be deciphered rather than as a stimulus to a roving imagination;" and he adds—

"From this temper of Wordsworth's mind it follows that there will be many moods in which we shall not retain him as our companion. Moods which are rebellious, which beat at the bars of fate; moods of passion reckless in its vehemence, and assuming the primacy of all other emotions through the intensity of its delight or pain; moods of mere imaginative phantasy, when we would fain shape from the well-worn materials of our thought some fabric at once beautiful and new; from all such phases of our inward being Wordsworth stands aloof."

This is doubtless true; and yet it is rather to the elevation of his ideal than to its contraction within narrow bounds that it is to be traced, and to his finding a sufficiency of interest in what he called "the common growth of mother-earth, her humblest mirth and tears;" and I do not know that it has hitherto been pointed out that, "in dealing with faults of mere weakness, Wordsworth is far less strait-laced than many less virtuous men."

Of the *Ecclesiastical Sketches* which so many students of Wordsworth find it difficult to appreciate, Mr. Myers says that, "next to the Anglican liturgy—the thought next to an immense interval—the sonnets may take rank as the authentic exposition of the historic being of the Church." This may be excessive praise; but a remark which follows it will be conceded by all who understand the subject—viz., that Wordsworth "showed, as plainly in his way as Socrates had shown it long ago, with what readiness a profoundly original conception of the scheme of things will shape itself into the mould of an established and venerable faith." The isolation, to which reference has already been made, doubtless led to the extreme conservatism of Wordsworth's old age; and the meditative brooding over questions which were far removed from the stir of modern political forces prevented him from appreciating the latter; but the aged poet's anticipation of evil from the Reform Bill and other changes

in the old order of things—expressed as it was "with nothing of the angry polemic, nothing of the calumnious partisan"—is to us now only an interesting phase of character.

Mr. Myers is surely wrong in his remark as to Wordsworth's total ignorance of Keats. Was it not at Fox Howe that he expressed a decided, and very unappreciative, judgment on the first line of the *Ode on a Grecian Urn*?

A concluding chapter deals with the poet's letter on the projected railways in the Lake District of England, and with the general question of the utilisation of that region. It is easy to represent the opposition of Wordsworth and others to its invasion by machinery as unpatriotic, as opposed to the interests of the labouring classes, who require excursions among the mountains more than others, &c. But it is well known that what is most characteristic in that district has scarcely any attraction for the crowds that congregate there, emptied out of cheap trains on annual or weekly holidays. There is abundant opportunity for our factory operatives enjoying all that they can enjoy of nature without imperilling the integrity of this "irreplaceable national possession." Mr. Myers consoles us by the remark that "if that natural sanctuary of England, the nurse of simple and noble natures," is sacrificed to the greed of gain, some new district will be found for the generations of the future. "Yet," he adds, "it will be long ere round some other lakes, upon some other hill, shall cluster memories as pure and high as those which hover still around Rydal and Grasmere, and on Helvellyn's windy summit, and 'by Glenridding Scree and low Glencoin.'"

Another sentence, referring to the poet's stanzas on *Memory*, shows Mr. Myers' criticism at its best:—

"What touch has given to these lines their impress of an unfathomable peace? For there speaks from them a tranquillity which seems to overcome our souls; which makes us feel, in the midst of toil and passion, that we are disquieting ourselves in vain; that we are travelling to a region where these things shall not be; that 'so shall immoderate fear leave us, and inordinate love shall die.'"

WILLIAM KNIGHT.

The Boke named The Gouvernour. Devised by Sir Thomas Elyot, Knight. Edited from the First Edition of 1531 by H. Herbert S. Croft. In 2 vols. (C. Kegan Paul & Co.)

Most of us have read the *Gouvernour* in a tiny black-letter edition that could be slipped into a pocket, if such familiarity toward a rare book were not profane. Our first impression of these bulky quartos is not favourable to the modern transfiguration of the prettiest little tome that the sixteenth century in England has left us. Yet it is quite plain that there are only two things which can be done to such a work as Elyot's—it can be reproduced, just as it is, without notes, in the original size; or it can be made to flow in a rivulet of text through a rich meadow-land of notes and commentaries. There is no middle course with such a store-house of diffused learning as the *Gouvernour*, and to choose the more

arduous task was an act of real courage. Mr. Croft has performed this task with a zeal that is positively amazing; his laborious erudition has left no stone unturned, and there is hardly an allusion in the most allusive of all writers which he has not patiently unearthed and illustrated. In old days, when we read that some held Lucifer, Prince of Devils, to be the author of dice-playing, but that others attributed the game to a certain Attalus, we were content to pass on without more enquiry; but Mr. Croft has had the enthusiasm to trace this remarkable statement to John of Salisbury. And if the reader wishes to judge how much thought and labour, how much obsolete and eccentric learning, and how much patient research the editor has expended, we advise him to turn to the chapter on Dancing. We give the book no more praise than is its due when we say that no English classic has been edited in the present generation with such a profusion of affectionate care.

The only way to do anything like justice to a work of this description is to follow the editor, and to mention the chief points on which he has broken new ground. It is not too much to say that Mr. Croft's investigations revolutionise the biography of Sir Thomas Elyot. In the first place he proves that there is not the least reason to suppose that he was born in Suffolk, as all his biographers have repeated; Mr. Croft rather believes that he was a Wiltshire man. The date of that event remains uncertain, but the editor proves that, instead of occurring in or after 1495, it must have been earlier than 1490. For the first time the descent of the Elyots is given with precision, and the will of the father, Sir Richard Elyot, which Mr. Croft has come upon in the course of his researches, is printed in an Appendix. In 1511 Thomas Elyot is found accompanying his father on the Western Circuit as Clerk of Assize; but we have a glimpse of him earlier than this, since in 1507 or thereabouts he was present when the giant's skeleton was dug up in the monastery of Ivy Church. Mr. Croft disproves the myth that the lad enjoyed a university education, but shows that he early joined the little band of humanist reformers whom Sir Thomas More gathered round him at Chelsea. Most of those with whose names we usually combine his, such as Linaere, Colet, and Latimer, were by many years his seniors, but his gravity and precocity may have made him easily their equal. Mr. Croft justly remarks that the wonderful extent of his acquirements is rendered still more marvellous by the fact that there were no dictionaries or lexicons in those days. Bearing this in mind, we may hear Sir Thomas Elyot's own account of his boyish studies. He had already mastered the whole curriculum of the poets and philosophers, and then Linaere stepped in with suggestions of a new field of work.

"Before that I was twenty years old, a worshipful physician and one of the most renowned at that time in England, perceiving me by nature inclined to knowledge, road unto me the works of Galen of temperaments, natural faculties, the introduction of Johanniicius, with some of the Aphorisms of Hippocrates. And afterward, by my own study, I read over in order the more part of the works of Hippocrates, Galenus, Oribasius, Paulus, Olius, Alexander Trallianus,

Celsus, Plinius, the one and the other, with Dioscorides. Nor I did omit to read the long Canons of Avicenna, the Commentaries of Averroes, the practices of Isaac Ilyabbas, Rasis, Mesue, and also of the more part of them which were their aggregators and followers."

We cannot accompany Mr. Croft any farther through the life of his hero, which he chronicles with great minuteness, but we must draw attention to a very ingenious Appendix in which he seeks to prove that the anonymous *Art of English Poesy*, published in 1589, and commonly attributed to a George Puttenham, was really written by Richard Puttenham, the nephew and heir of Sir Thomas Elyot. This person seems to have spent a miserable old age in prison, and to have been obliged to bring out his book in the strictest secrecy. We cannot say that Mr. Croft absolutely succeeds in proving a point that is of distinct interest to students of the Elizabethan period, but his reasoning is highly plausible.

When we reach the text of Sir Thomas Elyot's earliest and most celebrated book, the only fault with which we can reproach Mr. Croft is the omission of a *facsimile* of the title-page of the first edition of 1531. That edition is so extremely rare that it would have been interesting to possess this. The *Gouernour* was so popular that it was issued eight times during the sixteenth century, and then passed completely out of sight until a taste for our old literature revived. But, even since then, with the exception of a disgracefully incomplete and unintelligent reprint of 1834, no attempt has been made to republish a book which is not rare in black letter, and which demands more pains than the ordinary rapid restorer is willing or able to expend. The object of the book, as we all know, is the instruction in virtue of those who are destined to hold authority in the State. Social philosophy had very early begun to arrest the attention of the humanists of Italy, and a whole literature may be said to have been inaugurated by Pandolfini's dissertation, *Del Governo della Famiglia*. The very year after Elyot's book appeared there was posthumously published a work which reversed the medal and showed the seamy side of princely education—the *Principe* of Machiavelli; nor can anything show more distinctly the ethical tendency of the age than the success of these two productions. But between Pandolfini and Elyot there had flourished a whole century of moral philosophers deeply enthralled by the bearing of education upon the family and the State. Mr. Croft has resuscitated the names of several writers whose books specially resembled that of Sir Thomas Elyot, and he proves that one treatise in particular, the *De Regno et Regis Institutione* of Francesco Patrizi, was very largely used by the author of the *Gouernour* in compiling his book. While acknowledging, however, his inconsiderable debts to Pontano and to Erasmus, the English philosopher omits all mention of Patrizi. Mr. Croft goes on to suggest that such later books as those of Budaeus, Sturm, Ludovick Bryskett, and Henry Peacham owed more or less to the form and matter of the *Gouernour*. In attempting to criticise the researches of an editor so learned as Mr. Croft, some little pedantry may be permitted

to a reviewer, and I may therefore, perhaps, bring from so remote a source as early Dutch literature a parallel which has very naturally escaped his notice. The position of Sir Thomas Elyot in English is held with singular exactness, in Dutch letters, by the humanist Dirck Coornhert (1522–90), whose labours in an ethical philosophy which sought to combine Seneca and Cicero with St. Paul were summed up in his masterpiece, the *Zedekunst*—a work which has not a little similarity, in style and matter, to the *Gouernour*. The *Zedekunst* was a treatise on the education of a gentleman in courtesy and virtue—an essay in stoic philosophy which called the ancients from Plutarch to Marcus Aurelius, and the moderns in a no less numerous but more obscure array, to the support of its sententious maxims. In one other place, the tone and argument of the *Gouernour* might well have modified the work of a great Dutch author, for its passages on dancing bear a singular, and in some points almost verbal, resemblance to the poem of Spieghel, *Het Lof van Danssen*, or "Praise of Dancing," written about 1580, though not printed until after Sir John Davies' *Orchestra*—namely, in 1614.

On one point we cannot but regard Mr. Croft as inclined to do scant justice to the object of his admiration. He does not attempt to defend the style of Sir Thomas Elyot, which he characterises as "peculiar," and which he probably considers crabbed. In judging this point, we must take the relative position of the English prose-writers of the beginning of the sixteenth century. The historians made no pretension to style of any kind. To read Edward Hall, for instance, is to plod through a ploughed field; the heavy, undigested manner of writing balks the attention at every third sentence; and the reader proceeds with great difficulty for information, not at all for pleasure. Hallam, one of the worst of judges in the matter of literary taste, gives More the palm as the best of our early prose-writers; but More's serious addresses were made to the public in Latin, and all we can say of his English pamphlets is that they lack the uncouth and rugged monotony of his predecessors. The first really bright and vivid English prose was that of Latimer, not really given to the world till fifteen years after his death. It is difficult, therefore, to suggest any serious rival, in his own day, to Sir Thomas Elyot, whose best passages, in our estimation, far surpass all but the most intimate phrases of Sir Thomas More. If we were so much in the confidence of Elyot as we are in that of More, we should probably find him just as lively a correspondent; while both are sometimes excelled in colloquial vivacity by the obscure writers of the *Paston Letters*. It is hardly fair in criticising the progress of style to take private letters into consideration. The best parts of the *Gouernour* are just those passages in which the author speaks most directly, and with least appeal to Quintilian and Tertullian. If he could have been induced to omit all his learning, and give us merely the results of his shrewd observation of life, his book would have been a treasure indeed; though of course, to himself, such a mode of composition would

have seemed like leaving out all the plums in making a plum pudding. As it is, his book had an extraordinary effect on English style; it hastened on the great age of such writers as Jeremy Taylor, it enriched the stock of English words and thoughts, and it gave a dignified and popular masterpiece to a literature still in its infancy. Nor, when we read such a piece of writing as the fifteenth chapter of the *Gouernour*, and compare it with a passage of lumbering vacuity by Gabriel Harvey, or with one of Nash's rattling, sputtering fire-works, is it easy to admit that English prose progressed far ahead of its founder in half-a-century. Mr. Croft would deserve well of his generation if he would allow us to compare the *Castel of Health* with its author's better-known treatise.

The volumes before us are enriched by two beautiful facsimiles of Holbein's portraits of Sir Thomas and Lady Elyot, preserved at Windsor Castle. It is impossible to praise too highly the manner in which all persons connected with these volumes have carried out their labours. The result is creditable alike to English scholarship and to English typography. EDMUND W. GOSSE.

England's Work in India. By W. W. Hunter, C.I.E., LL.D. (Smith, Elder & Co.)

A WORK upon India by Dr. Hunter needs no introduction. But yet we may, without presumption, attempt to remove a prejudice which might possibly tend to limit the wide circulation it deserves. The substance was originally delivered in the form of lectures to an Edinburgh audience, and some portion has already been published as magazine articles. The public are justifiably shy of buying a book which has apparently lost the gloss of freshness. But, in the present case, to draw such an inference would be nothing less than a mischievous error. The cutting up of the subject into parts, separated in their appearance by an interval of twelve months, perhaps gave rise to misinterpretation. Now that we have the whole before us, we can see a unity of design and a balance of arguments which before escaped notice. It is not difficult, as Sir Richard Temple showed the other day before the Colonial Institute, to draw a rose-coloured picture of the Indian empire, which shall contain no statement that is absolutely false, and yet leave a general impression that is by no means true. It is scarcely less difficult, and perhaps more important at the present time, to examine the condition of the country from the standpoint of radical criticism. Dr. Hunter's merit is that he has succeeded in combining both these points of view without forfeiting his own consistency. Speaking with the authority of an official experience that has no parallel, he is able to bring within his survey the entire area of the Indian peninsula. In knowledge of Indian history, and in sympathy with the native races, others may equal though not surpass him. But the point in which he leaves all competitors far behind is the exceptional degree in which he possesses the literary faculty of exposition. He can so marshal the various departments of his subject, introduce statistics for purposes of illustration, and light

up his pages with felicitous language, that he carries the reader with him from the first sentence to the last. It will be a fortunate thing for the English public if they allow themselves to fall under his power of fascination, and realise England's work in India as he here describes it for them.

Having said so much by way of recommending Dr. Hunter's last book, we propose to take up the less pleasant task of criticism, and indicate, first, the points where we venture to differ from Dr. Hunter's general presentation of his case, and, secondly, those suggestions of his which appear to us particularly new and valuable. The earlier part of the book consists of an historical retrospect of the past century; the later part, of a consideration of the difficulties which the English administration still has to overcome. It is with regard to the first two chapters, headed "Work Done," that we do not feel ourselves able to adopt entirely Dr. Hunter's conclusions. Our ground of difference is not about facts, or about the positive achievements of British rule. We have conferred on India peace, without and within; we have brought with us the machinery of good government, and some of the luxuries of modern civilisation. Taking the people as a whole, it is probable that we have even raised their average standard of domestic comfort. To have accomplished thus much in the stationary East in the course of less than a hundred years may justly be cause of pride and self-gratulation. But, when recapitulating the benefits we have bestowed upon India, Dr. Hunter seems indirectly to depreciate the standard of civilisation which the natives had already attained. The period of comparison ought not to be the middle of the eighteenth century, when the Moghul empire had fallen to pieces, and Mahrattas and Afghans were fighting over the spoil. It would be more fair to take the latter half of the sixteenth century, when Akbar was reigning at Delhi, and many Mahomedan dynasties flourished in the Deccan, and many Hindu dynasties in the South. Comparing India at that date with contemporary Europe, her stage of civilisation was at least as high. Western travellers brought home stories of her wealth, her arts, and her commerce which the existing remains of temples, tombs, and palaces show not to have been exaggerated. The ruins of Vijayanagar, the Hindu capital of the South, sacked by the confederate Sultans of the Deccan in 1565, cover at the present day an area of nine square miles. So late as the end of the eighteenth century, the port of Surat on the Western coast is credibly reported to have had a population of half-a-million souls. When Clive entered Murshidabad, the capital of Bengal, in 1757, he wrote home that "this city is as extensive, populous, and rich as London, with this difference, that there are individuals in the first possessing infinitely greater property than in the last city." Since that time, England, in common with most of Europe, has advanced with prodigious strides along the path of material progress, and has imported some elements of that progress, as an exotic, into India. But the natives of the country possess indigenous arts and institutions as well as a history of their own of which they may, in their turn, well

feel proud. In our opinion, the problem yet remains to be solved, whether an alien civilisation is capable of being transplanted, like the coffee or cinchona shrub.

The last two chapters of Dr. Hunter's book, entitled "Work to be Done," are not obnoxious to any such criticism as is implied in the previous remarks. They assume as a fact the existing administration, with all its efficiency and all its possibilities of improvement. India, at least, does not want a revolution, or even any fundamental reforms. What she does want is to be let alone, that she may slowly develop her own resources, undisturbed by cries of "Wolf!" from the North-west frontier. If only the attention of all her administrators, from the highest to the lowest, be concentrated upon internal affairs, we do not entertain the slightest doubt that she will quickly emerge from the cloud which now darkens her prosperity. With a nation, as with an individual, the cold fit of pessimistic despondency will never last long. India is not bankrupt; her heart's blood is not being drained by the excess of her exports to England. None of Dr. Hunter's arguments strikes us as more convincing than where he analyses this apparent excess of exports, amounting in the aggregate to twenty-one millions sterling, into seven millions, or one-third, accounted for by net imports of treasure, another third being interest paid on capital invested in India, and the remaining third the home expenditure required for the machinery of government. In a somewhat similar case, Dr. Hunter's gift of statistical exposition is again exercised in a very effective manner. Treating of the food-supply, he estimates that two-fifths of the people enjoy a prosperity unknown under native rule; that an equal number, or another two-fifths, earn a fair but diminishing subsistence; while the remaining one-fifth, or forty million persons, go through life on insufficient food. When facts are honestly formulated in this precise fashion, it is possible to grapple with them and suggest appropriate remedies. Of Dr. Hunter's proposals, we have not space to speak at the length they deserve. Suffice it to say that they are worked out in detail, that they are adapted to the several aspects of the problem, that none of them is heroic, and that, as Government is not directly responsible for the existing state of affairs, so Government by itself cannot change it.

But, after all, it is not because it suggests certain remedies and reforms that we would urge all those Englishmen who take an interest in India, and feel a responsibility for the manner in which they are executing their trust, to read this little book carefully. Its permanent value lies in its thoughtful mode of treating Indian questions. With a little information, it is easy to write glibly about India at large, as about anything else. With the amount of knowledge, detailed, but at the same time narrow, that is acquired by most Indian civilians, it is not so very difficult to compile a report upon a particular district. Dr. Hunter has been given the whole of the empire for his field of official study; and he here imparts to us, as it were, in a practical form the ripe fruit of ten years of labour bestowed upon the *Imperial Gazetteer of*

India, which is announced for publication in the coming spring. JAS. S. COTTON.

NEW NOVELS.

Johnny Ludlow. By Mrs. Henry Wood Second Series. (Bentley.)

Roy and Viola. By Mrs. Forrester. (Hurst & Blackett.)

Freville Chase. By E. H. Dering. (Burns & Oates.)

Cords and Discords. By Charlotte Atcherley. (Remington.)

Stepping Stones. By Sarah Doudney. (Isbister.)

MRS. HENRY WOOD'S acknowledgment of her authorship of *Johnny Ludlow* puts an end to a doubt the only reason for which was not the absence of resemblances between these capital stories and their author's other work, but the very great superiority which they exhibited over that work. It would take much more space than we have at our command to give a full explanation of this superiority; it is sufficient to say that the explanation is to be sought in the fact that Mrs. Wood's defects are chiefly literary, while her power of narration is very considerable. She is, we believe, among the most popular of English novelists abroad, where literary shortcomings and small errors of a social kind are, of course, not perceived. We were able to speak very highly of the first series of *Johnny Ludlow*, and we can speak nearly as well of the second. There is, of course, to the hypercritical eye, a distinct error of atmosphere pervading the book. For instance, men who occupy the rank of country gentlemen, and who have been educated at Oxford, use the language and display the manners rather of the lower middle classes than of their own. But the fertility of invention which distinguishes the stories, the art with which the personality of the stock characters is preserved under widely varying circumstances, and the completeness with which each *historiette* is worked out deserve high commendation. It is only a pity that the author should not join to these good gifts a greater stock of purely literary accomplishments and a wider range of social study. One of the pieces in this book, "A Tale of Sin," is out of keeping with the rest, and very inferior to them, being also (it is worth noticing) much longer. But "Mrs. Todhetley's Earrings," "A Day of Pleasure," "Hester Reed's Pills," and at least half-a-dozen others are excellent.

It is rather curious to contemplate the different standards of the becoming which exist in different human minds. Mrs. Forrester has in *Roy and Viola* invented what seems to us quite a new one. We have the usual trio, but *l'autre* is nearly as moral a man as Werther, and the proprieties are strictly observed. However, by way of being near the beloved object, he makes himself the constant ally and associate of the husband, who is represented as a coarse and violent brute, receives his confidences about the coldness and ill-temper of his wife, is privy to his irregular *liaisons*, and even sits calmly by when scenes of domestic dissension occur

between the unlucky couple. Apparently this is represented to us as the conduct of an exceptionally chivalrous person. We must say that it strikes us in a very different light. However, there is no accounting for tastes. The reader's pity for the injured Viola is considerably modified by the fact that she has (it is true not without some compunction) deliberately married for money, and that, though her husband is certainly a great brute, he seems to have received considerable provocation from his statuesque spouse. If the book has a moral, it seems to be that when you marry for money you should always take care to marry an old man, which, indeed, is an obvious suggestion of ordinary prudence. Viola's friend Netta does this, and enjoys a calm and pleasant existence with her first husband, who considerably retires to the majority as soon as anybody could reasonably demand it of him, and leaves his wife and his money to the expectant Lord Charles Somebody. Viola's release is naturally by no means so speedy or so happy. Although Mrs. Forrester's book is thus sometimes disagreeable and sometimes preposterous, there are traces of narrative ability in it, as, indeed, there have been in most of her books; and there is nothing to say against her enforcement of such morality as comes within her lights. We only wish she would set sounder models and more normal states of things before her.

Freville Chase is one of those books which we decline to criticise seriously. When an author of no particular mark refers us at the beginning of his work to a former book for the antecedent history of his personages that is of itself a sufficient disqualification. But when we open his pages and find his characters requesting each other to compare the words of St. Polycarp with the words of the Song of Solomon with a view to determine the proper *status* to be accorded to Our Lady the matter becomes settled beyond all doubt. At proper times and seasons we are very glad to discuss St. Polycarp and the Canticles, but not in a review of novels, nor, we may add, in the course of reading them.

Cords and Discords is a very odd book. It opens in a Welsh inn, where a gentleman of sporting turn is called at six o'clock that he may go out shooting. We are then introduced to a certain dialogue between this sportsman and his wife, who entreats him (not, like the wife in the rude old song, not to go out and hunt at all) but merely not to make quite so much noise and disturb the other guests. He apologises handsomely. "I only reminded you, dear, fearing the gentleman who is ill above might be disturbed," said the lady. "You are rejoicing in the idea of a day's perfect freedom. Am I not right?" This is the perfection of language as between man and wife, and it cannot be too earnestly recommended to all wives in these revolutionary days. It is sad to say that in the succeeding pages the sportsman evinces want of consideration for many other people besides the gentleman who is ill above, and that he at last destroys his wife's affection for him by smashing her harp. Such conduct as this is not excused by his frank avowal earlier in the book that his "nature is a fiery one." Oddities of this kind

give *Cords and Discords* a certain interest for a short time; but its incoherence of story and the unreality of its personages get the better in the long run of the reader's patience and his appetite for curiosities of diction.

We have read better books of Mrs. Doudney's than *Stepping Stones*. There is less individuality in it than in some other of her books, and it is much more like the average work of the followers of Miss Yonge and Miss Sewell in the task of domestic and semi-religious novel-writing. Perhaps this is due to the fact that the vein of goodness is more distinctly prominent in it and is worked less sparingly than is usual. The central incident, too, or one of the central incidents—the discovery of an important paper, lost at its owner's death, in the pocket of an old garment—is, we think, a little too stale for print. It does capitally for the stories which good-natured elder sisters tell by fire-light, but has, we think, almost passed out of the list of machines allowable in literature. Still the book deserves only relative condemnation. It is not so good as its author can do when she chooses; that is all, and for a girl's book it is capital. We have no sort of objection to the introduction into novels of the religious spirit, if it be done in the right way; on the contrary, we are very well disposed towards it. But it is important that it should be done in the right way and to the right extent. In *Stepping Stones* we think that these limits are not quite sufficiently observed. However, it is fair to say that the author in some sort gives us warning by putting on her title-page, "A Story of our Inner Life," and does not hurl St. Polycarp and the Canticles at us without with your leave or by your leave. Only we shall suggest to Mrs. Doudney that, as in nature so in art, plenty of outer life should be combined with the inner, and that the latter should be worn inside. She has managed the right mixture before, and can, we are sure, if she chooses, manage it again.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Churchman's Life of Wesley. By R. Denny Umlin. (S. P. C. K.) There have been very few characters in religious history whose life has more divided the suffrages of the world than John Wesley. The directors of a society belonging to the Church of England are naturally desirous of bringing out his affection for the Church in which he was ordained, and for which he never failed to show the warmest affection. Mr. Denny Umlin is well fitted both by descent and training for the labour which has been entrusted to him. He has already published one work of a similar character showing an intimate knowledge of the life of Wesley, and a laudable appreciation of the motives of persons whose acts must sometimes be distasteful to him. If a Life of the unwearied evangelist of the eighteenth century must be written from a Churchman's point of view, it could not have been better accomplished than in this work. The author has succeeded in compiling a volume which puts forward clearly and succinctly the chief incidents in Wesley's career, and which preserves within a small compass a great deal of information, not easily obtained elsewhere, on the growth of his society in the United Kingdom and in America. The Appendices contain critical analyses of the numerous Lives or biographical essays which

relate to Wesley, as well as of the Eucharistic manuals and other works which he found time to publish, though at the cost of the hours of converse which Dr. Johnson and many others of his friends desired. We should have been pleased if Mr. Umlin had found space in his account of the City Road Chapel for a few words in praise of Mr. Stevenson's full and accurate history of that edifice. Such a sign of appreciation from a sympathetic worker in the same cause is too often the chief reward of many months of patient labour. The society which is responsible for the publication of this volume may be congratulated on the excellence of the work which Mr. Umlin has accomplished.

Familiar Garden Flowers. Figured by F. Edward Hulme, F.L.S., F.S.A., and Described by Shirley Hibberd. First Series. With Forty Coloured Plates. (Cassell, Petter, Galpin and Co.) Mr. Hulme's exquisite and delicately coloured plates of flowers are now becoming quite familiar to the public, and those of the present work, if anything, surpass his wild flowers in excellence. One almost fancies they carry their perfume as well! The work illustrates forty of what the title justly calls "familiar garden plants," such as Indian cress, white lily, wallflower, aster, fuchsia, tulip, &c. The letterpress is contributed by Mr. Hibberd, the well-known writer on garden plants, such as the ivy, &c. The descriptions are pleasant reading, and are written chiefly from a horticultural point of view. A few details about the treatment, growth, &c., of the different races or species under cultivation, and now and then a little of their early history and uses, with a few occasional verses, altogether fill a very pleasant page or two accompanying each flower. At the commencement of the book there is a *synopsis*, or scientific description, of each genus, for the use of "readers who desire more information of a scientific and technical nature than is embodied in the sketches that accompany the plates." The latter are designedly only adapted to awaken and sustain an interest in familiar garden flowers. The author, therefore, wisely does not attempt to introduce science surreptitiously or apologetically, as is sometimes done in popular works on flowers. The book is very tastily bound in a highly ornamental cover, with two satin "composites" on the outside, but one cannot undertake to name them. Altogether the book is elegant, and, from the authors' standpoint, excellent.

Dictionnaire de l'ancienne Langue française et de tous ses Dialectes du IX^e au XV^e Siècle. Par Frédéric Godefroy. Fascicules I.—IV. (Paris: Vieweg.) It is not without a feeling of envy that we turn over the pages of the first parts of this new dictionary of mediæval French. When may we hope to have for the English language anything that can be compared with it? The French Governments—Monarchical, Imperial, and Republican—have shown a regard for the higher culture which Englishmen are slow to appreciate. This book is "publié sous les auspices du Ministère de l'Instruction publique;" it will be long, we imagine, ere our statesmen become sufficiently aware of the claims of those branches of knowledge which are not regarded as directly useful to give their official patronage to a dictionary of the tongue which Chaucer spoke, and in which many of our old statutes are written. All things have a reason, though in many cases we may not be able to discover what it is. We imagine that the official interest taken in France in things mediæval, and especially in mediæval literature, arises from a consciousness that France is not one nation but a make-up of three or more nationalities, which once had, and to some extent have now, languages of their own. We English speakers have from

the birth of our literature had but one tongue, with dialectal variations. As our nationality has been from the first so much more complete we have not found it so needful for State purposes to chronicle the earlier forms of our one language. Whatever may be the reason, it is an unmixed good that means are being found to bring out a costly book of this nature. Judging from the part before us it will be nearly all that could be wished for. Derivations are not given, but this is by no means an unmixed evil. We question, indeed, whether, in a work intended for scholars only, it is an evil at all. The origin of those words which have come from the colloquial Latin hardly requires giving; and, as to the remainder, there is so much difficulty in stating the exact truth, and such an extreme liability to error, that the work would, in a few years, in all probability be open to the serious charge of having perpetuated mistakes. The amount of reading which the parts before us indicate is simply enormous; not only printed books, but MSS. also have been laid under contribution, and an unrivalled series of examples has thus been got together. In going through the 304 pages, which is all that we at present have to judge from, we have been struck by the very great number of words which are English as well as French. To the student of our early literature, M. Godefroy's work will be almost as necessary a handbook as Strattmann's *Dictionary of the Old English Language* has proved itself to be. The Rhenish scholar has dealt mainly with the Teutonic part of our language, and we have hitherto not been favoured with any similar work on its Latin-French portion. There cannot be much doubt that M. Godefroy's *Dictionnaire*, when complete, will contain almost every French word which had crept into English before the period of the Reformation. There is a graceful dedication to M. E. Littré, whom the compiler calls "mon cher et vénéré maître."

The Children's Journey, and other Stories. (Strahan and Co.) Save possibly on the score of novelty, no objection can be raised against "The Children's Journey" and the pieces that follow it. The stories are fairly told, and well suited to the capacities of little folk somewhere between seven and twelve.

Two Rose Trees. By Mrs. Minnie Douglas. (Griffith and Farran.) This is a simple little story dealing with the adventures at school and at home of twin sisters. In order to give substance to her tale, the authoress has interwoven a thread of intrigue in the shape of a quest on the part of the mother of the two heroines after a certain document which would enable her to make good her claim to property in Australia of which she has been wrongfully deprived by her dead husband's partner. After a convenient number of pages have been filled up, the long-sought paper is recovered, thanks to a faithful old servant, and the widow and her children are put in possession of their own. Perhaps the conception of *Two Rose Trees* is better than its execution, but the book is written with a freshness and grace not over-common. The illustrations strike us as inconsistent with the text.

Boys and girls who are acquainted with Mr. Ascott Hope's stories know that he is always a favourite, and they will not be disappointed with *Stories of Long Ago* (Walker and Co.). This time he has gone to the *Gesta Romanorum* and other mediæval collections. As might be expected, he has had a good deal of pruning work to do to make these tales presentable to the children of the present day, but the result is eminently satisfactory, and may be commended to those who are tired of the ordinary run of modern stories.

Pansie's Flour Bin. (Macmillan.) Like

Alice in Wonderland, this book deals with wonderful adventures that befel a little girl in Dreamland. Here, however, the resemblance ceases, for, whereas Mr. Carroll's book is not destitute of fancy and wit, the most vivid imagination will find it a hard task to discover either of these qualities in *Pansie's Flour Bin*.

THOSE who appreciated Mr. Sidney Lanier's *Boy's Froissart* will warmly welcome his *Boy's King Arthur* (Sampson Low and Co.), the plan of which is similar in all respects to that of his former work. It should be welcome in schools, or wherever there are boys capable of estimating at its due value what is noble and of good report in life or literature.

Better than Good. By Annie E. Ridley. (Cassell, Petter, Galpin and Co.) The authoress's pages appeal to girls from fourteen to eighteen, and contain, in narrative and dialogue form, a homily on the happiness and content that spring from a purely unselfish life. The literary execution of the book is very creditable, and the general tone is thoroughly wholesome and practical.

MRS. A. H. MARTIN'S *Roses from Thorns* (Cassell, Petter, Galpin and Co.) is really a pretty story. Its theme is a misanthropical old man, hardened by ill-treatment, and restored to gentleness by the love of a child. If the idea is not very original, it is conveyed in an interesting way, and few young readers will get through the book without being attracted to the weakly boy who is launched into the rough world of school with so little preparation.

Amateur Acting, by J. Keith Angus (Routledge), is a book which it would be good for all amateur actors to read thoughtfully. If they were to take to heart the advice given, much disappointment, both to themselves and to their audiences, might be avoided.

The Half-Sisters and *In Duty Bound*, by the author of "Deepdale Vicarage" (Cassell, Petter, Galpin and Co.), are constructed on the same principle—namely, that of introducing new characters, and frequently new scenes, in almost every chapter. As may be imagined, the result is somewhat confusing.

A METAPHYSIC 'CUL DE SAC.'

WE know,—indeed, we know we do not know :
We think,—but what, my masters, what is
Thought?

The mystery with which the Mind is fraught
Mind cannot solve : We see,—yet who can show
We see things as they are? Ideas grow,—
Who knows from what, or how? As leaflets
caught

Up by the passing wind, thoughts come unsought,
Then flee away, and whither do they go?

Our senses may a web of fancies weave :

Our brain we fain would use to test our brain :

Yea, what Perception is we would perceive ;

And out of nothing we would something gain :

We cannot prove, and yet we would believe,

Since Unbelief itself is worse than vain.

SAMUEL WADDINGTON.

NOTES AND NEWS.

PROF. C. T. NEWTON will begin his lectures on Greek Art in the Age of Pericles, at University College, London, on Friday, the 7th inst., at four p.m. The first lecture, on "The Sculptors who immediately preceded the Age of Pheidias," will be open to the public without payment or tickets. Further information may be obtained from the secretary.

CANON LIDDON will shortly publish with Messrs. Rivington four sermons preached in

St. Paul's Cathedral during December, entitled *Thoughts on Present Church Troubles*.

MR. G. J. SHAW LEFEVRE, M.P., First Commissioner of Works and Public Buildings, has placed in the hands of Messrs. Cassell, Petter, Galpin and Co., for publication in a collected form, his various writings on the Land System, which have already attracted considerable attention. These will now be published complete in one volume about the middle of January.

MESSRS. HURST AND BLACKETT will publish in a few days a new novel, in three volumes, by Lady Duffus Hardy, called *Beryl Fortescue*.

MISS BETHAM-EDWARDS' *Holidays in Eastern France* is appearing in a French translation *en feuilleton*, and will afterwards be republished in a volume.

WE are glad to hear that Messrs. Bikélas and Sathas are editing for Messrs. Calvary, of Berlin, a selection from the remains of the late Prof. Wilhelm Wagner, of Hamburg.

A DESIRE is often expressed for a trustworthy sketch of Israelitish history, with due recognition of the ascertained results of cuneiform discovery. This desire is, we believe, satisfied by the *Abriss* lately published in the form of tables by the rising young Assyriologist, Dr. Hommel.

THE first translation of Milton's *Paradise Lost* into Tamil is being brought out by a native clergyman of Madras, and the first two books have just been issued by the S. P. C. K. Press.

M. MASPERO has been commissioned by the Minister of Public Instruction to found a college of Egyptian Archaeology at Cairo, similar to those already established by the French Government at Athens and Rome. He sailed for Egypt on the 28th ult., taking with him three pupils and an architect.

Reminiscences of a Journalist is the title of a volume which will shortly be published, consisting of papers contributed by Mr. Charles T. Congdon to the *New York Tribune*.

At the meeting of the Clifton Shakspeare Society held on December 18 reports in connexion with *John* were presented from the following departments:—Rare Words and Phrases, by Mr. L. M. Griffiths; Metre and Authorship, by Miss Constance O'Brien; Personal Histories, by Miss Florence W. Herapath. Mrs. J. H. Tucker and Dr. J. E. Shaw read papers on "Constance."

MR. WM. J. ROLFE, of the United States, has now added *Lear* to his excellently edited and prettily got-up Series of Shakspeare's Plays for Colleges and Schools. His critical extracts in the Introduction are taken from Coleridge, Hazlitt, Schlegel, Mrs. Jameson, Dowden, and Furnivall; while many happy shorter comments from Grant White (see his reason for the disappearance of the Fool, p. 229), the Cowden Clarkes, Bucknill, Furness, &c., are found in the Notes. On whether "And my poor fool is hang'd" can include the Fool as well as Cordelia, Mr. Rolfe well says—"The context settles the question beyond a doubt. There is no room for a divided sorrow here; Lear's thoughts can never wander more from his dead daughter." The only mistakes we notice in Mr. Rolfe's text are his following Singer and Furness in adopting the forged emendation, "It is no vicious blot, nor other foulness," for the Quarto and Folio "murder or," in I. i. 220, which is good sense as it stands; and his altering *hardocks* to *burdocks* because our botanists do not know the former word. The half-line which Furness and he call "the most puzzling phrase in the play"—"All cruels else subscribe," III. vii. 64—to us gives the reason for Regan's supposed order to

let the supposed wolves in on the Lear storm-night: "Good porter, turn the key"—"all cruel creatures save this hellish night yield to its savagery, and should be protected from it."

In the note on Mr. Gairdner's *Three Fifteenth-Century Chronicles* (ACADEMY, December 18, 1880) for "False Notes" read "Jake Napes."

Mr. R. D. BLACKMORE writes:—

"As my name appears in a list of authors about to contribute to *The Day of Rest*, may I say that I am surprised to find it there?"

HERE is a quaint recipe from George Bellin's commonplace book 1595-96, Harl. MS. 1937, leaf 107 back.

"A medesyne for the soule.

"Take a handfull and more of hartie repentance, with one pounce of suer saluacion in Jesus christe, and as moch livelle faith as one graine of mustard seed, with one drame of greate dread. Put all these into a vessell of Charittie, full of coales of burninge Love, And so put them in-to a viall of Cleane conscience, and Take Euerie daie as moch as will satisfie the desire of the spiritt, And it will heale thee, &c."

WE are indebted to Mr. Joseph Knight, of the New Shakspeare Society's committee, for pointing out what may possibly be a hitherto overlooked allusion to Shakspeare's *Macbeth* in 1606. In that year William Warner published *A Continuance of Albions England*, the poem that he first issued in 1589 in six books, and then gradually enlarged to thirteen books in successive editions up to 1602. In Chap. 94, Booke 15, of the 1606 edition, he deals with *Macbeth*, Banquo, and Fleance, following the chronicler's account; but he introduces his subject with some reflections that are not drawn from any chronicler, but may have reference to Shakspeare's play, and especially his lines—

"I am in blood

Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er."

(*Macbeth*, III. iv. 136-38.)

Warner says of *Macbeth*, pp. 375, 376, ed. 1612:—

"Whose guiltie Conscience did it selfe so feelingly
accuse,
As nothing not applide by him, against himselfe
he wewes,
No whispring but of him; gainst him, all weapons
feares he borne,
All Beings iointly to renege his Murthres, thinks
he sworne.
Wherefore (for such are ever such in selfe-tor-
menting mind)
But to proceed in blood, he thought no safetie to
find."

As Warner's poem was produced so soon after Shakspeare's play, he may well have alluded to his contemporary's drama.

"VISIBLE SPEECH."

WE wish that the teachers of deaf-mutes in England could have been present at the last meeting of the Philological Society, and heard the most "human" and interesting address ever delivered to that body, by Prof. Graham Bell, the inventor of the telephone and photophone, on how his father's system of "Visible Speech" has been developed by him, and applied with triumphant results to the teaching of deaf-mutes in the United States. This system has driven every other one out of the field, is now adopted in every institution for deaf-mutes in the United States, and has an enthusiastic body of teachers who are constantly employed in perfecting its details. One deaf-mute is an editor of a newspaper, and, unless his visitors have heavy moustaches, he reads their words from the motion of their lips, and answers them so that they leave him in ignorance that he is

quite deaf. Another deaf-mute, in gratitude for what the system has done for him, has learnt printing, and turned printer and publisher at Salem, Mass., solely to popularise Visible-Speech books. This "Visible Speech" is founded on the principle of making the shape of every letter show by what organs of the voice the sound of the letter is produced. A deaf-mute incapable of making any articulate sound is brought to a Visible-Speech teacher, and encouraged to make a sound with his voice. The teacher's training enables him to analyse this sound, and he draws on a blackboard a section of a man's throat and mouth—all the voice-producing organs—with the Visible-Speech signs for each. Such of these signs as represent the deaf-mute's inarticulate sound the teacher then combines, and writes down. He then sees which of the organs employed has to be stopped or altered in position in order that the sound of *k*—from which all the vowels and other consonants can be rapidly developed—may be made; and, by holding down the deaf-mute's tongue (say) with an ivory pencil, pressing his throat with a finger, drawing him a plan on the board, *k* is gradually got from him; then all is safe. The intelligence of most of the deaf-mutes, and their delight in their gradual acquirement of their absent senses, are a pleasure to witness. In this case science has fulfilled her truest function, in Bacon's eyes, of ministering to the wants of suffering men. The minute study of phonetics, so often ridiculed as worthless, is not only justified, but glorified, by the end attained; for that study alone has enabled Prof. Graham Bell and his father, the inventor of the system, to accomplish the results they have gained. Though the invention was made years ago in England, the old country was too unenterprising to take it up; but the new gladly hailed it, and its success and development have been triumphant. Yet still in England one lady only, who went to America to learn it, teaches the system to three deaf-mutes whom she is charitably educating. A possible further development is in store for "Visible Speech." The number of adult emigrants in the States who cannot read is perilously large. In several places trials are now being made as to how quickly certain adults can be taught to read by Visible Speech, and then transferred to our present unphonetic spelling. The results already attained lead to the belief that Prof. Bell's system will some day be recognised by the Legislature, and form a permanent part of the educational system of the United States.

OBITUARY.

THE Rev. Mackenzie E. C. Walcott died at 58 Belgrave Road, S.W., on December 22, a few days after he had completed the fifty-ninth year of his age. He was the only son of Admiral John Edward Walcott, and was born at Bath on December 15, 1821. After having been educated at Winchester, he matriculated at Exeter College, Oxford, and took a third class in 1844. At a very early period in life he entered upon authorship, and for more than thirty years has issued a constant succession of works on topographical and ecclesiastical history the bare titles of which would fill more than one of our columns. As a curate of the churches of St. Margaret and St. James, Westminster, he was naturally drawn to the story of the historical associations connected with those parishes. His three volumes on the narrative of Westminster and the two most famous parish churches which bear its name were published before 1851. The traditions and annals of the English cathedrals were the subjects in which

he chiefly delighted, and there is scarcely a city or cathedral church in the country on which he has not published a volume of memorials. His general guide to those sacred edifices was printed in 1858, and reached a second edition two years later. An entertaining little work on the *Traditions and Customs of Cathedrals*, which passed through two editions in 1872, contained many antiquarian notes on the forms and ceremonies which are still retained for use in the cathedral foundations of England. Perhaps the most valuable of all his labours on ecclesiology were the elaborate volumes on *Church Work and Life in English Minsters* which he issued last year. A kindred work of considerable reputation, which is not likely to be superseded for many years, is his *Popular Dictionary of Ecclesiastical Art and Institutions*. In 1863 he was appointed to the precentorship and prebendal stall of Oving at Chichester, and illustrated the history of the cathedral to which he was attached by numerous volumes on its bishops and episcopal registers. For many years past he has been in the habit of editing the ancient inventories of the church goods for many of the English counties, and for most of the monastic foundations which formerly existed in this country. He compiled for Mr. Stanford a series of small topographical works on the English coast, which enjoyed considerable popularity in their day, though they have now been banished from the field by more elaborate handbooks from local archaeologists. Mr. Walcott was a frequent contributor to the *Transactions* of the British Archaeological Association and the Royal Society of Literature; and many of his papers from their pages, as well as from the *Reliquary*, have been published in a separate form. Few men have laboured with more zeal and steadfastness of purpose than Mr. Walcott, and his writings will continue for many years to be consulted by the student of ecclesiastical history in England and Wales.

DURING the last few days many well-known public men have been taken from us. The Rev. Josiah Miller, long the secretary to the London City Mission, died at 77 Portess Road, N.W., on December 22. He published several small works on controversial points of divinity, but his name will be best remembered for his writings on hymnology. His first volume in this branch of religious literature (*Our Hymns*) appeared in 1866; three years later a second edition was published, under the altered title of *Singers and Songs of the Church*.—Mr. George Frederick Ansell, who died at 6 Hartham Road, N., on the previous day, aged fifty-four, was the author of a popular book on the working of the Royal Mint and the scientific appliances in use there. He was appointed to a place in that office in 1855, but retired a few years ago, when his connexion with it formed a subject of public investigation.—A local antiquary, Mr. John Parker, died at High Wycombe on December 22, aged seventy-nine. A little work from his pen on the church at Crendon Lane, in Chipping Wycombe, was published in 1848. His laborious compilation on the *Early History and Antiquities of Wycombe* came out two years ago. Wycombe is now chiefly known for its parliamentary history; two of Lord Beaconsfield's struggles to enter into public life at Westminster were for the honour of representing that Buckinghamshire borough.—An old antagonist of Mr. Gladstone for the representation of the University of Oxford has passed away in the person of Dr. Marsham. Since 1826 he has held the lucrative post of Warden of Merton, and during those years many eminent persons in Church and State have been educated within its walls. The late Warden was neither a great scholar nor a diligent student, but he possessed a true affection for his university, and his memory will long be held in honour within his college.

SELECTED BOOKS.

GENERAL LITERATURE.

- BIBLIOGRAPHIA ROMANA. Notizie della Vita e delle Opere degli Scrittori romani del Secolo XI. fino ai nostri Giorni. Vol. I. Romo. 8 fr.
- CAMEROUS' Lusiads. Englished by Capt. Burton. Quaritch. 12s.
- GUINET, E. Promenades japonaises. Tokio-Nikko. Paris: Charpentier. 25 fr.
- KNOOFT, P. Anton Günther. Eine Biographie. Wien: Braumüller. 12 M.
- LIPPK, Ch. D. Bibliographisches Lexicon der gesammten jüdischen Literatur der Gegenwart. Wien: Löwy. 12 M.
- MILANI, L. A. Monete romane della seconda Metà del terzo Secolo ordinate e descritte. Verona. 15 fr.
- BAOUI, O. Della Vita e delle Opere di Pietro Tenerani, del suo Tempo et della sua Scuola nella Scultura. Verona. 7 fr. 50 c.

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CORRESPONDENCE.

SHAKSPERIAN ILLUSTRATIONS AND THE

PHILOLOGICAL SOCIETY'S DICTIONARY.

Sunnyside, Mill Hill, N.W.: Dec. 24, 1880.

I am much obliged to Prof. Mayor for calling our attention to Hammer's *Ancient Ecclesiastical Histories*, which, I hope, will be read for the Philological Society's Dictionary. We have many examples of *stare* said of the hair, both before and after Shakspeare. Here is a good one from L. Tomson's *Calvin's Sermons on Timothy*, p. 139, col. 1 (1579): "And mark a threatening by the way, which may make their haire stare on their heads." And said of the hair of horses, cows, dogs, &c., we have wealth of quotations from 1534 to 1866, the earliest date belonging to one from Sir A. Fitzherbert's *Boke of Husbandrye*, fol. F. 2, b, "And if thou bye kye or oxen to feede, the yonger they be, the rather they wyll fede; but loke well, that the heare stare not, and that he lycke hym selfe." So Butler, in his *Feminine Monarchie* (1623), directs us to take away all the "staring straws" out of bee hives.

The origin of this sense in the earlier one of *thrust, stick*, is well shown by

"He stayd about hym with his spere,

Many thurgh gan he here,"

Syr Perceval (c. 1400), l. 1169,

and several instances in Gawain Douglas's *Eneid* (1513), as book iii., p. 75—

"Full prevely thare swerdis in thay stare."

I am sure that if literary men and students of English in any department had the faintest conception of the amazing and enormous light which the dictionary is going to throw upon the history of words and idioms, they would work

with enthusiasm to hasten its appearance. To myself, I may say, the handling of the materials—the two and a-half million quotations which the labours of more than a thousand readers and nearly a quarter-of-a-century have amassed—affords an endless succession of surprises; every day I learn therefrom things which I had never dreamed of, and of which I know nobody else has dreamed. I never turn over the pages of *Notes and Queries* without finding men laboriously elucidating, or partially elucidating, points of which the full explanation lies ready in our pigeon-holes waiting to be edited and published. Will not more scholars help us to hasten this coming illumination by each thinking of the dictionary in his daily reading and research, and sending us notes of every point likely to conduce to its completeness, of every isolated fact which will combine with other facts already in our hands into perfect wholes of word history? No single student can hope, even in the case of a single word, to glean all the facts which a thousand readers and a quarter-of-a-century's work have brought together; but every student may swell the store which we are eager to lay open to all. And will not twenty more workers take in hand portions of this hoard to arrange, dispose, and sub-edit its contents in order to hasten the date at which its bounties shall be open to all? We are doing for England and the English tongue a work which will be built upon and extended and completed, but will itself never grow old; generations of Englishmen will rejoice in our light, and bless the workers who gave the light in which men shall see to do better work; will not more deserve the blessing?

JAMES A. H. MURRAY.

SPELLING REFORM.

3 St. George's Square, N.W.: Dec. 24, 1880.

As Dr. Littledale has alluded to me in connexion with one of Shakspeare's three quibbles on *gilt* and *guilt*, I ask leave to say that I hold: (1) that all modernising of Shakspeare's lines spoils them; but (2) that, if they are to be modernised, I think the identical spelling of the two "gilt" would be far better than the distinctive spelling; and I therefore prefer the Folio printing of the *Macbeth* quibble—

"If he doe bleed,

He *gild* the Faces of the Groomes withall,

For it must seeme their *Guilt*" (II. ii. 57, 58)—

to those of the *Henry IV.* and *Henry V.* instances. *Gylt* is Anglo-Saxon, *gilt* Early English (one form), Chaucer's form,

"O litel child | alas, what is thy gilt?"

(*Man of Law's Tale*, B. § 2, l. 855.);

as *ryme* vb., *rym* sb., in which the *y* so shocks Dr. Littledale, are also Chaucer's forms. I am well content with Chaucer's spellings of these words. Dr. Littledale has doubtless noted the spelling "the *Receit* of Reason" in *Macbeth* I. vii. 66 in the Folio.

F. J. FURNIVALL.

Hampstead: Dec. 27, 1880.

My main object in writing again on this subject is to correct some errors I fell into in my last letter through my imperfect knowledge of Old French. Mr. Nicol writes to me thus:—"The form *recepte* never existed in Old French, except as a pedantic spelling, with silent *p*; the stages are Latin *recepta*, *recetta*, *recette*, *recete* (in Late Old French spelt *recette*, in Early Modern French *recepte*, then *recette* again), which last form is the most archaic Old-French one extant, and that from which Middle-English *recepte* was borrowed. *Receite* is not an orthographical form, but an assimilation to *receive*."

It is almost superfluous to add that Mr. Nicol considers that Dr. Littledale's letter "shows that he is perfectly ignorant of the history of Old-French pronunciation and orthography."

The slight improvement in Dr. Littledale's etymological condition chronicled by me in my last letter has been followed by a serious relapse. He asks, "What about *leopard*, *cinder*, *subtle*, *school*, *cebt*, *doubt*, *thyme*, *anchor*?" Simply this, that the Middle-English spellings of these words are *lebard*, *lipard*, *sinder*, *sotil*, *scole*, *dette*, *doute*, *time*, *anker*. I am beginning to tire of reminding Dr. Littledale of the principle involved in the retention of such pairs as *bishop*, *episcopul*, *det*, *debit*, *dout*, *indubitable*, and must ask him again, is he prepared to insert a *t* (or rather two *t*'s) and a *e* into *age*, because it comes from the Latin *actaticum*?

The information about *dout* = "do out" is interesting, but irrelevant.

Dr. Littledale has just stumbled on the difficulty of the levelling of distinctive spellings, such as *guilt*, *gilt*. He must either be incredibly *naïve*, or else be perpetrating his third joke, when he calls on the Philological Society not to ignore a question which has been under its consideration ever since last July.

The etymologist who cannot trace the connexion between the substantive *use* and the verb *use* is much to be pitied.

"If phonetics are to rule our changes." When they do so, we shall write *center* with an *s*. At present, we propose to be ruled by phonetics and etymology together, which latter opposes any change of the *c*.

Dr. Littledale prefers *sithe* and *rime* to *sythe* and *ryme*; so do I, so do we all.

In objecting to *sinder*, Dr. Littledale has fallen into a trap which has caught many. He evidently imagines that *cinder* comes from the French *cendre*. A change of *cendre* into *cinder* is, to say the least, somewhat anomalous. But *cendre* and *cinder* have absolutely nothing to do with one another; *cinder* is the Old-English *sinder*, which can be traced back to the eighth century.

HENRY SWEET.

MR. GURNEY'S "POWER OF SOUND."

London: Dec. 24, 1880.

The review of *The Power of Sound* which appeared in the *ACADEMY* for December 18 needs contradiction on three points.

1. Of the part of my enquiry contained in the first five chapters, Mr. Bosanquet says, "It terminates in the admission that it all leads to nothing and must be wholly given up, with which I quite agree." A critic should not invent admissions, even for the sake of agreeing with them. After dwelling on some of the most general characteristics of architectural and of melodic combinations, I point out that the former present certain obvious grounds for an explanation of their emotional effect (size, mass, rich intricacy, &c.) which are lacking to the latter. Such is the extent of my admission that *it all* (i.e., the closely packed exposition of five chapters, four of which are totally unconnected with even this brief piece of negative conclusion) must be wholly given up!

2. Experience has so far shown, what a very little consideration of the nature and formation of a scale-system would have led us to expect, that a single pair of ears cannot appreciate melodies founded on radically different elements, any more than a pair of eyes, accustomed to a certain norm in the proportions of human features, could find beauty in faces which set that norm at defiance. Helmholtz quotes an amusing instance of this fact in chap. xiv. of the *Tonempfindungen*; and similar cases abound in records of Eastern travel. Now our scale-system is built on tones and semi-tones in a certain order; quarter-tones would, therefore, involve a radically new scale-system. And to those who in moments of chromatic enthusiasm express a longing for such elements, I point out that their ears could get into a position to appreciate music

built on that system only by ceasing to be in a position to appreciate music built on the present system. These remarks on *multiplicity* of scale-system Mr. Bosanquet has mistakely for an attack on the idea of modified temperament—i.e., slight modifications in a single scale-system; as to which I expressly say that "every step towards facilitating it" (in the interests of just intonation), "compatible with preserving the music we have got, is worth making."

3. The third mistake has its source in Mr. Bosanquet's failure to notice a very prominent pair of inverted commas. He makes me describe as absurd the idea of distinguishing several parts heard simultaneously—a feat, I need hardly say, of the most ordinary musician. What I have really indicated as absurd is the habit of dignifying with the name of "*melodies*" such parts as would present no musical coherence or significance if isolated from their fellows and presented as successions of single notes.

EDMUND GURNEY.

IRISH MISSALS.

St. John's College, Oxford; December 1880.

The numerous letters of enquiry about the Stowe Missal which reach me from readers of the ACADEMY in various parts of Europe and America induce me to ask permission to circulate further information about this MS. through your columns. I will avoid going over any of the ground covered by my former communications in the ACADEMY of February 8 and in that of November 20, 1879; but it is necessary to state that the tendency of further acquaintance with the character and contents of the MS. is to modify the *a priori* notions of extreme antiquity derived from Dr. Todd's monograph in vol. xxiii. of the *Transactions* of the Royal Irish Academy.

It remains under any circumstances by far the earliest of the four surviving MS. missals of the Irish Church, and, as such, is of great interest to all persons interested in liturgical study, beside possessing many other and various points of attraction. Its vernacular rubrics, treatise, and charms especially claim the attention of philologists.

Little is known about its past history. The inscriptions on its *cumhdach*, a metal work cover of eleventh-century workmanship, indicate that it originally belonged to some church in Munster, that church being possibly identified with the monastery founded by St. Ruadhan at Lothra, in the Barony of Lower Ormond and county of Tipperary, where he died as its first abbot and patron in 584. Not much is known about St. Ruadhan. His name occurs in one of the long lists of saints in the Stowe Missal, but without any change in the size of the letters or any exceptional ornamentation. His life is published in the Bollandists' *Acta SS. Ap. 15*. It is such a long tissue of ludicrous and improbable miracles that the compilers confess in their Preface to having suppressed part of it for fear of exciting ridicule. The abbey at Lothra was destroyed by the Danes in 843, when this volume, if written before that date, must have been saved. The monastic character of the service book is evidenced by the petition which it contains, "pro abbate nostro. N. episcopo," and by its long lists of monastic saints. Possibly the presence of two collects, the first headed "In sollemnitatibus Petri et Christi" (probably a clerical error for Pauli) and the second headed "Oratio prima Petri," may point to the monastery having been dedicated to St. Peter.

At an early date, probably in the twelfth century, it left Ireland, perhaps transferred to the Continent by some of those Irishmen who carried donations from Tordelbach O'Brian, King of Munster, to the monastery of Ratisbon in 1130. It was discovered abroad in the

eighteenth century by John Grace, Esq., of Nenagh, in Ireland, an officer in the German service, who died without leaving any memorandum respecting the place in which, or the circumstances under which, it was found. From his hands it passed into those of the Duke of Buckingham, where it remained until the sale of the Stowe Library in 1849, when it was bought by the Earl of Ashburnham, in whose library at Ashburnham Place it is now preserved.

The sacramental portion of the volume, including the "Ordo Missae" and the "Ordo Baptismi," is in various handwritings, the oldest, and by far the most extensive in amount, of which cannot, I think, on liturgical grounds, be assigned to an earlier date than the ninth century, though some of its features, taken singly, seem to point to a still later, and others to a somewhat earlier, date.

Palaeographical evidence does not appear to be inconsistent with such a conclusion, so far as it has been possible to compare the text of the Stowe Missal with such Irish or Hiberno-Latin MSS. as have been found accessible either in the original or in the facsimiles presented in the pages of the National MSS. of Ireland, and in the publications of the Palaeographical Society.

In some pages this older and larger handwriting assumes an unusually cursive and flourishing shape, which seems to denote a change of scribe without any material change of date. A similar change of style is noticeable in other Celtic MSS., as in the Book of Kells (Palaeographical Society's publications, pl. 88, last line), the Codex S. Dunstani (Bodl. Lib., F. iv. 32, fol. 42 b), and the Book of Armagh (Trin. Coll., Dublin, ff. 103 a, 107 b).

In a few pages, and portions of pages, the older handwriting has been erased to make way for a smaller and minuscule handwriting, which we know from the colophon to be that of Moel Caich, a writer whom it has been found impossible hitherto to identify. This portion of the text exhibits letters depending from the ruled line above them instead of resting on the line beneath, a peculiarity of Greek writing sometimes adopted by Celtic scribes, as in the Scottish Book of Deer, now at Cambridge, and the Welsh ninth-century Ovid preserved in the Bodleian Library.

The headings of the missal and of single collects, with all the Irish and Latin rubrics, are in various and later handwritings, except the rubrics in the Ordo Baptismi, which are coeval with the text.

The following facts make it impossible to accept Dr. Todd's hasty assignment of the earlier portion of the missal to the sixth century, and in part suggest a date not earlier than the ninth century:—

1. The use and position of the Nicene Creed. It occurs here in its usual place after the gospel, as an integral portion of the Ordinarium Missae in what is substantially the Roman rite, a position which it did not assume till the era of Charlemagne early in the ninth century, and, according to some authorities, not till the reign of Henry II. early in the eleventh century.

2. The use of the Agnus Dei, which is said to have been introduced into the mass by Sergius I., 687-701.

3. The structural completeness of the Ordinarium Missae.

4. The presence of the words "*dieaque nostros in tua pace disponas, atque ab aeterna damnatione nos eripias, et in electorum jubeas grege numerari*," which are known to have been added to the canon by Gregory the Great (590-604), and which prove that even here we have not got a pure Gelasian text, although the Prayer of Consecration is headed "Canon Dominicus Papae Gelasii."

5. The date of several of the saints whose

names are among the "*nomina pausantium*," including Lawrence, Mellitus, and Justus, second, third, and fourth Archbishops of Canterbury, the latter of whom died in 627.

Among the many liturgical peculiarities and indications of an early date, the following seem to deserve especial mention:—

1. A Litany at the commencement of the Ordo Missae.

2. The unique position of another ancient missal Litany, entitled "Deprecatio Sancti Martini," between the epistle and gospel.

3. The presence of vernacular rubrics.

4. The long lists of early saints, chiefly Irish, inserted in the text of the canon.

5. The absence of any special "Proprium Sanctorum," and the simple provision of a single "Missae Communis Sanctorum" for all commemorations of saints, which, together with a single Mass for Penitents and another for the Dead, make up the smallest volume which ever passed under the title of a missal.

6. The absence of the "Filioque" from the Nicene Creed.

7. The fixed use of an unchanging epistle (1 Cor. xi. 26-32) and gospel (St. John vi. 51-57).

8. The interpolation of various forms of private devotion for the priest, in the shape of an Apologia or Confessio Sacerdotis.

9. The enumeration of only three orders of bishops, priests, and deacons, all notice of the minor orders being omitted.

10. The general paucity of rubrics, together with the absence of any allusion to the mixed chalice or to the use of incense.

11. The absence from the canon of the tenth-century additional clause, "*pro quibus tibi offerimus vel.*"

12. The paucity of crosses, only five being marked for use, as against thirty-one in the present Roman canon, and none at the words of institution.

13. The presence of early and rare liturgical terms—e.g., senior, argumentum, stella (= Epiphany), kalendae (= Circumcision), natalis calicis, quinquagesima (= Whitsun Day), anathleticus gradus, liber vitae, &c.

14. Singular usages—e.g., the fraction of the Host before the Pater noster, the crossing of the child's hand, and the ceremonial washing of the feet in baptism.

15. A petition that the founder of the church, who was evidently still living when the words were written, and all the people may be delivered from idolatry. "*... in hac aeclesiae quam famulus tuus ad honorem nominis gloriae tuae aedificavit ... eumque, adque omnem populum ad idolorum cultura eripias, et ad te deum verum omnipotentem convertas.*"

There is a general resemblance in this Irish Liturgy to the ninth- or tenth-century "Ordo Missae," which was first published by M. Flacius Illyricus in 1557 under the misleading title of "*Missae Latina quae olim ante Romanam in usu fuit*," and which was afterwards printed by Martene (*De Ant. Eccles. Rit.*, lib. i., c. 4, art. 12, ordo 4). Certain collects and phrases are common to both, but there the resemblance ends. The text especially in the "Gloria in Excelsis" and in the Nicene Creed is very dissimilar, and there is no ground for supposing that there can be any original connexion or anything more than an accidental resemblance between the two.

The conclusion towards which we are gravitating is this:—There seems to be ground for believing that the Stowe Missal, in its present shape, with all its variations of handwriting, was in use in some church in Ireland in the tenth, and the older portion of it perhaps in the ninth century. It affords no certain proof, but it throws some light upon the question as to what was the earliest form of liturgy in use in the Irish Church. It proves that the Roman canon was introduced into at least par-

tial use in Ireland as early as the ninth century, while it retains portions of an earlier and a different liturgy interwoven with it. The admixture of passages from the Ambrosian, Gallican, and Mozarabic rites with the Roman canon is suggestive of a period when the diversity had not ceased to exist, which is alluded to in Tirechan's eighth-century sketch of the Church in Ireland, when Irish saints "diuersas regulas et missas habebant et diuersas tonsuras" (Haddan and Stubbs, *Councils, &c.*, vol. ii., part ii., p. 292). F. E. WARREN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 3, 5 p.m. London Institution: "Past and Present of the Cuttlefishes," by Dr. Andrew Wilson.
7 p.m. Actuaries: "On the Simultaneous Construction of Compound Interest and Annuity Tables," by Mr. F. N. Newcome.
8 p.m. Royal Academy: Anatomy (Demonstration, I.), by Mr. J. Marshall.
8 p.m. Victoria Institute: "On the Early Destinies of Man," by Mr. J. E. Howard.
TUESDAY, Jan. 4, 3 p.m. Royal Institution: "Atoms," IV., by Prof. Dewar.
8.30 p.m. Zoological: "Account of the Zoological Collection made during the Survey of H.M.S. *Alert* in the Straits of Magellan and on the Coast of Patagonia," by Dr. A. Günther; "On the Sea Elephant," by Prof. Flower.
WEDNESDAY, Jan. 5, 8 p.m. Society of Arts: "Animal Intelligence," II., by Mr. G. J. Romanes.
8 p.m. Geological: "The Archæan Geology of Anglesey," and "The Limestone of Durness and Assynt," by Mr. O. Callaway; "On a Boulder of Hornblende-Pikrite near Pen-y-Carnisio, Anglesey," by Prof. T. G. Bonney.
8 p.m. British Archaeological Association: "Notes on Roman Remains from Nursling, Hants," by Dr. Wake Smart; "The Harshships of the Present Law of Treasure-Trove," by Mr. G. R. Wright.
THURSDAY, Jan. 6, 3 p.m. Royal Institution: "Atoms," V., by Prof. Dewar.
SATURDAY, Jan. 8, 3 p.m. Royal Institution: "Atoms," VI., by Prof. Dewar.

SCIENCE.

An Introduction to the Study of Fishes. By Albert C. L. G. Günther. (Adam & Charles Black.)

THE study of fishes has never been a very popular one among naturalists. For many years the birds have engaged the attention of a whole army of ornithologists, and the students of mammals and even of reptiles have generally made a respectable show; but the professed ichthyologists at any time might nearly have been counted on the fingers of one hand, and their number even now is not much greater. The causes of this apparent neglect are not far to seek. We have in the first place the great difficulty of obtaining specimens of any but the commonest species, and the inconvenience of having to preserve them, even when obtained, in spirits or some other fluid—the latter, paltry as it may seem, placing a formidable obstacle in the way of those inclined to commence the study of fishes. Further, the very medium inhabited by fishes renders the study of their natural history exceedingly difficult, and thus one, at any rate, of the attractions which commonly direct the beginner in his choice of a zoological study was shut off.

We may add to all these considerations the fact that certain intrinsic difficulties beset the study of fishes, and that these were, for a long time, heightened and made the most of by the imperfections of the classifications adopted, arising in part from circumstances already alluded to. The older naturalists regarded as fishes all the animal inhabitants of the waters, and we fancy that even now, in spite of the multitude of popular zoological treatises that we possess, people are not wanting who would be rather surprised to hear it

stated that whales, lobsters, and oysters are not fishes. The prevalence of such mistaken notions as these, which even Linnaeus and Artdi only partially succeeded in casting off, stood in the way of the progress of systematic ichthyology; and it was not until Cuvier specially devoted his attention to the class of fishes that something remotely approaching a satisfactory classification of these animals was arrived at. Great as was the step in advance made by Cuvier, he still worked very much upon the old lines; and Dr. Günther, in the historical portion of the book of which the title stands at the head of this article, seems to regard as the greatest service done to ichthyology by the great French naturalist the more or less successful attempt made by him to establish natural families of fishes. Broad systems founded entirely or chiefly upon one set of characters, especially when those characters are to a great extent superficial, can never be satisfactory; and hence the comparative failure of Agassiz's attempted classification, founded upon peculiarities of the dermal appendages of fishes, and specially designed for the arrangement of the fossil forms. The distinction of the true bony fishes into Ctenoids and Cycloids was evidently unnatural; the entire new group of the Ganoids was made up of most heterogeneous elements; and even the Placoids, forming the most natural of the orders proposed by Agassiz, were by no means homogeneous. Nevertheless this grouping had certain advantages, especially in assisting to bring into intelligible order the chaos of fossil fishes; and for us it had undoubtedly the merit of leading to the researches of Johannes Müller, the results of which are embodied in his celebrated memoir, *Ueber den Bau und die Grenzen der Ganoiden*, perhaps the greatest and most original contribution to systematic ichthyology that we possess, and upon which, in all probability, all future classifications of fishes will be founded. In this memoir, which was almost startling to the zoologists of thirty years ago by the light which it seemed suddenly to throw upon one of the most perplexing groups of Vertebrata, Johannes Müller not only indicated the structural peculiarities which served to distinguish a true order Ganoidei from the other fishes, but also discussed the whole ichthyological system, into which he introduced many important modifications; and, as Dr. Günther says (p. 22):—

"Although all cannot be maintained as the most natural arrangements, yet his researches have given us a much more complete knowledge of the organisation of the Teleosteous fishes, and later enquiries have shown that, on the whole, the combinations proposed by him require only some further modification and another definition to render them perfectly natural."

This testimony to the value of Müller's work is certainly not too high, as will be evident to anyone who compares his system with that adopted by Dr. Günther himself in his present book. Of Müller's six primary groups (or sub-classes) only one, that of the Dipnoi, including the Sirenoid forms, whose place seems to be on the boundary line between fishes and Amphibians, has been suppressed, and this in consequence of the discovery in Australia of certain fishes referred

to the ancient genus *Ceralodus*, which showed so close a relationship to *Lepidosiren* on the one hand, and to the true Ganoids on the other, as to lead Dr. Günther to unite all the Dipnoi with the last-named group. Among the Teleostean fishes the only important change consists in the suppression of Müller's order Pharyngognathi, the spiny-finned forms of which make a sub-order of Acanthopterygii, while the Garfish and other soft-finned types find a resting-place among the Physostomi, their affinity to which was suspected by Müller himself.

Dr. Günther has, however, adopted one other important modification of the system, namely, the grouping together of the Ganoid and Chondropterygian fishes into a single sub-class, that of the Palaeichthyes, so called on account of the great geological antiquity of those two types. The principal characters uniting these groups were already recognised by Müller, and utilised by him in distinguishing the two orders above mentioned from the best of the class of fishes. They consist in the presence of a contractile and valvular cone at the base of the aorta, and of a spiral valve in the intestine, to which Dr. Günther adds that the optic nerves are not, or only partially, decussating. It appears to us, and has always done so, that this group of Palaeichthyes has no valid claim to recognition. The two orders of which it is composed are sharply marked off from each other, and when we consider the mass of their characters each of them is clearly equivalent to the whole group of Teleostei; and, finally, in the discussion of any general zoological or palaeontological question, it is difficult to see how the group Palaeichthyes can ever figure as a classificational unit. But, as regards the usefulness of Dr. Günther's book, this is perhaps of little consequence. Those who have to deal with general questions will probably soon find themselves practically disregarding the unnecessary sub-class, and treating Chondropterygians and Ganoids as groups equivalent to the Teleostei, as they were in Müller's system. Of the close relationship of the Dipnoi to the Ganoids there seems to be no doubt, and their admission as an order of that sub-class of fishes is perhaps the most judicious course that can be adopted.

The development of his views of systematic ichthyology occupies the second part of Dr. Günther's book, and of this we need say but little. The work is done with the care and judgment that might be expected from the distinguished author; the orders, sub-orders, and families of fishes are characterised in sufficient detail for the purposes of the student; the characters of the principal genera in each family are given, and the names of others cited; and the natural history of the species is briefly indicated. The fossil forms are also noticed, but with less detail than the recent ones. In short, the student of systematic ichthyology will find in this section a most admirable guide through the intricacies of the subject, as indeed, from the author's long-continued studies in connexion with the magnificent collections of the British Museum, could hardly fail to be the case. This part of the book is also illustrated with numerous excellent wood-cuts of the fishes and their

characteristic parts, which will be of no small assistance to the student.

What must be regarded as the introductory section of Dr. Günther's work may be divided into two parts—one truly introductory, as furnishing the information necessary to enable the reader to pursue his studies in the systematic and descriptive portion, although containing in addition many details not absolutely required by the systematist; the other embracing those generalisations which really constitute the highest development of zoological study, and which require for their comprehension a greater or less acquaintance with the various groups of fishes. Thus, in his first chapter, he gives an historical sketch of the progress of ichthyology from the days of that astonishing genius Aristotle, whose results in so many instances anticipated those of the most advanced of modern zoologists, down to our own time, not referring in detail to the obscure old writers whose names will be found embalmed in the pages of Artedi, but indicating all the authors whose labours have contributed materially to the advancement of the science, and giving a short account of the doings of each. Of Ray and Willoughby, and of Peter Artedi, Dr. Günther naturally speaks very highly. The latter, whose *Ichthyologia*, edited by Linnaeus after its author was unfortunately drowned at the early age of twenty-nine, is perhaps the most perfect piece of zoological work of the last century, struck out the classification of fishes which virtually constituted the foundation of all ichthyological systems down almost to our own day, and which Linnaeus modified, but certainly did not improve. The classifications of Linnæus, Cuvier, and Johannes Müller are tabulated by Dr. Günther, so that the student is here afforded a clear insight into the principal steps by which the science of ichthyology has advanced to its present standpoint, no small advantage with respect to the proper appreciation of that standpoint itself. This chapter concludes with a list of modern voyages, faunas, and anatomical works containing important contributions to the science of ichthyology.

In several succeeding chapters Dr. Günther enters at considerable length into the consideration of the external and internal structure of fishes, describing successively and most carefully the parts of which the body of a fish is made up and the modifications which these parts undergo in the various members of the class. The general form, the structure of the skin and scales, the structure and position of the fins, and the general construction of the skeleton, with other details of special importance for the comprehension of the systematic part of ichthyology, occupy the second and third chapters; and the latter concludes with a most valuable synonymic table of the bones composing the fish-skeleton, showing in parallel columns the names applied to the same bones by the chief authorities on the osteology of fishes—namely, Cuvier, Owen, Stannius, and, chiefly as regards the head and shoulder-girdle, Huxley and Parker. In treating of a subject so complex, and upon which opinions differ so widely, as the interpretation of the bones of fishes, our author is rather embarrassed in his choice of terms; and, considering the general practice of

the present day, one has every reason to be grateful to Dr. Günther for having taken the trouble of working out these synonyms and selecting from among them those which seemed to him most suitable, instead of cutting the knot by inventing new terms of his own. In this whole table, in which the author has indicated the names used by him by printing them in italics, we find only a single one which has not an authority appended to it, and even that carries its own explanation with it.

The other systems of organs receive equally careful treatment at Dr. Günther's hands, and this portion of the book may be regarded as constituting a true *Principia Ichthyologica*. In connexion with the organs and processes of reproduction a most interesting summary of the curious affiliated phenomena presented by certain species of fish is given, such as contrivances for the protection of the eggs, the remarkable egg-cases of the sharks and rays, the singular adaptation of the males for incubatory purposes in the Pipe fishes and their allies, and the nest-building instincts of the sticklebacks and others; and in the succeeding chapter we find an excellent account of the changes undergone by many fishes, especially of the open sea, during their growth and development—a somewhat novel subject, for our knowledge of which we are indeed principally indebted to the researches of Dr. Günther himself. It is chiefly in the pelagic fishes, our knowledge of which is still founded to a great extent upon a very scanty supply of specimens, that the most remarkable of these changes occur; and one is not surprised, after studying Dr. Günther's results, to find that a multitude of species and many genera have been founded solely upon these curious stages of development. One of the most important tasks that the ichthyologists of the future have before them is the investigation of the field of research thus opened up, and it is a task of great difficulty; for when it is considered that pelagic fishes are generally of very wide geographical range and the successive growth-modifications of one and the same species may be captured singly at stations far distant from each other, it is easy to see that the chances of identification are greatly diminished, and those of the foundation of false genera and species correspondingly increased.

One of the most remarkable results of recent researches upon the growth and development of fish is that at which modern ichthyologists have arrived with regard to the curious little bandlike fishes known as the Leptocephalidae, one of which, the Anglesey Morris (*Leptocephalus Morrisi*), is a rare British species. These feeble creatures, which are frequently taken floating in the open sea, and appear to be most abundant in the Mediterranean, are now regarded as

“the offspring of various kinds of marine fishes, representing, not a normal stage of development (larvae), but an arrest of development at a very early period of their life: they continue to grow to a certain size without corresponding development of their internal organs, and perish without having attained the characters of the perfect animal.”

Of the causes producing such a singular abnormal condition nothing is known; but Dr. Günther suggests that

“it is quite within the limits of probability that fishes, usually spawning in the vicinity of land, sometimes spawn in the open ocean, or that floating spawn is carried by currents to a great distance from land; and that such embryos which, for their normal growth, require the conditions afforded by the vicinity of the shore, if hatched in mid-ocean, grow into undeveloped hydropic creatures, such as the Leptocephales seem to be.”

Passing over certain minor matters we may refer in the next place to a chapter on the distribution of fishes in time, which, although perhaps too brief, gives a fairly good sketch of the geological history of the class. On the claim of the curious little palaeozoic fossils described by Pander as Conodonts to rank as the remains of fishes, or indeed of vertebrate animals at all, Dr. Günther, like most palaeontologists, is rather doubtful, but at the same time he refers to them as possibly representing the teeth of Myxinoïd or other Cyclostome fishes, such as, from all analogy, we may presume the earliest fishes capable of leaving any traces behind them to have been. They have been detected by Mr. Hinde low down in the Silurian—in fact just where we want them to satisfy any theory of the progressive sequence of organic forms; they are known to extend up into the Carboniferous, and probably into the Permian, side by side with Selachian and Ganoid fishes; and certainly it is difficult, after an examination of them, or of Mr. Hinde's beautiful series of figures in the *Quarterly Journal of the Geological Society* (1879), to doubt that they once belonged to some form of fishes. The Upper Silurian fishes from the Ludlow bone-bed are, as is well known, very obscure; but in the Devonian series all doubt ceases, and the remains of these animals occur in such abundance and perfection as to enable the palaeontologist to form a tolerably good idea of the fish-fauna of that remote period. The distinction of the Chondropterygian and Ganoid groups is now clearly apparent, although certain genera present characters which render their precise position doubtful, and one group (*Acanthodes* and its allies) “combined numerous branchiostegals with Chondropterygian spines and a shagreen-like dermal covering,” thus lending some support to the idea underlying the sub-class Palaeichthyes. It is remarkable that so early as the Devonian we should find two of the main types of Ganoids, which are still extant, already indicated—namely, the types of *Polypterus* and that of the Dipnoi. These forms continue on through the series of formations, gradually approaching more and more to existing types, until in the Jurassic period we find fishes allied to the living genus *Amia*, and leading so distinctly towards the so-called osseous fishes, which constitute the bulk of the present fish-fauna, that we are quite prepared for the appearance of the latter in the succeeding cretaceous epoch, and their predominance over all other types in tertiary times, as at the present day.

From the consideration of the distribution of fishes in time Dr. Günther passes by a natural transition to that of their geographical distribution on the surface of the earth—a difficult and intricate subject, to which he devotes several long chapters. He treats successively of the distribution of the fishes of

fresh and brackish water, and of marine fishes, the latter divided into three categories, namely, Shore, Pelagic, and Deep-sea Fishes. It would be impossible in the space at our command to give even the slightest sketch of the contents of these important chapters, or even of the results arrived at; but they are full of interest, and we would especially refer to the short but exceedingly philosophical chapter which serves as a prelude to this section of the book, and deals generally with the conditions governing the distribution of fishes. The chapter on deep-sea fishes is also one of general interest.

We have thus attempted to give some idea of the contents and general nature of this most important contribution to zoological literature, and we trust that, imperfectly as we feel we have succeeded in our endeavours, we have said enough to convince the reader of its great value. All who are acquainted with Dr. Günther and his work will feel confident that the material of any book he offers to his brother naturalists will be of the best possible quality; and in preparing this *Introduction to the Study of Fishes* (which is founded upon the notes got together for the article "Ichthyology" in the *Encyclopædia Britannica*) he has superadded to a careful selection of material a straightforward determination to place what he has to say in the best and most intelligible form, which renders it a model of a zoological text-book.

W. S. DALLAS.

OBITUARY.

MICHEL CHASLES.

"THE mathematician lives long and lives young" * was eminently true of the distinguished French geometer whose death we recorded in our last issue. Born at Eprenon (Eure-et-Loir) on November 15, 1793, he entered the Polytechnic School in 1812, on leaving which establishment, in 1814, he went to reside at Chartres, acting as "agent de change" and in other official capacities for some ten years. He found time, however, for scientific studies, contributing his earliest papers on curves and surfaces of the second degree to the *Correspondant de l'Ecole Polytechnique*, 1814-16, and his earliest on conics to Gergonne's *Annal. Math.*, 1828 and 1829, these last memoirs being founded on Poncelet's theories of reciprocal polars and of centres of homology. Having been elected a corresponding member of the Academy in 1839, he was appointed Professor of Geodesy and Machines at the Polytechnic School (1841), in succession to Savary. In 1846, a special chair having been founded by the Faculty of Sciences, he became Professor of the Higher or Modern Geometry at Paris—a post he retained, we believe, till his death.

From the *Catalogue of Scientific Papers* we learn that (down to 1873) he had contributed no less than 177 memoirs or papers to different journals. These may be arranged under the following heads:—Curves and surfaces of the second degree, forty-one papers; curves and surfaces in general, forty-nine; conic sections, twenty-five; geometry, fourteen; mechanics, six; attractions, seven; arithmetic, algebra, analysis, and historical articles, twenty-

four; astronomical, eight. Many of the papers, however, run into two or more of the above divisions. The best-known of his works is the *Aperçu historique sur l'Origine et le Développement des Méthodes en Géométrie, particulièrement de celles qui se rapportent à la Géométrie moderne, suivi d'un Mémoire... sur deux Principes généraux de la Science, la Dualité et l'Homographie*. This treatise was published in 1837, and, having become exceedingly scarce, was reprinted (we believe unaltered), with a new Preface giving a short account of its history, in May 1875. It is hardly necessary to say that it indicates a great amount of research, and that the copious notes contain much valuable original matter. This work was followed six years later by a *History of Arithmetic*, and in 1852 appeared the *Traité de Géométrie supérieure*; a second edition of this last work has just issued from the press. It closes with an interesting inaugural lecture (December 22, 1846) on the modern geometry.

In 1863, Chasles contributed yet another valuable addition to the history of geometry in his *Les trois Livres de Porismes d'Euclide, rétablis pour la première fois, d'après la Notice et les Lemmes de Pappus, et conformément au Sentiment de R. Simson, sur la Forme des Énoncés de ces Propositions*. This was succeeded in 1865 by the first volume of the *Traité des Sections coniques, faisant suite au Traité de Géométrie supérieure*. Here, and in subsequent papers in the *Comptes-rendus*, we have the answer furnished to the question, "How many conics are there capable of satisfying five conditions?" The method employed he styles geometrical substitution, and the result is obtained when we have established a relation between the characteristics—i.e., the number of the conics of the system which (1) pass through an arbitrary point, (2) touch any arbitrary line. We hope to hear that the long-expected second volume will appear at no distant date.

To Chasles we are indebted for the first complete *synthetical* solution of the problem of the attraction of ellipsoids.* The only works, so far as we know, that have been put into an English garb, are the memoirs on the *General Properties of Cones of the Second Degree* and on the *Spherical Conics*, translated by Dr. Graves (1841).

M. Chasles was chosen member of the Academy of Brussels in 1830; was elected, as stated above, corresponding member of the Academy of Sciences in 1839, and was "decorated" the same year; became foreign member of the Royal Society in 1854, Copley Medallist in 1865, and foreign member of the London Mathematical Society in April 1867. We need only mention the Pascal-Newton controversy (cf. *Athenæum*, Nov. 2077-98, and Dr. Hirst's letter to the *Times*, October 1, 1867), as we should wish it to be forgotten altogether.

We have left ourselves no space for extended remarks on the works whose titles we have given, or on the numerous papers which we hope may be collected and arranged in a memorial volume. There can be but one opinion as to the great merit of all these contributions to mathematics; even the earliest, though in part they may be echoes of the great Poncelet, contain much that would stamp the author as an independent geometer of the highest order. "Sa gloire est d'avoir découvert des méthodes nouvelles qui servent à résoudre, sans le secours de l'algèbre, les questions les plus difficiles de la géométrie. Il fit faire des progrès importants à la géométrie analytique." It only remains to add that M. Chasles died December 18, 1880.

R. TUCKER.

THE death is likewise announced of Mr. T.

* Gen. Sabine's address on presenting the Copley Medal.

Rymer Jones, F.R.S., late Professor of Comparative Anatomy at King's College, London, and author of *A General Outline of the Animal Kingdom, The Aquarian Naturalist, &c.*

NOTES OF TRAVEL.

WE hear that Lieut. Bove, of the Italian Navy, who accompanied Prof. Nordenskiöld in the *Vega*, is shortly to be sent to the Antarctic Seas in connexion with the projected national expedition, which cannot be properly organised before 1882.

MR. JOSEPH THOMSON contributes to the January number of *Good Words* a well-written account of the preparatory journey which he made to the Usambara country in company with the late Mr. Keith Johnston before the East African expedition started for the interior from Dar-es-Salaam.

LIEUT. DUMBLETON, R.E., and Surgeon Browning, R.N., have left for the Gambia, to organise an expedition from Bathurst to Timbaktu, the object of which is to open commercial relations between our West African settlements and the Western Sudan. Preliminary arrangements having been already made on the spot by the colonial authorities, it is hoped that the expedition will be able to start at once, and, as they will have some four months of dry weather before them, it is expected that they will be able to push on very rapidly. The leaders take out with them numerous presents for the various chiefs through whose territories they will pass.

MESSRS. GRIFFITH AND HUTLEY, the founders of the first missionary station on the western shore of Lake Tanganyika, which is situated at Mtowa, a little north of the Lukuga Creek, have lately sent home some of the results of their investigations among the Waguha. It is worthy of note that this tribe has some idea of a Supreme Being, and, as they have a word in their language (*calumba*) to express this idea, it is thought that it is original among them, and not borrowed from the Arabs. The Waguha also appear to have some notions respecting stars, and by one of those in Orion, which they call *Sala*, they direct their movements. Wherever they may be they look towards it, and say, *Ta-bagala kwa Sala*—i.e., Let us go towards *Sala*, meaning "Let us go home."

ACCORDING to a telegram from St. Petersburg, news has been received from Petroalexandrovsk announcing that Col. Glukofsky, who has surveyed the ancient bed of the Oxus, has now returned. He is of opinion that the diversion of the river to the Caspian Sea from its present course is quite practicable; and a sum of 600,000 roubles has been set apart for the work. Ten Russian engineers, five companies of infantry, and three *sovnias* of Cossacks are engaged in the operations.

It has been announced that an International Congress of Commercial Geography would be held at Lisbon during 1881, and that active preparations for it had already commenced; but we now learn that the meeting has been postponed to 1882 and perhaps 1883. The change is no doubt largely due to the inconvenience that would result from attempting to hold two congresses, at Venice and Lisbon, at about the same time.

THE January *Statement* of the Palestine Exploration Fund is chiefly occupied with a report of the influential meeting held at the Jerusalem Chamber to set on foot a survey of Eastern Palestine. There seems to be a *consensus* among archaeologists that results of a high order may be expected—some important inscriptions, equal in value to the Moabite stone, numerous additions to architectural history, and at least

* Only five mathematicians have obtained the Copley Medal; M. Chasles (1865) was the fourth; and Dr. Sylvester, from whose address at the Exeter meeting of the British Association in 1869 we make the above extract, the fifth (1880).

some identifications of remarkable Biblical sites. The speech of Lieut. Conder is especially important as counteracting the decay of general interest in the subject which seems to be apprehended, owing to the greater acquaintance of most subscribers with the Biblical than with the archaeological aspect of Palestinian survey. The value of the survey map of Western Palestine is strikingly shown in the same number by two parallel sections of the survey map of the western shores of Lake Tiberias and of some earlier map of the same; by the side of which is given a map of the eastern shores as at present known—a speaking testimony to the scantiness of the knowledge we now possess of that side of the lake. A *conspectus* of the "Biblical Gains" of the survey, and a note on the site of Kadesh Barnea, are also included in this interesting number.

SCIENCE NOTES.

The History of Sandstones.—Although the modern method of studying petrology by means of a combination of chemical and microscopical research has been applied chiefly to the examination of eruptive rocks, the same method is obviously applicable to rocks of a clastic origin. Dr. Serby has indeed thrown great light upon the nature of many limestones and other sedimentary rocks by his microscopical studies. Aided by the powerful instrument of chemical analysis, Mr. J. A. Phillips has lately turned his attention in the same direction, especially with the object of unravelling the history of sandstones and similar rocks. A large number of sandstones and grits, quartzites and sands, of various geological ages, have passed under his examination. The siliceous grains show considerable diversity of form, and in some cases exhibit a distinct crystalline shape. Upon these crystalline grains there has occasionally been deposited a coating of secondary quartz, following with fidelity the outline of the original crystal. Enclosures of various kinds, comprising cavities and minute crystals of either schorl or rutile, are by no means rare in the siliceous grains. Along with the silica, there are often to be seen fragments of felspar, scales of mica, and grains of chlorite and epidote. In the harder varieties of sandstone and grit, the cementing medium is, in large measure, of a siliceous nature. From some investigations conducted by Mr. Phillips, it appears that fragments of quartz having a diameter of less than one-fiftieth of an inch retain their angularity with considerable persistence when subjected to the eroding action of flowing water, but yield with comparative ease to the friction consequent upon the action of wind. Hence the conclusion that the rounded grains of silica in certain Triassic and other sandstones may have been blown sand rather than sand deposited by water—that, in short, the fragments in such rocks are of Aeolian instead of Neptunian origin.

THE Association for the Improvement of Geometrical Teaching will hold a meeting on Friday, January 7, in the Botanical Theatre of University College, Gower Street, at eleven a.m. The sub-committees (for Solid Geometry, Higher Plane Geometry, and Geometrical Conics) appointed January 11, 1878, will present their Reports. Draft syllabuses have been circulated among the members. All persons interested in the elementary teaching of geometry are invited to attend.

THE museum of fossils, &c., collected by Mr. Edward Wood, F.G.S., of Richmond, has just been sold to the Directors of the York Museum for the sum of £720.

PHILOLOGY NOTES.

Grammaire béarnaise, suivie d'un Vocabulaire béarnais-français. Par V. Lespy. Deuxième Edition. (Paris: Maisonneuve.) Among the dialects of the South of France, the language of Béarn is one of those which have been longest committed to writing. It was not so early superseded, as a literary and administrative idiom, by French, as were other dialects of the *langue d'oc*. It presents an uninterrupted series of records from the twelfth century to our own day. The most ancient of these documents, indeed, have not reached us in the form of contemporary copies, and they should, therefore, only be used with precaution by philologists: still, we have Béarnais MSS. from the thirteenth century, and thenceforward we possess the most trustworthy elements for an historical study of the idiom. There results from this circumstance at once an advantage and a danger. The advantage is, that it is possible to follow for a long space of time phonetic changes and morphological developments. The danger is, that one is tempted to apply to the Béarnais of the present time a traditional orthography which, in many cases, could only lead to error as to the actual condition of the language. M. Lespy's Grammar, which is the work of a man equally versed in the past and the present of the Béarnais idiom, has not escaped this danger. The book, which was first published in 1858, rendered great services to Romance studies, and was classed at its appearance among the best works which France possessed on her local idioms. But this favourable judgment was no very high praise at a time when no good work on the provincial idioms of France was in existence, either in the form of a dictionary or, still less, in the form of a grammar. At the present day, since the study of the Romance dialects has taken an altogether scientific direction; since the works of Ascoli, Nigra, and Ovidio in Italy, of Cornu in Switzerland, &c., criticism is entitled to be more exacting. Thus the second edition of M. Lespy's Grammar, improved as it is, will give less satisfaction to the philologists of 1880 than the first edition gave to those of 1858. Let us observe, however, that these improvements are in themselves very considerable. The work, which contained 524 paragraphs in the first edition, contains 752 in the present. The texts given as specimens of the language have been augmented, and now form a genuine Béarnais chrestomathy. Many rules have been added; many others have been more fully stated. The order of classification of the phonetic facts has been, and rightly, completely changed. The glossary which closes the volume from French-Béarnais has become Béarnais-French, and in this new form it will certainly be much more useful than in the preceding. But it is still too clear that the author has not sufficiently precise notions of the method according to which the state of a living idiom should be set forth. His Grammar too much resembles these practical manuals by whose aid we learn to read, write, or speak the ancient or modern languages. He explains to us the rules of Béarnais as a schoolmaster explains the rules of Latin or Greek to children. He is too much concerned with the endeavour to give the traditional orthography of the words, and does not make us sufficiently acquainted with their pronunciation. He does not thoroughly take into consideration the reason of the facts stated, and, accordingly, his statement of them is unsatisfactory. Finally, he encumbers his Grammar with a multitude of comparisons, the least fault of which is that they are out of place, and which, unfortunately, are too often incorrect. All these criticisms might be justified from almost any page of the Grammar, so that we need not undertake a detailed examination of the work. We will confine ourselves to some remarks which might be suggested by para-

graphs 23 to 27, where the atonic *e* final is studied. We will observe at once that the author never distinguishes the vowels as "tonic" and "atonic," elementary as this notion is. He speaks, indeed, of the accent, but quite at the end of the volume, in the "Additions et Corrections," and he expresses himself as follows, without perceiving that he is only enunciating a truism, and is teaching us nothing as to the origin or effects of the accent in Béarnais:—"L'accent tonique en béarnais affecte la dernière syllabe, lorsqu'elle est pleinement prononcée, et la pénultième, quand la dernière a un son faible" (!!) Speaking of the "*e* final, doucement fermé" (§ 23), M. Lespy tells us that "it bears no accent," and he gives as examples *abesque* (episcopus), *bene* (vendre), &c. Then, in § 24, he speaks of the "*e* final sounding like a soft *o*," and informs us that "it is never accented." The examples given are *ale* (ala), *cadiere* (cathedra), &c. M. Lespy does not perceive that the employment or non-employment of an accent on the two final *e*'s dealt with in these two paragraphs is a perfectly conventional matter of mere orthography, and, consequently, possesses no interest. What we wish to know is why, in the one case, the "*e* final" is "*doucement fermé*," while in the other it has a sound resembling that of *o*. This is examined by M. Lespy in paragraphs 25-27. His explanations are complicated and confused to the last degree, and he does not see the true reason, which is that in the second case the *e* final corresponds to the Latin atonic *a*, while in the first it has a different origin. This remark, simple as it is, would have enabled him to dispense with the rules and exceptions given in §§ 26 and 27. We must observe that, with regard to many of the examples cited, M. Lespy thinks it necessary to give a number of explanations which, as we have previously remarked, are always misplaced and often wrong. Thus, having cited the Béarnais *tele* (Lat. tela), he thinks it worth while to say that this word "was written *telle* in the French of Joinville," which is altogether incorrect. Joinville wrote *toile* or *toille* (see M. de Wailly's edition). From these obvious remarks it may be seen how far M. Lespy's work falls short of the level of the linguistic science of our time. Must it be said, then, that it will render no service to the students of the Romance languages? By no means. Students of Romance would be reduced to a very limited number of authorities could they derive no benefit except from grammars fulfilling all the requirements of science, and they will be able to turn M. Lespy's book to good account. But it is still justifiable to say of this second edition what M. Paul Meyer said of the first (*Revue Critique*, June 2, 1866), that the book before us supplies materials for the establishment of the laws of Béarnais phonetics, but that it does not establish them.

MEETINGS OF SOCIETIES.

[ROYAL SOCIETY OF LITERATURE.—(Wednesday, Dec. 22.)

J. W. BONE, Esq., in the Chair.—Mr. Walter de Gray Birch read a paper "On the Roll of the Twelfth Century in the Harleian Collection, British Museum, known as the Guthlac Roll," and exhibited a set of autotype photographs of the subjects therein contained. In the course of the paper, he showed how the Life of St. Guthlac by Felix, in the ninth century, had been taken as affording material for the vignettes in the Roll, with the exception of the concluding picture, which points to Ingulph of Crowland as the authority for its details. Mr. Birch also demonstrated the great probability of the Roll having supplied subjects for painted glass in Crowland Abbey Church.

FINE ART.

History of Painting, Ancient, Early Christian, and Mediaeval. From the German of Woltmann and Woermann. Edited by Prof. Sidney Colvin. (C. Kegan Paul & Co.)

(First Notice.)

To turn into idiomatic, attractive English the German of a profoundly learned writer is a task requiring accomplishments such as have rarely, if ever, been brought to bear on it in so high a degree as in the present translation. I speak only of that part of the work which refers to classical antiquity, because it is to with it I have now to deal. With no trace of the original German, there is a steady flow of English, gliding agreeably to the thought it conveys unfailingly and without effort. And this perpetual charm is the more to be valued since it is thrown round a subject which hitherto has not received in our language the treatment it deserves.

The plan of the book is to give, first, a history of ancient painting as it is to be made out from the records; and, secondly, a critical examination of its remains. As to the records, it may be said that they have not been put to any new tests; but perhaps little, if anything, would have been gained by such a proceeding. The best-established results have been secured and embodied in a narrative which, at the same time, gains in attractiveness by not ignoring those incidents in the lives of the Greek painters which seldom prove anything beyond the popular favour accorded to this class of artists as compared with contemporary sculptors. In dealing with the remains of ancient painting, there was clearly more scope for originality; and, in regard to the Greek vases, something more might have been done considering the material which German specialists have of late years worked up with the view of determining peculiarities of style in the works of the best-known vase painters, such as Douris, Brygos, Epiktetos. To enter into particulars of this kind might seem, at first sight, to be going too far for a work on the history of painting generally. But, in the end, it would be more profitable to do this than to go through all the usual divisions into periods, the vases of which speak for themselves in a way, and only require detailed descriptions for students who are beginning to study them as a speciality of Greek workmanship.

The book seems to be at its best when it arrives at the mural paintings of Rome and Pompeii; and here attention may be called to the editorial care with which, on p. 119, an account is inserted of the recently found pictures of the Farnesina. What would not Raphael have done—true archaeologist as he was—had he dreamt that these pictures lay buried almost under his feet? The paintings of Pompei are first classed, and then examined on their merits with a judgment which cannot but be approved. To a great extent they are the work of men who perpetuated the debasement of Greek art, and, though everyone is glad to have even that, it is still often enough painful to see their easy-going carelessness. For all that, they were men bred of

the old Greek race, and could not help showing it whenever a brush came to their hand. Apart, also, from style, the subjects are full of interest, partly as survivals of old conceptions and partly as illustrations of the search after novelty of design.

Altogether, the early part of this book may be recommended as valuable in substance, and as perfect as could well be in its English form.

A. S. MURRAY.

RECENT ARCHAEOLOGICAL PUBLICATIONS.

Bassingbourne Churchwardens' Book. Part I. Edited by the Rev. B. Hale Wortham. (Cambridge: Rivingtons.) The number of old churchwardens' account-books that have been preserved is much greater than anyone not acquainted with the particular branch of historical study which they illustrate would have imagined. A few have found their way, by a special good fortune, into one or other of our great MS. libraries, but most of them still remain in parish chests at the mercy of the first ignorant churchwarden who shall think fit to have them put aside for the purpose of lighting the vestry fire. One or two only have been printed in full; extracts from several others may be seen in the *Archæologia* and elsewhere. We gather from the part before us that it is Mr. Wortham's intention to print the whole volume without abridgment. If he does so he will have performed a work for which all real students of Church history will give him thanks. The portion before us consists of an inventory of the church goods made in 1498. When we say that it is not more curious than many others of the same sort we have seen we must not be understood to depreciate its value. The evidence on such matters must be cumulative, or we shall never be in a position to realise the vast riches in precious things of our churches before the Reformation, or the intense interest the people took in their parish churches and the services carried on therein.

Papers of the Manchester Literary Club. Vol. VI. (Manchester: Heywood and Son.) The papers in the present volume are of unequal merit, but as a whole it is not inferior to its predecessors. Those which deal with Lancashire and Cheshire are especially good. Mr. Axon's article, for instance, on the libraries of those shires is in itself an important contribution to knowledge, and is also extremely useful as helping to refute the offensive calumny which one has often heard of late, and which would make us believe that the English working-classes do not care for serious literature. Mr. Nodal's paper on the "Special Collections of Books in Lancashire and Cheshire" is also helpful in the same direction, but it serves a higher purpose, as it furnishes a clue by which students who are anxious to consult one of the way-books may often find their reasonable desires gratified. If we cannot have before us the book we want, the next best thing is to know where we are likely to find it. Mr. Abel Heywood, jun., contributes an article on the almanacs of "The Second Stuart Period," in continuation of a former one which appeared in the third volume. It shows much patient research and no little knowledge of the history of the time, but might have been made much more complete if the writer had found leisure for the examination of the stores of such things which are garnered in the British Museum and Bodleian Libraries. We imagine that Mr. Heywood will continue his account of almanacs down to the modern period. When he has done so we hope he will gather the articles together and give them to the public in the form of a book. Is it too much to ask that he should compile a bibliographical catalogue

of printed English almanacs? His account of Poor Robin is the best we have seen—in fact, it is the only one not full of manifest errors. He does not mention, however, that some of the yearly issues contain what the compiler is pleased to call "The Roundheads, 'Fanaticks,' or new account, with their several saints' days." The issue of 1688 is before us, and we have been at some pains in trying to discover what was the reason why certain Puritan names were attached to certain days. The whole thing seems to have been put together in mere wantonness, as not one of the names given has any relation, so far as we can see, to the day against which it stands. The catalogue is, however, of some use, as it shows who among the Puritan leaders remained longest in the popular memory. A student of folk-lore will not be wise if he neglects old almanacs, as popular tales are to be found in them in a condensed form. Early versions of anecdotes which have been confidently attributed to modern notabilities may frequently be come upon therein; for example, the directions for dressing cucumbers, which concludes with the order to "throw them on the dung-hill," has been constantly attributed to Abernethy, but it occurs in "Poor Robin Almanac" in the reign of James the Second. "Charles Dickens and Rochester" is a paper we should scarcely have expected to find here. We think most highly of it. It is written by one who knows Rochester well and who has an accurate acquaintance with the works of the great novelist. Future biographers of Dickens—the present standard Life is by no means final—will find it most useful. Until we had read it we had no idea that Dickens was so much under the influence of local attachment. The articles on "Wit and Humour" and "The Primary Data of Knowledge" are poor—the latter, although it shows great reading, especially so. On the other hand, the "Annals of the English Gipsies under the Tudors," by Mr. Crofton, is a work of sterling merit. He mentions the fact that in 1562 certain of these poor people called themselves Jews. This fact suggests several enquiries. Did these unfortunates profess to be Jews that they might escape the cruel statutes then in force against them, or are we to believe that they really thought themselves to be children of Abraham? One of the theories that have been broached to explain the existence of this singular race is that they are the offspring of German Jews who took to a wandering life for the sake of avoiding persecution. This hypothesis is undoubtedly a mistaken one, but it receives some apparent countenance from the above passage. The writer was probably not aware that the churchwardens' account book of Stratton, in Cornwall, contains an entry which proves that the instance quoted by him was not a solitary example. The churchwardens of Stratton had a house which they let at fair times, and for the rent of which they regularly accounted to the parish. In 1559 the following entry occurs: "Received of Jewes for the church house, ij^s vjd." The word Jewes is not erased, but "Jeptyons" is written above it in a hand of the time. Mr. Rowley's paper on "Fancies and Fashions in Art" gives well-merited castigation to certain recent forms of vulgarity, but he sometimes uses the lash where demerit is not so obvious. Certain Dutch pictures of which he speaks are perhaps not very precious, but they have undoubted merits, of which he seems at present entirely unconscious.

PICTURES IN THE MAGAZINES OF THE UFFIZI.

AMONG the pictures which for so many years have been lost sight of in the magazines of the galleries of the Uffizi at Florence, the best-preserved are four portraits by Sir Peter Lely of beauties of the English Court which were purchased by the Prince Cosmo of Tuscany when he visited London in 1669.

The Prince, before reaching England, corresponded with the Chevalier Bernard Gascoigne as to the purchase of specimens of English works of art, and the Chevalier applied in the first place to Cooper, the miniature painter, whom he describes as "an admirable artist," but he adds,

"his prices are so extravagant that I do not like to commit myself without further instructions. He asks twenty pounds sterling each, and this price provided a dozen are ordered; if one only, then his price is twenty-five pounds. I have also visited Gibson, a somewhat inferior miniature painter; his works, executed with water-colours on parchment, cost eight pounds each for ten or twelve, or ten pounds for one."

The Prince finally ordered one miniature by Cooper and twelve by Gibson, and when in London he sat to Cooper. Where these miniatures now are is quite uncertain. Gascoigne goes on to say,

"With regard to painters in oil, Lely certainly is a remarkable artist, but his portraits are on a large scale. They would be magnificent with gilt frames in a handsome room, but his price is twenty pounds sterling each. His pictures are held to be not inferior to those of Vandyke."

The portraits by Lely which were chosen were duplicates of others—one of Lady Castlemaine and one of Mrs. Middleton, concerning whose beauty the Prince expresses himself rapturously, and writes, "for Mrs. Middleton's portrait pay the price asked; I should not like to pay less than Lord Ashley." Both these pictures are among those in Florence. The Prince wrote: "I have received Mrs. Middleton's portrait, which, in the absence of the adorable original, is a great comfort to me." Writing from France, the Prince says:—"Nor do I see anything in this Court to be compared to English beauty. As I have talked so much about the beauty of Englishwomen these Frenchmen call me 'un Anglais fiéffé.'" I am unable to find in the correspondence any reference to the other two portraits by Lely, but the following passage referring to miniatures occurs in a letter of Gascoigne's:—"The other two cost four pounds each; one is a little picture of the Duchess of Richmond when fourteen years old, a copy from the original by Cooper; and the other is the wife of Sir Robert Southwell, who visited Florence. She is a beautiful lady in the Italian style." The following letter of a much earlier date, referring to the gift of a picture painted by Holbein to the Grand Duke of Tuscany, may be read with interest:—

"I have received the letter which your Serene Highness addressed to me on the 12th of September, by which I learn that you have a great wish to possess a work of the famous painter of King Henry the Eighth, Hans Holbein. I thank your Serene Highness for having deigned to make this request to me, thus giving me an opportunity of serving you and of showing my affection and respect for you.

"I therefore send you, through Amerigo Salviotti, a painting in the best preservation by the said Holbein, who for the most part only did portraits of life size, but not large pictures. It will be very dear to me if it pleases you to consider it worthy to be placed among your other celebrated pictures. Accept, Serene Highness, this small proof of my regard and respect towards you till I have further and greater occasion of serving you. Praying God to bestow on you every happiness, I am, your Serene Highness's affectionate Servant,

"T. ARUNDELL.

"London, February 1621."

I have copied these letters partly from the collection of the Commendatore Cattani Cavalcante and partly from the national archives. It is difficult to understand the combination of ignorance and carelessness which consigned pictures of historic interest to such complete obscurity. The first letters refer entirely to the purchases of the Prince Cosmo in 1669; the last is without any address, but must have been written to Cosmo II., who died on the 28th of February, 1621. The letter and picture must therefore have reached his successor, Ferdinand II. The writer was Thomas Lord Arundell of Wardour, and Amerigo Salviotti was at that time Tuscan envoy to the English Court.

CHARLES HEATH WILSON.

NEW YEAR'S GIFT BOOKS IN FRANCE.

Paris: December 1880.

Every year at this date I send you a notice of the principal illustrated books brought out by our publishers for New Year's Day. I endeavour to sum up in a few words my impressions of these publications in general. The publishers faithfully indicate the direction in which public opinion is moving; and if I could here compare my reflections on previous New Year's Days, the progress made by France since the fall of the Imperial régime in the taste for serious reading and practical instruction would be clearly apparent.

On this occasion, setting aside history, and more particularly geography, which are always in favour, and which are the special province of the important firm of Hachette, I must point out the part assigned to the fine arts by M. A. Quantin, of whom I spoke very recently, *à propos of L'Œuvre complet de Rembrandt*, described and catalogued by M. Charles Blanc and reproduced complete in *facsimile*. This publisher issues *La Vie et l'Œuvre de J. F. Millet*. One of Millet's intimate friends was an amateur of great taste, Alfred Sensier, who was also the friend of Théodore Rousseau, the landscape painter, of whom he has given us an interesting though rhetorical biography. This M. Sensier left at his death a MS. which M. Paul Mantz undertook to correct and complete, and which has become the basis of the present volume. A large number of drawings have been inserted in the text, and some plates have been printed separately. Millet is, I believe, sufficiently known and esteemed in England to induce you to permit me, on some not distant day, to relate in detail the dramatic and laborious life of one of the most powerful masters of the new school.

The rehabilitation of these masters, which the academic school oppressed even to starvation by depriving them of all official commissions and of all publicity in the Reviews and journals read by the higher middle class, is at present gathering fresh strength by all possible means. Thus we meet with works of Feuchère, Corot, and Eugène Delacroix among the forty plates reproduced under the superintendence of M. E. Guichard, entitled *Dessins de Décoration des principaux Maîtres* (A. Quantin). M. Guichard, a decorative architect, is the late president and virtual founder of the Union Centrale des Beaux-Arts appliqués à l'Industrie, which has fallen into more able but not more devoted hands than his own. The text which accompanies these examples, selected from original and not hitherto reproduced designs by masters of the sixteenth, seventeenth, eighteenth, and nineteenth centuries, is edited by M. E. Cheneau, a meritorious critic—who is simultaneously publishing (with Charavay Frères) a little volume of aesthetics and criticism on the last Salon, entitled *L'Éducation de l'Artiste*.

La Hollande à Vol d'Oiseau (Quantin) is the narrative of a journey accomplished last year

by MM. Henry Havard and Maxime Lalanne. The first kept the note-book, and visited the museums, archives, and libraries; while the second held the pen or pencil, and sketched the landscapes, towns, monuments, canals, &c. The book is illustrated with twenty-five separate *héliogravures*, executed by M. Dujardin, which bear a striking resemblance to etchings *au vernis mol.* More than one hundred and fifty sketches are scattered through the text in perfect order, M. Havard having made it a rule to write chapters of precisely equal length. It is amusing to look at these illustrations through a magnifying glass. Many details then appear which previously escaped the eye, on account of the reduction to which the originals have necessarily been subjected. M. Maxime Lalanne, whose etchings are well known in England, is a very conscientious and clever designer. In 1867, having been commissioned to superintend the illustration of the *Paris-Guide*, I entrusted the panoramic views of Paris to Maxime Lalanne; and everyone admired the excellent manner in which he turned to account the small space allotted to his pencil. M. H. Havard's text, though very summary, is very instructive. At the time of our disasters, this author took up his abode in Holland, learned the language, worked among the Dutch archives; and, among numerous other works on the country which have had a great success, he published two years since an *Histoire de la Faïence de Delft*, which was entirely disposed of in advance of publication. He is a man of culture and refinement. He loves art, and he loves nature. In turning over the leaves of his book, we make the journey with an illustrated guide, and are enabled to take notes on history, geography, manners, monuments, public or private galleries, which will be of great service when we wish to make an actual tour in this singular country, so rich in memories of the past.

By another tour, *De Paris à Samarkand*, we come to the firm of Hachette. This is a record of the impressions of a Parisian lady, M^{me}. de Ujfalvy-Bourdon, in a journey through Fergahanah, Kuldja, and Western Siberia. Her husband, M. de Ujfalvy, had been charged with a mission by our Ministry of Public Instruction. He met with so gracious a reception, and was furnished with such facilities for his work from the Russian authorities, that the book is dedicated to Gen. Kaufmann, Governor of Turkestan. While his wife noted down with quick wit and intelligence the incidents of the journey, he devoted himself to his studies, and he has brought back photographs, taken from the most picturesque sites and from the types of peoples that have remained without foreign admixture, by the aid of which have been executed the magnificent wood-engravings with which the publishers of the *Tour-du-Monde* have rendered us familiar. The maps of the provinces traversed by our pair of travellers are most useful.

I understand that M. Eugène Müntz's new book, *Raphael: sa Vie, son Œuvre et son Temps* (Hachette), will be reviewed at length in the ACADEMY. It only remains for me, therefore, to mention its appearance, and to commend the numerous facsimiles of original drawings which are interspersed in the text. Ingres, and his feeble pupils, by their exclusive and unreasonable worship, finally tired out the public with reference to this master, who more frequently gave indications for his works than executed them with his own hand. This book is an intelligent rehabilitation. It multiplies the reasons for admiring and loving this master, whose soul was so tender, and whose brush so masterly. M. Müntz shows us that he was but a man, like any other mortal. The two chapters on the extremely corrupt Courts of Julius II. and Leo X. are genuine contributions to history.

THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.
 To-night, **ADRIENNE LECOUREUR**,
 Comedy in five acts, by Messrs. SCRIBE and LECOUREUR.
 Characters by Messrs. Forbes-Robertson, J. D. Beveridge, Liu Bayne,
 Brian Dancy, Neville Doane, J. W. Lawrence, J. W. Pinna, &c., and
 G. W. Anson; Mesdames Helen Medford, Winifred Emery, Kate Vane,
 Blanche Gardner, K. Leeson, Julia Roselle, &c., and Amy Roselle (her first
 appearance since her recent severe illness).
 To conclude with J. MORTIMER's successful Comedy,
TWO OLD BOYS.
 Doors open at 7.30. Carriages at 11.

DRURY LANE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.
 Grand Comic Pantomime, written by E. L. BLANCHARD,
MOTHER GOOSE.
 Music by F. Wallerstein.
 Miss Kate Santley (her first appearance after her severe illness), Misses
 Ada Blanche, Little Addie Blanche, Emma D'Auban, Agnes Howitt, Carrie
 Coote, Marien D'Auban, Ibrahim, Le Vero, Prager, Ridgway, Hagarth,
 Howard, Farquhar, and Louisa Payau; Messrs. Arthur Roberts, John
 D'Auban, James Fawn, Mark Kinghorn, Charles Ross, Frank Wyatt, John
 Hildy, W. Waite, Storey, Culen, Abrahams, Bradford, and the celebrated
 Julian Girard.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.
 To-night, at 7.30, **THE LIGHTS OF LONDON**.
 At 8.15, a new and original Comedy, in three acts, by HENRY J. BYRON,
 called **THE UPPER CRUST**.
 Messrs. J. L. Toole, John Billington, E. W. Garden, G. Shelton, and E. D.
 Ward; Misses Lillian Cavalier, Roland Phillips, and Emily Thorne.
 At 10.15, a new and original Comedy, by HENRY J. BYRON,
 called **THE LIGHT FANTASY**.
 Mr. SAMUEL SLITHERY, of the Hall of Terpsichore, Old Kent-road—
 Mr. J. L. TOOLE.
 Box-office open from 10 till 5. Prices 1s. to £3 3s. No free list. No fees
 for booking. Doors open at 7.

GLOBE THEATRE.

Under the direction of Mr. ALEX. HENDERSON.
 Every evening, at 8.30, a new and original Opera Comique, entitled
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 Composed by LOUIS VAREY, produced under the direction of Mr. H. D.
 FARRIE, with the following company:—Messrs. H. Bracy, Harry Foulton,
 C. Ashford, E. Stepan, Lewins, and F. H. Celli; Mesdames Alice May, Elsie
 Moore, Davis, and M. Taylor. Conductor, Mr. Miller.
 Preceded, at 7.15, by **THE DUTCH METAL**.
 NOTICE.—This theatre will be closed THIS EVENING (Christmas Eve).
 Box-office open daily from 11 till 5. Doors open at 8.45. Carriages at 11.
 Acting Manager, Mr. W. A. BURT.

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THE CORSCAN BROTHERS.
 ALFRED TENNENTSON'S Tragedy, in two acts,
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 Every evening, at 7.45.
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THE SCHOOL FOR SCANDAL.
 With the following cast—
 SIR PETER TEAZLE—Mr. HERMANN VEZIN.
 CHARLES SURFACE—Mr. CHARLES WARNER.
 JOSEPH SURFACE—Mr. E. H. BROOKE.
 LADY TEAZLE—Miss VERA F. BATEMAN.
 Crabtree—Mr. William Farrer; Sir Oliver—Mr. Edmund Lyons; Sir Ben-
 jamin—Mr. H. Duckstone; Moses—Mr. A. Wood; Trip—Mr. Walter Brooks;
 Careless—Mr. Wheatcroft.
 Lady Sneerwell—Miss M. Bell; Mrs. Candour—Mrs. W. Sidney; Maria
 —Miss Hilda Hilton.
 The original Prologue written by GARRICK will be spoken.
 Prices from 1d. to 7s. 6d. Doors open at 6.30. No fees.

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Lessee and Manager, Mr. R. DOTY CARTE.
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 A new and original Melodramatic Opera, by Messrs. W. S. GILBERT and
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 Preceded, at 8, by **IN THE SULKS**.
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 Messrs. G. Grossmith, Richard Temple, William Darrington, F. Thornton,
 Durward Lely, Geo. Temple; Mesdames Marion Hood, Ellen Shirley, Jessie
 Bond, Gwynne, Barlow, and Alice Barnett. Conductor, Mr. F. Cellier. The
 piece produced under the personal direction of the Author and Composer.

PRINCE OF WALES'S THEATRE.

Lessee and Manager, Mr. EDGAR BRUCE.
 To-night, an English version of P. GIACOMETTI's great Italian Play, "La
 Morte Civile," called **A NEW TRIAL**.
 Mr. COGHAN as CORRAO.
 Preceded by **IN HONOUR BOUND**.
 Box-office open daily from 11 to 5.

PRINCESS'S THEATRE.

Sole Lessee and Manager, Mr. WALTER GOOCH.
 To-night, at 8, TOM TAYLOR's great romantic Drama,
THE FOUNTAIN OF BLOOD.
 Mr. EDWIN BOOTH as BERTUCCIO, and specially selected company.
 New scenery by Mr. Charles Brooke. New costumes by Mrs. S. May.
 Preceded, at 7, by **AN OLD MASTER**.
 To conclude with the laughable Farce,
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 Stage Manager, Mr. HARRY JACKSON.
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Manageress, Miss KATE LAWLER.
 This evening, at 6.45,
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 At 7.30,
BOW BELLS.
 To conclude, at 9.30, with DON JUAN JUNIOR.
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AMAZONS.—Professor COLVIN has promised some "Studies on the Amazons," which will be illustrated.

HOLBEIN.—Mr. F. G. STEPHENS has also promised to contribute Articles on HOLBEIN, and on other subjects. Our Literary force, this year, will be strengthened by the accession of Mr. FREDERICK WEDMORE.

Mr. WATTS, R.A., and Mrs. ALLINGHAM have kindly promised to contribute to our Illustrations; and Mr. ERNEST GEORGE has promised original Etchings of Architectural subjects.

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M. Eugène Müntz is a young scholar, gifted with a prodigious memory, hard-working and modest, and he worthily occupies the position of librarian at the Ecole des Beaux-Arts.

I may mention, but only mention—because these volumes, in spite of their charming vignettes by MM. Delort, Gilbert, and Toffani, belong more especially to the domain of literature—four octavo volumes of stories for young people, *L'Ami François*, by M. Ch. Deslys; *Grand-père*, by M. J. Girardin; *Feu de Paille*, by M^{me}. Colomb; and *Pendragon*, by M. A. Assollant. *Pendragon* is a Gaul, but a Gaul from the banks of the Garonne—that is to say, one whose truthfulness equals his courage, and who follows Alexander the Great to the banks of the Tigris and the Euphrates through a hundred heroic adventures. The author, M. Assollant, is a very original writer.

We have only to recal, à propos of the third volume of the *Histoire des Romains* by M. Victor Duruy, the commendation we have already twice bestowed on the text and the illustrations of this great work. Archaeology and numismatics lend the most valuable support to the researches of history. Happy is the rising generation! Equal assistance is offered to their intelligence and pleasure to their eyes in reading the instructive and chivalrous pages of Froissart's *Chronicles*. The text has been revised, page by page, by M^{me}. de Witt, née Guizot, who has cut out all repetitions and all useless superfluities, and has assimilated to modern French the text, somewhat difficult to explain, of old Jehan Froissart, "native of the good, fair, and pleasant city of Valenciennes." This work is, moreover, almost as interesting to you English as to ourselves. It contains maps, engravings from contemporary MSS., and a very piquant addition to the attractions of the volume—eleven compositions and twelve initial letters executed in chromo-lithography, and so reproducing with all possible fidelity the colours and the golds of the original MSS. of the fourteenth and sixteenth centuries preserved in the Bibliothèque Nationale and at the Arsenal. The collection of seals in the National Archives has furnished many documents of incontestable authenticity.

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Le Monde vu par les Artistes is the development of an idea which is more ingenious than serious. M. René Ménard has collected all the compositions of our ethnographic painters, and makes use of them to convey notions of the country or the scene represented. For instance, Régamey will have Japan, and Regnault Spain. It is not very solid, but is certainly diverting. I prefer *Les grandes Époques de la France depuis les Origines jusqu'à la Révolution*. This is a work of historical popularisation, by MM. Hubault and Marguerin, which has been "crowned" by the Académie Française. The illustrations in this new edition are by M. Godefroy Durand.

M. Delagrave is likewise the publisher of a book on Khmer architecture, written, on his return from Cambodia, by M. L. Delaporte, lieutenant in the navy, and containing most singular examples of a monstrous style of architecture, the work of powerful peoples who have left no records.

M. G. Charpentier publishes the second series of *Promenades japonaises*, by MM. Guimet and Régamey. This volume, which is at least as interesting and well illustrated as its predecessor, bears as its special title *Tokio-Nikko*. This implies that it records all that is seen and jotted down by an artist and a traveller from the capital to those picturesque mountains where are grouped the most beautiful and most ancient temples of Japan.

At the same time this firm offers to children—to grown-up children rather than to little ones, despite its title—a *Théâtre des Marionnettes*, by A. Duranty, a novelist and critic whose life was a very hard one, and who died at the beginning of this year. His melancholy reveals itself in the composition of these little dramas, in which Polichinelle and Pierrot are the actors, Polichinelle's wife and the policeman the victims, the stick with which the devil is killed, and the gibbet on which he is hanged, the decorations.

Les Légendes des Bois et Chansons marines are very elegant pieces of verse, written by M. André Lemoine, every page being bordered or decorated with tail-pieces or headings by M. Bellée, one of our most successful landscape-painters at the Salon. Finally, the same house publishes a *Légende de Sainte-Odille*, with illustrations as fantastic as the text, by M. Courboin, a young designer who made his appearance about a year ago in *La Vie Moderne*, a journal devoted to sketches by independent artists.

I have often spoken of Alphonse Lemerre, the publisher of the Poets, who has made a fortune by the elegance and care with which he re-issues our classics—Molière, Racine, and the rest. He accompanies his volumes with etched vignettes, of which the cleverest are by M. Pille and the most elaborate by M. Buhot. He gives us, on the occasion of the New Year, a Scarron's *Roman comique*, and an Illustrated Alphabet.

M. Jouaust is printer and publisher to the Société des Bibliophiles. His editions are charming. I have before me the *Diable boiteux* of Le Sage, with etchings designed and engraved by M. A. Lalauze. He has likewise just brought out the second volume of the *Livre d'Or du Salon de 1880*. Fifteen very careful etchings reproduce the pictures which gained the official prizes. M. Georges Lafenestre has accompanied them with judicious remarks, and at the close we find all the documents, including regulations, speeches, &c.

I have now reached the end of my notes. I can only make one general remark—at the present day we have too many engravings. This diverts the attention from the text. We no longer have dramas, but extravaganzas with exaggerated ballets and costumes.

One last word, on behalf of a good and most timely book. M. Eugène Muller publishes with Maurice Dreyfous *Le Jour de l'An et les Étrennes*. This is a history of the festivals and customs with which, among all peoples and in all times, however remote, the New Year has been celebrated. The text is drawn from the most trustworthy sources which modern scholarship has thrown open to us, and two hundred wood-engravings have been added from authentic documents ancient and modern. M. Eugène Muller finds among the Egyptians, who were Sun-worshippers, the most ancient proofs of the happiness which men felt at entering on a New Year, and of the ritual with which they celebrated this promise of life held out to them by their supreme god. Then follow the Tyrians and the ancient Persians. The Israelites

take up an entire chapter, as well as the Greeks and the Romans. In country-places in France there remains to this day a proof of the rejoicings which the Druids offered to the Gauls; the children run about singing, "Au gui l'an neuf!" Christianity changed the order of ideas, and the birth of Jesus Christ was substituted for the new birth of the sun. Your "Noël" or Christmas is the Christian New Year's Day *par excellence*, and has never ceased to be celebrated in all Northern countries. It is likewise met with in Italy, at Rome and Florence. We cannot summarise the numerous facts accumulated by M. E. Muller, and certain to interest parents when their children are kind enough to lend them the volume; but will only point out, as very curious, New Year's Day in China and Japan, and all the last part of the book, entitled "In France, in Modern Times." It contains some charming pages on toys.

PH. BURTY.

NOTES ON ART AND ARCHAEOLOGY.

THE Society of Arts will award their gold, silver, and bronze medals and certificates of merit for specimens of fine art applied to industry exhibited in 1881 by manufacturers, designers, art workmen, or possessors of such works. The exhibition will be held at the Royal Albert Hall, and will comprise examples of (1) Carving in marble, stone, or wood; (2) Repoussé work in any metal; (3) Hammered work in iron, brass, or copper; (4) Carving in ivory; (5) Chasing in bronze; (6) Etching and engraving on metal—niello work; (7) Enamel painting on copper or gold; (8) Painting and modelling in pottery; (9) Decorative painting; (10) Inlays of wood (marquetry or buhl), ivory, or metal; (11) Cameo-cutting; (12) Engraving on glass; (13) Wall mosaics; (14) Gem-engraving; (15) Die-sinking; (16) Glass-blowing; (17) Bookbinding and leather work; (18) Embroidery.

THE *Times* records the death of Mr. John Cousen, the landscape engraver, whose works after Turner, Stanfield, &c., are well known. He was in his seventy-seventh year.

HERR ADOLF GUTHRIE, of Dresden, is about to publish, in parts, *Rafael-Werk*, which aims at giving reproductions of engravings and photographs from all the known works of the master. The explanatory text will be from the pen of Dr. Wilhelm Lübke.

AMONG the works attributed to Germain Pilon, one of the most famous sculptors of the French Renaissance, and now preserved in the Louvre, is a bas-relief in alabaster representing *The Agony in the Garden*. The execution and style of the design made the accuracy of the attribution incontestable; but whence it came, or for what purpose the relief was designed, remained doubtful. It has now been identified by Mrs. Mark Pattison as originally executed for the church of St.-Etienne-du-Mont, where it was seen by Germain Brice, and mentioned in his *Description de Paris*:—"C'est un bas-relief en marbre d'une excellente beauté qui représente N. S. en prière au Jardin des Oliviers" (vol. ii., p. 215). M. Courajod, the most competent authority on these matters, who has long been attached to the care of the Musée de la Renaissance, affirms "qu'il n'y avait point de doute sur la justesse de l'identification proposée par Madame Pattison."

AN exhibition of modern decorative and ornamental pictures has been opened at the Musée des Arts décoratifs.

FINE-ART exhibitions will be held at Dunkirk and Tours during the coming year.

It has been decided to hold at Paris decennial retrospective exhibitions of the most remarkable works which have appeared at the Salon. The

first will take place in 1881, and they will be so arranged that there will be an interval of five or six years between them and the International Exhibitions, at which there is a display of a similar character.

M. VICTOR HUGO has agreed to be honorary president of the committee for the erection at Nice of a monument to Garibaldi.

THE most interesting article in the *Gazette des Beaux-Arts* for December is by M. Charles Ephrussi, in which he deduces from a leaf of sketches by Albrecht Dürer in the collection of Mme. Grehl, of Dresden, compared with another leaf of sketches at Berlin (an account of which appeared in the *Gazette* in 1878), that Dürer took a tour to Switzerland and Alsace in the year 1515. The two leaves appear to belong to the same sketch-book, and from them M. Ephrussi traces Dürer's steps from Nuremberg to Bâle. A further comparison between Holbein's illustrations to Erasmus' *Praise of Folly* and some sketches by Dürer once in the Esterhazy collection, and now in the Museum at Pesth, tends to prove that the two great artists met at the latter town in this year (1515) and made designs in friendly rivalry for the same texts. The article is illustrated with facsimiles of Dürer's silver-point sketches. The number contains, as an illustration to M. Georges Lafenestre's second article on the art treasures of Chantilly, a fine etching by T. de Mare of the celebrated portrait of Simonetta Vespucci, with naked breast and serpent necklace, formerly in the Reiset collection, and placed by Crowe and Cavalcaselle among the pictures doubtfully ascribed to Botticelli. It is now assigned to A. Pollaiuolo.

THE STAGE.

THACKERAY, whose habit it was to stay in bed to breakfast the morning after Boxing Day in order that he might read the accounts of the pantomimes undisturbed in the privacy of his chamber, would have found the practice unremunerative if he had lived to the present day, for pantomimes are few, and there is small account to be given of them. We explained the other day how it was that they had vanished very much from all west-central theatres except the two great ones, Covent Garden and Drury Lane, and criticism—at all events in a weekly journal like this—is not expected to take note of much that happens in the suburbs. Sometimes, however, at the Gaiety there has been a pantomime; and this year there is what was on the first night described in the bills as a comic drama, but by the third night, when we saw it, it had modestly shrunk to the proportions and the title of a burlesque, so that it is the "sacred flame" that is burning again. And, indeed, it flares up pretty high in *The Forty Thieves*. Never on the Gaiety stage was there a greater getting together of the elements of successful burlesque; never was Miss Farren more acidulated, or Mr. Terry and Mr. Royce more genially ugly; never was there a brighter blaze of lime-light; never a bigger muster of young women looking fairly well, but with no gifts for anything in particular. For all this, the piece cannot be said to be very charming as a whole, but taking and exhilarating in certain of its details. Certain stage effects, brilliant to the point of gaudiness, certain funny antics—not to speak of songs and snatches of dance—rouse a Christmas audience, and an audience that has dined, to enthusiasm. It does not seem to us that the story of *The Forty Thieves* is followed with much exactness. Alone among writers of pantomime the veteran Mr. Blanchard has the faculty of being at the same time entertaining and faithful to the legend. Most other writers—and Mr.

Reece here shows that he is among them—are wont to sacrifice fidelity to entertainment. But, indeed, in modern pantomime, a piece is named much on the same principle as the Speaker of the House of Commons. The Speaker does not speak; and a modern pantomime generally avoids the subject which its title would lead one to suppose it treated of. The Speaker fulfils his function nevertheless; and so does the pantomime. It amuses "the humour of our idleness," and pleases the children. It is chiefly very big children, however, who are to be amused at the Gaiety—innocents hailing chiefly from the clubs and from military messes—for whom a sight of Miss Kate Vaughan beginning to dance in an indolent, engaging way, and never quite making up her mind to finish or even to continue, is a Christmas treat; and for whom the apparition of Miss Gilchrist bouncing on the stage like a glorified harlequin is as good a thing in its fashion as is a bran-pie or a Christmas-tree in the proper quarters. Really Miss Gilchrist has improved very much, and is very pleasant to see. She does her insignificant work as earnestly as Miss Farren herself—and a good deal more sedately—and she is dressed exquisitely in the new piece. Exquisitely, it is true, is a big word to use; but she is dressed with a sense, quite rare upon the stage, of what is suited to her colours and lines; and Mr. Whistler, if he were painting her again, would have nothing to alter, because he would find nothing that he could not put into his picture. The square beef-eater hat—black, almost covered with gold—suits wonderfully well the roundish face with its fringe of warm-coloured hair. It is not possible as yet—unless we wish to be very affected—to discuss Miss Gilchrist as an actress. They give her almost nothing to act. One falls to talking of her as one talks of a Vandyke or a Romney. It is a pity that she cannot be bought by Mr. Burton when he comes back from Italy, and so set up in her proper place in the National Gallery—British side.

AND Covent Garden? There those old favourites, the members of the Vokes Family—so numerous a party that to distinguish the one from the others is an effort of the mind, and is exhaustive of the list of Christian names one knows—the members of the Vokes Family appear in renewed glory. Wherever they are, they constitute a pantomime. There is one to look graceful, and another to look funny; there is one to sing, and another to turn himself about as completely as if he were a *bébé incassable*, and had been brought over with other mechanical toys in a box from Paris. The piece is *Valentine and Orson*.

AT Drury Lane, *Mother Goose* is the avowed subject. Miss Kate Santley has a better singing voice than many of the stage heroines of pantomime, and, as she reappears after a long absence, her performance of a leading part may fairly be noted. There is here some good dancing. And, naturally, the scenery and "effects" both here and at Covent Garden are on a scale that cannot be attempted at smaller houses. This is what gives to the two larger theatres their pre-eminence in pantomime—a pre-eminence disputed only at the Gaiety by the enterprise of Mr. Hollingshead, who is not to be outdone.

ONE of those creditable performances of sterling drama which Mrs. Bateman has now made no rare thing at Sadler's Wells took place there on Boxing Night, and has been continued ever since. No more flippant entertainment than *The School for Scandal* was afforded to the playgoers of Clerkenwell and the New River head, and to those more sober of the West End playgoers who make the pilgrimage to Sadler's Wells. *The School for Scandal* was carefully and skilfully performed, the earnestness and vivacity of

Miss Virginia Bateman serving that young *comédienne* in excellent stead as Lady Teazle, the long-trained art of Mr. Hermann Vezin coming out in his performance of Sir Peter, and the joyousness and heartiness of Mr. Charles Warner helping him to realise the best side—which is the popular side—of Charles Surface. Mrs. Bateman's announcements for future performances continue to be satisfactory, and there can be no sort of question that she is doing her utmost to bring Sadler's Wells into very high repute again—to make it one of those places which it becomes a social duty to go to.

WE are compelled to postpone any further mention than can be given in a line or two of Mr. Edwin Booth's third part in an English theatre. He played on Monday last, and has since every night repeated, the character of Bertuccio in *The Fool's Revenge*. This is a part admirably designed for stage effect, and Mr. Booth, whether he moves us or not, is a master of stage effect—of all that an actor can teach himself by thought and experience. *The Fool's Revenge*, moreover, is a piece written by Mr. Taylor when he was in possession of his fullest strength and freshness as a constructive dramatist; and, when the character of Bertuccio has been well performed—as it was undoubtedly by Mr. Phelps some fifteen years ago, and as it is now again by the American actor—it has never failed to interest audiences.

THE prudence of Mr. Irving has arranged that Mr. Tennyson's drama, *The Cup*, shall be played not in the middle of the evening at the Lyceum, but as a prelude to *The Corsican Brothers*, upon whose artfully presented horrors a great public sups every night. Generally, Mr. Tennyson's stage pieces have not been dramatically powerful enough to draw an audience not composed very much of the Laureate's more lettered admirers, but it is asserted that *The Cup* contains the materials of strong dramatic interest. Nevertheless, it is a making of assurance doubly sure to keep *The Corsican Brothers* in the bill, and to run it along with the literary work of the author of *The Falcon*.

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LITERATURE.

The Temple or the Tomb. By Charles Warren. (R. Bentley & Son.)

STUDENTS of the topography of Jerusalem owe a debt of gratitude to Capt. Warren which they will not readily forget. Their regret must be that his labours were suspended when they seemed to promise the most interesting results, and that more has not been done to render what was actually effected generally available. By an extended search through his letters in the Reports of the Palestine Fund, or through the *disjecta membra* which make up *The Recovery of Jerusalem and Underground Jerusalem*, the enquirer may, at an altogether exorbitant expenditure of time and trouble, generally ascertain the result actually gained from any particular shaft or excavation: but, as Capt. Warren himself admits in the work before us (p. 31), the general results of the investigations he conducted still remain to be properly tabulated; while, as to the maps which profess to record these results, it has been up to the present year impossible to determine where the results of observation terminate and those of imagination begin.

Take, for instance, the plans which have been published during the last seven years professing to show something of the rock levels of Jerusalem by contour lines; it was not till last April that, through the publication in the *Quarterly Statement* of the Palestine Exploration Fund of a register of all rock levels hitherto taken, it became known for a certainty that much of the contouring on which arguments were being confidently rested was the merest work of fancy. Few points have been more keenly contested than whether the Temple occupied the south-western angle of the Haram area; few arguments against this more confidently relied on by Capt. Warren and others than the alleged slope of rock down to that angle from the north and east, showing a difference, according to most of the contoured maps, of something like a hundred and twenty feet in rock level between the angle and the Sakhrāh. It now turns out that not one single observation has been taken inside the Haram within the square roughly indicated by the south and west walls, the south edge of the platform, and the passage ending in the Triple Gate. In other words, the whole theory of the slope of 120 feet is as yet absolutely without proof; and, for anything really known, a rocky eminence little lower than the Sakhrāh itself may underlie the area which forms the site of the Temple according to Fergusson, Thrupp, and Lewin.

It was with some interest, then, that, notwithstanding the disappointments of former

experience, we looked forward to the publication of the present work, heralded in its advertisements as intended to discuss "the topographical questions concerning the Temple Mount, and prove that the Temple must have stood on the rocky plateau near the present Dome of the Rock," and also to prove "from all sources, historical, archaeological, topographical, traditional, and architectural, that the Dome of the Rock cannot be the Church of the Holy Sepulchre." It has been, alas! the old story over again, with this difference: there was an exciting interest in the narrative of Capt. Warren's former writings; he has now succeeded in producing a work the greater part of which is as unreadable as may be.

The book, which, we may as well say at the outset, is a pamphlet of some two hundred and fifty pages against Mr. Fergusson and his views, is divided into a Preface and four parts. In the Preface—a remarkable specimen of that "vehemence of opinions, warmth of expression, and strength of invective" which Capt. Warren so strongly reprobates in the author of *The Temples of the Jews*—he tells us that his old opponent had better "abandon [his theory in as cheerful a manner as practicable under the circumstances;" that he "has been signally vanquished by facts;" that "local indications, historical facts, traditional reminiscences, architectural remains, and topographical details all unite in protesting against the practicability of his theory;" that "he cannot be considered a judge, but simply a skilful advocate;" that "his architectural argument hangs upon one point, and that upon this point he is hopelessly wrong;" and so on, and so on. In the body of the work (p. 108) it is even suggested that perhaps after all the whole of Mr. Fergusson's writings on his subject may be only a gigantic hoax to try how much the British public can stand!

We do not, however, come at once to close quarters. The first part consists of a chapter on what is called "The Parallel Holiness of Zion and Moriah," taken almost word for word from a paper published by the author in the *Quarterly Statement* of the Palestine Fund so far back as 1870 (so closely taken, indeed, that misquotations in the one are repeated in the other), the object of which is to prove that the north-western hill of the modern city was the Zion of David, the Akra of Josephus, and that the fortress of Akra cut down by the Asamoneans was in its south-eastern slope. The argument as to Zion is something like the following:—

Zion was a separate hill, though forming part of Jerusalem. It could not include Moriah, because Moriah in the time of David was the property of a Jebusite chieftain, and because the Ark was brought from Zion up to Moriah [the north-western hill, by-the-way, being the higher of the two]. In the poetical books, up to the dedication of the Temple, the praises of Zion alone are sung as sanctified by being the temporary resting-place of the Ark; afterwards "advantage was taken of the Hebrew style to parallel the present holiness of Moriah with the past glories of Zion," and the prophets "copy their style each from the other, thus originally deriving it from David," so that "it is

evident how Zion might gradually acquire in the minds of the people a meaning synonymous with the Temple, except to those who were well acquainted with the historical books." In the times of the Maccabees, "we see the effects of poetry. The historical books may be forgotten, but the songs of David descend from father to son by word of mouth, and still reign in the hearts of all. Hence they call the sanctuary (though changed in position) Mount Zion." Josephus "must have been aware of the identity between the city of David and Zion (the Akra or north-western hill of Jerusalem); but he could not call it Zion; to do so would have raised a confusion in his story to anybody who had access to the books of the Maccabees; he therefore wisely left the name out altogether." And, "when Jerusalem came under the Roman and Christian rule, and the songs of David held diminished sway, history began to be examined, and it is likely that the term Zion should again designate the city of David; but the hill had disappeared [i.e., the fortress and its site had been levelled by the Asamoneans], and therefore it is possible that the adjoining hill, other than the Temple, should be called Zion, and this we find to be the case."

The argument that the north-western hill was Akra is almost as remarkable. It was not the upper city; it could not be to the south of it; if farther to the north than where Capt. Warren places it, the fortress built on it could not have commanded the Temple.

Those who have studied the subject will be inclined to smile at all this. They will hardly smile the less when told that throughout the chapter there is no reference to any one of the three great tests of the true position of Akra. Capt. Warren's hill is not ἀμφικύρτος; it is neither surrounded by three walls, nor girt by impassable ravines; while how the flames of its burning could reach Siloam is for Capt. Warren to say.

If the first part be a republished essay, the second—on the site of the present Church of the Sepulchre—is a republished lecture read before the Royal Historical Society, it is not said when, but reprinted with so little revision that it contains an apology for "the short space of time which can be devoted to the reading of an evening." In this much is made of the tombs discovered under the roof of the present church, as proving that the site was formerly a place of sepulture, and, therefore, outside the walls; but nothing is said of the declaration of Eusebius that the rock of the sepulchre was found "standing out erect and alone in a level land, and having only one cavern within it; lest, had there been many, the miracle of Him who overcame death should have been obscured" (*Theophania*, iii. 61). The defence of the city is urged as a reason for the line of wall being drawn so as to include the site, the fact being, as shown on both the maps in the book, that it was the worst line possible for the purpose, being down the slope of the hill, with a rising ground outside. The "foris murum" of the Bordeaux Pilgrim is interpreted as referring to what was practically an inner wall of the city. The historical proofs of the contended total destruction of the sepulchre

by the Persians are quotations from Robinson, Besant, Milman, and Gibbon, 'the last of whom, with his usual caution, writes "consumed or, at least, damaged by the flames."

Part iii. treats of the Temple, and most, if not all, the arguments contained in it are repeated in part iv., which consists mainly of no less than sixty-two detailed objections to Mr. Fergusson's writings on this subject. We have laboured through them all, but they add little to what has been urged by former writers; while the number is swollen out by needless repetitions. Thus 27 is practically the same as 25, 42 the same as 19, 57 the same as 11, 60 the same as 12. Many of them are simply based on assertions, as 7, 17, 40; some on misinterpretations of Mr. Fergusson's meaning, as 3, 23; some on passages in the earlier writings of the latter, which have been revised and corrected in his later works, as 11, 14; while throughout there is the most vexatious absence of references to all but the passages themselves which are objected to. Of many—as, for instance, 5, 49, 53, 62, 63—it may be said that they can have but little effect on the general argument; while of some the marvel is that anyone should think of adducing them as arguments at all. Take, for example, the first, where Mr. Fergusson's point that Omar could hardly have been taken by Sophronius to pray at the present church, within the city, as being the Temple of David, is sought to be met by the following:—

"The Temple of Solomon was built on Mount Moriah, but the Ark, in the time of David, rested on Mount Zion, and Zion, as the seat of God's name, is most frequently referred to in the Book of Psalms. When, therefore, Omar asked to be shown the Mosque (Masjid, or Place of Adoration of David), he was taken to the Basilica of Constantine, built close to the wall of Zion" (p. 124).

Of all the sixty-two objections, the following alone, as not having been so prominently brought forward by former writers, seem to us worthy of the serious consideration of Mr. Fergusson and those who adopt his view:—(1) Objection 10, as to the ditch filled up by Pompey; (2) objections 12 and 60, as to what became of the site of Fergusson's Palace of Solomon during the time of Herod and the siege; (3) objection 15, as to the Haram wall stretching north from Wilson's Causeway; (4) objection 16, as to Fergusson's Antonia being founded in a ravine; (5) objection 20, as to Solomon having levelled the summit of the Temple hill; (6) objection 50, as to the Templars' assumed ignorance of a transference of sites carried out within so short a period of their own conquest.

We had expected from the terms of the prospectus we have referred to above that something at least of historical and archaeological research would have been attempted by the author, but nothing is more remarkable than the paucity, not of references (for these are never given), but of allusions to writers prior to the eleventh century. The Bordeaux Pilgrim, Eusebius, Cyril, Antoninus, Areluph, and Saewulf are all that are even referred to, with the exception of Innominatus I., and the quotations from the last are all from that portion of the text which its editor, Dr. Tobler, presumes to be a later

addition by another hand. But enquiries of this nature seem hardly in Capt. Warren's line. He tells us (p. 180),

"It is not known how Mr. Fergusson arrives at the conclusion that, previous to the Crusades, the vicinity of the Temple was always connected with the place where Abraham erected his altar for the purpose of slaying Isaac, or what bearing it has on the argument."

Let us suggest to him that, if it can be proved that tradition has from the first erection of Constantine's Church fixed the site of the altar of Abraham in its immediate proximity, and that, for many centuries after Christ, that site was invariably identified with the eastern hill, the inference is a very obvious one. And in this light let us ask him to consider the following passages:—(1) As implying that the offering of Isaac took place on the Temple hill: Joseph. *Antiq.* i. 13, § 2; Jerome, *Com. in Genesim*, cap. xxii., 2, *Com. in Jeremiam*, cap. xxvi. (2) As showing that the site of the offering was close to Calvary: Jerome, *Com. in Marcum*, cap. xv.; August. *Serm. 71, de Tempore*; Innominatus I., § 2; Antoninus, § 19; Arnulph, i. 7. And (3) as fixing the respective scenes of the offering of Isaac, the building of the Temple, and the death of Christ on the eastern hill, the passage of Theodosius (the *quondam* Theodorus) quoted by the writer in *Notes and Queries* for January 27, 1877, and given at length in *The Temples of the Jews*, p. 241, note.

ALEX. B. McGRIGOR.

Studies in Song. By Algernon Charles Swinburne. (Chatto & Windus.)

MR. SWINBURNE in this volume opens no new stop of his instrument, but those who have heard his former fugues and fantasias with pleasure will gladly listen to another recital. Kindred themes, and the same manner of the same musician; the sea, and the sun, and the wind; the wind, and the sea, and the sun; life, and sleep, and death; desire, and delight, and derision; foul priest and traitor king; freedom; and the champion of freedom serene, august, and godlike, because most human. It is in no unauthentic voice that those rulers, sun, sea, and wind, address us through their chief envoy in English song. Some of the amplitude, the exultation, the terror, the everlasting changefulness in everlasting monotony of their utterance fill our ears as we read these poems. We seem to see into the mystery of their life, as they move apart from us, the one with the other; and secrets are confessed in our hearing not only of their joy, but of their mighty languors, their weariness, and hunger and desolation. Mr. Swinburne's poetry really liberates and dilates the imagination in its dealings with external nature; and in the mythology of his imagination the powers of nature are nobly conceived in their strangeness and their beauty as part monster, part human, part divine. His verse in its form and movement possesses some of their freedom and their energy; the stress of the gale, the sound of the tide, are in it. He alone among living English poets can command billowy verse forth in pursuit of billowy verse, each one a live and springing mass, with bright crest toppling, yet sustained until the

appointed moment in accord with some fine law of the dynamics of natural forces.

No one who has yielded himself to the incantation of Mr. Swinburne's poetry will care to give it grudging praise. Praise comes to the lips as the spontaneous outcome of gratitude for an enlargement of our imaginative life. And, equally, no one who values the sincerity of poetry, wise thoughts, sane feelings, speech simple, luminous, and strong, can fail to perceive and to lament things lacking and things amiss, which impair the worth of his work, and render some of it unendurable. The greatest poets grow in wisdom and in knowledge; they grasp life with larger hands; their powers consolidate themselves, become more robust; their passion becomes more massive; their vision of the world more wide and deep. The garment of Mr. Swinburne's verse spreads its borders and sweeps in more voluminous folds, but the living thought, for whose sake the garment is wrought, has not waxed in stature, and seems half lost in its uncontrollable breadths and lengths of gear. Mr. Swinburne's writing often becomes obscure, not from thought amassed in block, nor from the crossing threads of a swift-weaving intellect, but because of the exhausting process which the reader is forced to undergo in shredding out a thought thin enough to cover its inordinate space of words. Certain rhetorical devices—antithesis, the pairing of kindred words, the balancing of equal-weighted clauses, even alliteration—come to serve as substitutes for invention and for ideas. And the tyranny of such processes withdraws the idea, when it exists, from simplicity, from reality, from the manifold subtle movements of life, and renders it mechanical, rigid, strained. It is ungracious to dispraise, and one is pleased to get another to perform the ugly part of one's task. An excellent French critic, M. Paul Stapfer, a true lover of the poetry of Victor Hugo, comments on its defects in words of which the reader may translate as much as he pleases, giving to them an English application.

"Beaucoup de termes, qui reviennent sans cesse, appellent inmanquablement leur contrepartie: l'ombre et la lumière, la vie et la mort, la nuit et le jour, le blanc et le noir, le berceau et la tombe, marchent toujours de compagnie. . . . Otez de l'arsenal de Victor Hugo les *sesquipedalia verba*: flamboiement, rugissement, formidable, monstrueux, surhumain, etc., il se trouvera fort empêché, car sa poésie ne se compose de plus en plus que de cela. Ce développement excessif du procédé . . . rend la poésie actuelle de Victor Hugo aisément imitable. On peut en donner la recette et l'enseigner en une leçon. De plaisants rimeurs se sont amusés à écrire aussi mal, et ils ont très bien réussi. Ce qu'il y a de pire, c'est que le vieux poète semble s'être chargé lui-même, et mieux que personne, de la parodie. . . . Il s'est copié et travesti avec une exagération grotesque. Il est devenu son propre singe."

But M. Stapfer hastens to qualify his words of censure. What other French poet but Victor Hugo has "le souffle, l'inspiration, le tonnerre de Dieu, et la terreur sacrée"? And the English reader can find substitutes for these brave French words which may suggest the due praise of Mr. Swinburne's poetry.

The poems which have given me most pleasure in the present volume are "By the

North Sea," "Evening on the Broads," "The Emperor's Progress," "Off Shore," and the "Grand Chorus of Birds from Aristophanes." A sunset by the sea, with breaking waves beside our feet, invites us to an un-strenuous mood of lingering delight, and, if Mr. Swinburne's verse delay until twilight is dead, one is glad to delay with the verse and see the last relic of the day. When we close the volume we can recall little of "Evening on the Broads":—

"It is of the sky
And from our earthly memory fades away."

But we can bid the sunset live again, re-enter its peace, and watch the stars re-emerge by a return to the poem:—

"Here on the bar of the sand-bank, steep yet aslope
to the gleaming
Waste of the water without, waste of the water
within,
Lights overhead and lights underneath seem
doubtfully dreaming
Whether the day be done, whether the night
may begin.
Far and afar and farther again they falter and
hover,
Warm on the water and deep in the sky and
pale on the cloud:
Colder again and slowly remoter, afraid to
recover
Breath, yet fain to revive, as it seems, from the
skirt of the shroud.
Faintly the heart-beats shorten and pause of the
light in the westward
Heaven, as eastward quicken the paces of star
upon star
Hurried and eager of life as a child that strains
to the breast-ward
Eagerly, yearning forth of the deeps where the
ways of them are."

To such a poem as this the admirable words of Walt Whitman, in his Preface to "Two Rivulets," apply:—

"Human thought, poetry, or melody must leave dim escapes and outlets—must possess a certain fluid aerial character akin to space itself, obscure to those of little or no imagination, but indispensable to the highest purposes. Poetic style, when addressed to the soul, is less definite form, outline, sculpture, and becomes vista, music, half-tints, and even less than half-tints."

"By the North Sea," the noblest poem in the book, is, setting some few stanzas aside, in Mr. Swinburne's best manner:—

"A song the sea-wind gave me from the sea,
Where nought of man endures before the sun."
It is a desolate sea, haunted only by death; and the desolate shore is like manifest Hades, where Anticleia statue-like looked upon her "wave-wandering, steadfast-hearted son." From the haggard sea and desolate shore, from the devouring hunger of death, and the unsatisfied craving of the wind the poet at last finds deliverance in the Sun's strength and pride and joy. The opening stanzas will lay their spell on the reader and make him seek what follows:—

"A land that is lonelier than ruin;
A sea that is stranger than death:
Far fields that a rose never blew in,
Wan waste where the winds lack breath;
Waste endless and boundless and flowerless
But of marsh-blossoms fruitless as freckles:
Where earth lies exhausted, as powerless
To strive with the sea."

"Far flickers the flight of the swallows,
Far flutters the weft of the grass
Spun dense over desolate hollows
More pale than the clouds as they pass:

Thick woven as the weft of a witch is
Round the heart of a thrall that hath sinned,
Whose youth and the wrecks of its riches
Are waifs on the wind."

"The Emperor's Progress" is formed of three sonnets in sequence on the busts of Nero in the Uffizj—the child Nero, who "hails with wide eyes and lips his life on earth;" Nero the youth, crowned and beautiful and already weary; and, last, Nero before the close:—

"The heavy, fair-faced hateful head, at strife
With its own lusts that burn with feverous
breath
Lips which the loathsome bitterness of life
Leaves fearful of the bitterness of death."

I care little, or not at all, for the poems in this volume written by Mr. Swinburne in his self-constituted office of Poet Laureate to the Republic Universal. It may be very proper to curse the White Czar's pleasure-boat, *Livadia*; execrations are, at all events, less irritating than dynamite; but Mr. Swinburne's mouth is so full of cursing that they press forth somewhat inarticulately:—

"Till the sum
Of all the sunless sum of curses told
Out on his head by all dark seasons rolled
Over its cursed and crowned existence;" &c., &c.

A schoolboy may think this dreadful; it will seem to others a pleasantry which might soon grow blandly soporific. To distinguish between the shame and guilt of tyrant and tyrant, to distinguish between the glory and virtue of patriot and patriot, would add a pleasing individuality to such poems as this and the verses to Mazzini; to recognise distinctions would help to consign to his true place in the Inferno each traitor, and to his place in Paradise each patriot saint. There are, indeed, moments when love quells all sense of difference; they are rare, and who shall render them into speech? One cannot doubt that Mr. Swinburne reveres and loves the memory of the high-minded Mazzini; but could he find nothing better to say of him than that he is God?

Of the longest poem in the book, the "Song for the Centenary of Walter Savage Landor," I hardly venture to speak. It is a kind of companion piece to the "Birthday Ode for the Anniversary Festival of Victor Hugo" in *Songs of the Springtides*—a huge monument built obelisk-wise, with the names of a hundred victories engraven on its sides. It is a panegyric throughout, celebrating Landor's chief works in chronological order. Its evolution is perhaps too methodical, and by continual levelling-up of eulogy the rise and fall, needful in so long a poem, become almost inappreciable. It is sixty pages in length. It contains much admirable writing; but its critic has human frailties, and felt an ignoble comfort rise as the end drew near. I do not venture to praise or dispraise, but I will transcribe two lines which characterise exquisitely some of Landor's Latin verses:—

"And through the trumpet of a child of Rome
Rang the pure music of the flutes of Greece."

Mr. Swinburne addresses a sonnet to Dr. Grosart, "On the Resurrection of *Alcilia*." It ought not to be forgotten by those who would preserve just honour for the dead that *Alcilia* was published and edited six years ago in the *Shakespeare Jahrbuch* by the late Dr. Wilhelm Wagner.

EDWARD DOWDEN.

Notes on the Folk-Lore of the Northern Counties of England and the Borders. By William Henderson. (W. Satchell & Co.)

THIS is the second edition of a work published originally fourteen years ago. It is, however, so much enlarged and improved that, except in a library catalogue, it may well be treated as a new book. We have no hesitation in saying that it is the most important contribution to the branch of knowledge which it illustrates that has appeared since Sir Henry Ellis issued, upwards of sixty years ago, his edition of Brand's *Popular Antiquities*.

Mr. Henderson's range is narrower than that of Brand, but his knowledge of his subject is much wider, his classification more exact, and his language absolutely free from that bitterness which sometimes renders the earlier author unpleasant to read. Each chapter is a complete treatise in itself; and some of them—that on "Days and Seasons," for example—might, by the addition of the facts that have been gathered in by foreign students, be expanded into a complete treatise on the year and its divisions as they appealed to the imaginations of our forefathers.

The old kingdom of Northumbria was the essentially Catholic part of England, and the ancient form of faith died harder there than in the more Southern shires. The Pilgrimage of Grace and the Rising in the North, both of which were in the strictest sense popular movements, are proof of this, and evidence of a much later date could be given were it needed. It is, indeed, a pretty well-ascertained fact that, until the rise of Wesleyanism in the last century, the mass of the people who were not town-dwellers were adherents, open or secret, of the faith of their mediaeval ancestors, or that their thoughts and feelings were strongly coloured thereby. The *faith* we say advisedly, for the common folk never troubled their heads any more than their ancestors had done with certain questions as to foreign relations which had become so essential a part of the mind-furniture of professed theologians.

What we have said receives confirmation from almost every page of Mr. Henderson's book. The second chapter, to which we have before referred, is, however, by far the most noteworthy from this point of view. In the city of Durham and many other Northern towns and villages old women still carry from house to house on Christmas Day waxen figures of the Blessed Virgin and the Divine Infant, and sing a carol which seems to be the modern form of a very ancient ditty. The first verse runs:—

"God rest you, merry gentlemen, let nothing you
dismay;
Remember Christ our Saviour was born on Christ-
mas-day,
To save our souls from Satan's fold, which long
had gone astray."

This pretty custom, which has been kept up until recent times in many places beyond the Northern counties, varied in its details in almost every parish. In one part of Lincolnshire the figures of the Mother and her Babe were carried in a covered basket lined with straw to represent a stable, and a piece of wood dressed and painted to represent a red cow was borne along with them for the purpose of making the realism more complete. The

carol was not the same as that given by Mr. Henderson. We have more than once heard the whole of it sung in our childhood, but have been unable to recover any of the verses except the following fragment:—

“And now the King of heaven is born
To save rich and poor from hell,
That we may, when the death-hour's past,
In heaven with Mary dwell.”

The popular folk-lore bears witness to much that is not Christian. The Church's teaching overlay, but did not by any means eradicate, the older beliefs with which it came into contact. Sometimes the old and the new were kept separate in the mind; more often, it would seem, they blended in strange and fantastic confusion, and produced wild dreams of sorcery and magic. The older gods became demons; the places dedicated to them spots where evil spirits might be invoked, and where it was dangerous for Christian men and women to venture except upon the most holy errands. A frightful dream-world of sorcery and witchcraft was the result; the distorted reflection of the teaching of the Christian priesthood blended with the traditions of the old mythology. The power of this horrible fascination was intense. It has survived the attacks made upon it in the sixteenth century, and, notwithstanding the spread of education, yet lives and flourishes luxuriantly in places where we should little expect to find it.

If proof were really wanted on such a very simple matter there could not be stronger evidence than our modern folk-lore gives us for the fact that the Teutonic religion was an independent branch of the great tree of Aryan thought. It is in but remote relation with the mythologies of Greece and Rome; while almost every legend that is not distinctly Christian shows its kinship with those forms of nature-worship prevalent in Scandinavia and Germany.

The chapters on portents, auguries, charms, and witchcraft are especially worthy of notice. To say that they exhaust the subject would be going too far, but it is safe to affirm that anyone who has mastered the facts they contain is in a position to understand the peasant's mind, and to enter into his conceptions of nature far more fully than some of the wisest and best of our modern thinkers who have not been furnished with the very important knowledge they contain. Without entering into theological subtleties as to miracles, or portents beyond the laws of nature, we may safely affirm that the educated man or woman of to-day, whatever his or her creed may be, does not expect to meet with them in ordinary life. The succession of events is held to be regular; it is regarded as a network or a chain, not as a confused jumble of good and evil things following one another without order. To our mediæval forefathers this was not so, and the peasant of to-day is in this respect the counterpart of his ancestors of the Middle Ages, except that the wear and tear of centuries and contact with unpoetic forms of religion have destroyed much of the beauty which once gave these unhappy fancies a superficial air of loveliness. Once there were in the popular mythology good witches and fairies who, if not exactly willing servants of God, were at least not in enmity with His creatures here. Now these

have vanished, and we have remaining but the fouler forms of the superstition—those at which Puritanism clutched so eagerly and which it fed upon with such ghoul-like savageness. The laws against witchcraft have long been abolished, and students write books telling us that the superstition is dead. Those, however, who dwell in the country, and are on sufficiently intimate terms with the common folk to get their real opinions, know that this is a delusion, and that it flourishes with little less vigour than it did when witchcraft was a crime in law, triable at the assizes and punished by death. The newspapers sometimes contain passages which have a tendency to shake the faith of these optimists; but for one instance of this delusion that is made public there are, it may be safely affirmed, hundreds that are talked over by the cottage fireside, and warded off by the old impious and disgusting incantations, of which no rumour ever reaches the ears of cultivated people.

The chapter on “Worms or Dragons” is perhaps the least satisfactory in the book, though it contains much useful information. We know too little of comparative mythology as yet to speak quite certainly, but it seems to be a fact that all the races of the world have dragon legends. If this be so, it points either to some fact which had been impressed on the consciousness of the race when they formed but one family, or to a tendency to exaggerate in their imaginations the size and power of things they really saw. The latter explanation does not seem a very reasonable one, for this exaggeration is but rare as regards the other parts of the animal creation. Whatever may be true, unless we give a much longer period to the duration of the human race than has yet been claimed for it by those who have the best right to be heard on anthropological subjects, we are bound to reject the notion that the dragon is a confused remembrance of the Pterodactyle or its far vaster Saurian kin. The human mind has a tendency to personify abstract qualities in bodily forms. A consciousness of sin has ever haunted all except the most degraded of our race. May it not be that, when we have desired to look at sin as external to us, we have been compelled by our own nature to picture it in some such loathsome form as the dragon?

EDWARD PEACOCK.

The Land of Gilead, with Excursions in the Lebanon. By Laurence Oliphant. (Wm. Blackwood & Sons.)

SOME men are like the crater of a volcano; no one can possibly predict where the next break-out will appear, former eruptions affording no probable indication of those of the future. The author of *The Land of Gilead* is in this sense equally beyond the power of prediction. None of his many previous appearances are likely to afford the slightest clue to his next movement. He is remembered as making his *début* by smuggling himself—hidden in a baker's cart—into Sebastopol just before the war; and the glimpse he got of that place, which was published in his book *The Russian Shores of the Black Sea*, was the only information to be found, official or unofficial, when the war broke out, as to what the mysterious stronghold was

like. Before the campaign in the East was over, Mr. Oliphant had returned to the Black Sea, and we find him on the banks of the Ingour, in Georgia; and, although a non-combatant, he is helping in the most plucky way to fight a battle which Omar Pasha's troops were engaged in with the Russians in a flank movement for the relief of Kars. He is next heard of in the legation at Yeddo with Lord Elgin, where an attack is made by some hired ruffians, and our hero barely escapes with his life, but badly wounded. We find him between some of his outbreaks with “M.P.” hanging on to his name, but these letters imply what must have been a very tame life—a sort of quiescent condition of the crater—for him. To be “special correspondent” of the *Times* gives more chance of adventure, and affords something like a justification for breaking out anywhere; and in this character he has seen a good deal of the exciting events of modern history. The present writer forgathered with him in Metz, and we dined together on very bad horse-flesh the day after the German troops entered that place. We next met in the streets of Paris during the fighting between the Communards and the Versailles troops, when the streets were covered with barricades and the city was in flames. While experiences of this kind are going on, a novel breaks out in the pages of *Blackwood* under the title of “Piccadilly,” and the name of Laurence Oliphant is given as that of the author. This is not enough for our modern Proteus, and he “erupts” in an entirely new direction; but in this case we have only vague rumours as our guide. According to this uncertain authority, our hero had become a leader connected with a movement on the sunset side of the Atlantic, the movement being religious and social in its character. Here was surely enough of absorbing influences to smother any internal fires and keep a man quiet and subdued, and the world had begun to think that Laurence Oliphant had sunk to rest in the west, and was at last settled in peace. In this case the world was quite under a mistake. There is one part of the earth's surface which the Palestine Exploration Fund are just now informing the public that we are in a very gross state of ignorance about. That is Eastern Palestine, or the country beyond the Jordan. It is in this unknown region that Mr. Oliphant has made his last outbreak. This time it is with no light proposals that he appears. They have been described as something like an attempt to begin the Millennium, for it is an effort to restore the Jews to the Holy Land. The scheme includes more than this. Mr. Oliphant's plans comprise the political regeneration, if not of the whole of Asia, at least of a portion of it. He proposes to repeople a desert; restore habitations where there are now only ruins; produce food from the soil where little but thistles at present grows; evolve taxes to the impoverished exchequer of Stamboul; pay dividends on the necessary capital for the scheme; and relieve Europe of the poorer members of the Jewish population—all this leading to the “Grand Restoration,” which is the view the Jews themselves take of the scheme, for it has been discussed in the pages of the *Jewish Chronicle*, and meets there with warm approval. Mr.

Oliphant had an interview with the Sultan at Constantinople, and his scheme was approved of by his Majesty as well as by the leading officials of the Ottoman Cabinet.

The plan proposed is a very reasonable one, and there need be no doubt of its success—that is, if the region were America or Australia, where colonisation is familiar and easy of accomplishment. Being within the limits of the practicable in these countries, it ought to be the same on the eastern side of the Jordan. Here, however, lies the whole difficulty. In the East, the religious, the moral, and the political atmosphere is utterly different, and nothing seems to move, or, at least, to realise the intentions of those who try to improve. In 1869, when the present writer went to Jerusalem, a road was being made to connect it with Jaffa. I have often asked friends who have since been there whether that road was finished, and I understand that, after a portion was half-made, the work was stopped, and the whole ground has relapsed again to its primitive state. This was a small matter, but the case is typical, and it suggests the probable fate of Mr. Oliphant's plans, even if they should reach the stage of being carried out. The site of the proposed Jewish colony would be bounded on the west by the Jordan and the Dead Sea, by the River Jabbok on the north, and the River Arnon on the south; while the Haj road passes down close on its eastern frontier. This encloses a space of ground about fifty by thirty miles in extent. A map in the book shows the position very distinctly, as well as a system of proposed railways in connexion with the scheme. The main line is to be from Damascus to Ismailia, on the Suez Canal, there connecting with the Egyptian railway system. This line comes down the Jordan Valley, passing through the proposed colony; there will be a small branch line from Tiberias to Haifa, thus forming a line from the Mediterranean to Damascus. A still smaller branch will connect Jerusalem; and at the southern end of the Dead Sea a branch will go down by Petra to Akabah, and thus make a connexion with the Red Sea. Independently of the commercial advantages likely to grow out of this last portion of the line, Mr. Oliphant thinks it would at once become profitable from the Mecca pilgrims, who would be able to go from Damascus by rail to Akabah, and there they could take steamers to Yenbo and Jeddah, the ports of Medina and Mecca. Without taking into consideration Mr. Oliphant's colonisation scheme, we may admit that this is a very ingenious and clever system of railways for this part of the world. That the country east of the Jordan is capable of supporting a large population we have abundant proofs. These consist in the ruined cities, of which the remains are still visible. From Baalbec to Petra, and as far east as the Hauran, the land is full of ruins of a highly architectural character, implying in former times a large and wealthy population. The architecture is of the Roman period, thus giving us some data as to when this condition of things existed. How ancient this prosperity may have been is uncertain, but there is no doubt that it existed down through some of the first centuries of our era, Gilead, which is the

place of the proposed colony, was noted of old for its "balm;" and in the time of Jacob we read that "Ishmeelites came from Gilead with their camels bearing spicery and balm and myrrh, going to carry it down to Egypt" (Gen. xxxvii. 25). It was through this region from Palmyra that the commerce of India at one time reached the West. This last condition is not likely to come back again, but its productive state might be restored, and with that result commerce with the countries around would be developed. If Mr. Oliphant's scheme should succeed, it would be a beginning of much good, and a thing to be desired by all. It has excited a very great deal of attention not only among the Jews themselves—all the way from Bucharest to New York, the details of which will be found in the volume—but also by others who regard it from religious or philanthropic motives.

Although the object of Mr. Oliphant's travels in Eastern Palestine, as well as the publication of *The Land of Gilead*, was to develop this remarkable proposal, yet the work is not to be altogether judged of by this motive. Book-making is no new affair with the author; he is a tried and experienced traveller, and, as he gives minute accounts of the country, dealing with its inhabitants as to their social, religious, and moral condition, readers will find it interesting quite independently of their hopes or wishes as to the restoration of the Jews. There is much that illustrates the folk-lore of localities, and the archaeology is not overlooked, which is of importance at the present moment, for the Palestine Exploration Fund are about to begin the survey of the whole country east of the Jordan, though it will take years before their labours can be presented to the public. Every traveller who has visited and described the ground only makes it evident how important it is to have a complete survey and exploration of the whole region. No traveller comes back but he laments that he was unable to visit some wonderful place of which he heard. Of this we find a good example in the present case. Mr. Oliphant regrets deeply that he did not visit the subterranean cities of Derat, Beloola, and Rahab. He gives a short translation from Wetzstein's account of Derat, and, according to that writer, it must be a very extraordinary spot. It seems to be a city cut into the rock, with streets, and a market-place, extending like a labyrinth so far that he spent at least an hour and a-half exploring, and did not reach the limits of the place. He describes doors made of a single stone, which description recalls to the mind similar doors at Bashan, one of which is in the Egyptian Room of the British Museum. Wetzstein identifies this with Edrei, and calls it the "Residence of King Og." Edrei is generally placed at a spot called Edr'a to the north-east of this and close to the boundary of the Lejah. I do not know whether Wetzstein is a trustworthy authority or not. He resided in Damascus as a consul for some time, but his account of this place requires confirmation. It looks doubtful, for it is not the first rock-cut palace of interminable extent I have heard of which dwindled to the most modest dimensions when properly explored.

WILLIAM SIMPSON.

NEW NOVELS.

The Leaden Casket. By Mrs. Alfred Hunt. In 3 vols. (Chatto & Windus.)

Geraldine and her Suitors. By M. C. M. Simpson. In 3 vols. (Hurst & Blackett.)

Errant. By Percy Greg. In 3 vols. Sampson Low & Co.)

IN these days of multiplication of words and darkening of knowledge, the reviewer is generally thankful and grateful for signs of excellence in any one branch of novel-writing—for a well-conceived plot, for clever condensations, for life-like characters. What must be his feelings, therefore, towards a writer who excels in a high degree in each of these branches, and gives us a book containing characters which become as real to us as Mrs. Elton and Mr. Collins have done, and fragments of conversation and description which will for ever be interwoven with the subjects of which they treat? The heroine, Olive Brooke, is a young lady we should all of us like to know, and be the better for knowing. She is essentially a modern girl, yet she unites the best of the modern qualities with the shyness and charm of maidens of an earlier date. Unlike almost all the heroines of our acquaintance, we perfectly understand why she was so popular, and why men found her irresistible. Her love-story begins when she was quite a little girl, playing in Yorkshire fields with Willie Morrison, a low-born youth but an excellent playfellow. He is very outspoken on the subject of his birth, and Olive is quite aware how great is the drawback of being the nephew of a butcher, but is willing to condone it on condition that he will work his way upwards.

"Your uncle keeps a carriage, Olive, and is quite a grand gentleman. My father told me that, and that he lived in the aristocratic part of the metropolis."

"If your father said that, Willie, he speaks very nicely, quite as well as my uncle. He doesn't use a bit longer words than that. But never mind about the carriage or where we live. I will wait patiently in my home till you come for me."

Soon after this the visit comes to an end, and she returns to her novel-writing aunt and medical uncle, who introduce her, after she is grown up, to various aesthetic people, among others to a painter of the name of Ambergreen. We have not space to tell how Willie Morrison became famous, but we cannot resist quoting a specimen of Mr. Ambergreen's conversation when he comes to pay a visit to the promising young landscape painter.

"I am going to send in for competition to the Old Water-Colour Society. Tell me what one has to do to get elected; or does one do anything? Will they elect me on my reputation? That would be the best way."

"Never, perhaps, in Morrison's life had he opened his eyes so wide as he did now. 'But you don't paint in water-colours!' cried he.

"No, but I am going to—the election is not till spring. . . . But you are sure they will expect me to send in? they ought to know my work very well. . . . Besides, look what a bother oil-colours and canvases are in the country when you are doing landscape."

"Landscape!" exclaimed Morrison; "but you never paint landscape."

"Not paint landscape? What do you call that acre of mud that I put my last saint up to the waist in? It did a lot of people who

always go off to German baths no end of good to look at my mud. I'll be hanged if I can see how anyone, who has been trained to draw the figure, and has had to use his brains to invent figure-subjects, can find any difficulty in sitting down and painting a landscape. There it is all ready for you—you have not got to imagine anything."

On this somewhat new exposition of art, Mr. Ardrossan, the Silver Casket, breaks in. As no mere description would do him justice, we will not try to describe him; but here, again, we are made to feel the charm of the man, and speedily fall victims to his many fascinations. The conversation turns accidentally on Olive, whom Amber-green knows well, having painted her as "Saint Elizabeth of Hungary with Six Penny Buns in her Apron," and he is wild to act as emissary from Morrison, who has spoken to her unconscious of her identity, and made many severe comments on the useless and luxurious life she had passed with her step-mother since the return of the latter from India. The object of Lady Brooke is to get her step-daughter married, and this she nearly accomplishes twice—first in the case of Sir John Ellerton, a rich young baronet, and second in that of Mr. Ardrossan—but in both instances she is foiled by the constancy of Olive to the ideal of her childhood. Of the tragedy that underlies all the lively sketches of society and pleasant talk we have not room to speak. It is one that must have left its mark on Olive's whole life, and had indirectly the effect of making Mrs. Brooke give up her novel-writing and devote herself to domesticity. Perhaps the imperilling of a legacy of £70,000 from her sister-in-law, through Mrs. Brooke's inability to refrain from giving an exact portrait of this lady in her latest work, called "Cross and Fifty," caused her to withdraw from fiction. The mildest temper would not enjoy remarks like the following:—

"She contradicted her fellow-creatures, as the only means at her disposal of keeping up a conversation. Perhaps in her heart she would have preferred to bring a sledge-hammer stroke to bear on each subject that was started; but, as from experience she had found that her opponents seldom rose again after this blow had been dealt to them, she had adopted the method of contradicting at large, thus goading friends and enemies alike to renewed speech, which she met by renewed contradictions."

With this quotation we are reluctantly compelled to close our remarks upon Mrs. Hunt's book—not because we have no more to say, but no space to say it in.

In most respects we prefer Mrs. Simpson's former novel, *Winnie's History*, to her latest work. The scene in both is laid in Wales, but, while Winnie was a bright, unsophisticated damsel still in her teens, Geraldine Desmond is a young widow. She has at an early age married her cousin, with whom she has been brought up, and three years after his death comes with her uncle and father-in-law to live at a remote place in Wales, in order to be near her brother, who is quartered close by. Here her kindness of heart and dislike of giving pain lead her into more than one doubtful position. Most of the single gentlemen fall in love with her, among them an Irish curate, the breadth of whose compliments would have been likely

to scare away the prettiest of women; but Geraldine's temper is proof against all temptation. At last he proposes, and is rejected in a passage that cannot but recal to our minds the proposal and rejection of Mr. Collins in *Pride and Prejudice*, till, like Elizabeth, Geraldine finally threatens to "ask her father to write and decline his obliging proposals." This matter settled, she turns her attention to a far more troublesome wooer, a Major in her brother's regiment, whose misfortunes in early life have made him gloomy even beyond the wont of saturnine majors. As Geraldine's liking for him and his violin is not sufficiently strong to induce her to marry him, the Major extorts a promise from her which we hardly think any woman would consent to give, that she will never marry anyone else. Even then he is not satisfied, but torments her with doubts and fears and regrets such as seem inconceivable in anyone still retaining control over his senses. Of course, no sooner does his duty call him elsewhere than the real hero appears, is refused by Geraldine on the score of her promise, overcomes her scruples, and is shortly afterwards pushed over a rock by the Major in a scuffle. After being ill for a sufficient time to make everyone but the reader imagine he is killed, he turns up, and the Major, seeing the case is hopeless, sells out and becomes a missionary.

Mr. Greg has contrived to compress into three volumes more incident and adventure than is usually spread over twenty ordinary novels. It is useless to attempt any sketch of the plot, but when we say that his hero can trace back his ancestry to the time of Charlemagne we know that we can ask for no proof of his courage and virtue that he is not prepared to give. After performing prodigies of valour at the beginning of the Indian Mutiny, he comes back to England invalided, and obtains a good appointment—he is only twenty—on the staff of a leading newspaper. Then follow some sketches of a social and journalistic life that are amazing indeed. Not only does the office furnish himself and his sister, who has come to live with him, with tickets for the theatre twice every week, but, being present on one occasion at a first performance, the two young people go home to Highgate (!) and embody their remarks in a "volunteer criticism" which appears in the "next edition" of the paper. What had become of the dramatic critic, and how did the *critique* arrive at the office in time to go to press? This, however, is not all. One night our hero, Lionel Darcy, is sent to the House to be present at a debate in which a distinguished member of the Government (a connexion of his own) arraigns an equally distinguished member of the Opposition on a charge involving the honour of the latter. The accused is unable satisfactorily to reply, and it is understood in the House that if the charge is pressed the most serious consequences will ensue. Lionel writes an article supporting the impeachment, and goes home to bed. Next morning there arrives the granddaughter of the accused Earl, a young lady whose life Lionel has saved in the Mutiny, and with whom he is in love. She not only asks him to beg his editor to drop the unpleasant subject, but to entreat

the accuser to do so likewise, on the grounds that it is making her mother ill. Far from getting kicked for his impudence, as he had every right to expect, Lionel absolutely succeeds in his mission, and the affair drops. Comments are needless. We cannot stop to tell of all Major Darcy's romances—how a half-caste Indian girl whom he has taught to read, being left desolate in England, begs him to take her to live with him, which, much against his will, he does; how she dies, and he is outlawed through fighting a sabre-duel in defence of her honour; how he goes to the Southern States and arrives to find some girls, whom he had known as children in India, on the point of being sold as slaves, through some informality in their father's marriage; how he buys them and lives with them as their guardian for four years, when he sends them to England; and how, finally, just as all misunderstandings with the object of his affections have been cleared away, he is killed in a battle. It will be seen there is plenty of excitement in the book, and there is also as much brotherly kissing on the part of the Major and his lady friends.

LEONORA B. LANG.

RECENT VERSE.

Home they brought her Warrior Dead. By Julian Home. (Newman.) Mr. Julian Home is to be sincerely pitied for having undertaken a task the conditions of which make success impossible. Two hundred pages of somewhat closely printed verse rapidly written, and modelled with extraordinary closeness on the versification, diction, and almost the very words of *In Memoriam*, invite a comparison which cannot but be fatal. The subject of Mr. Home's lament is the late Prince Imperial. The personal acquaintance and affection of the author, as well as a considerable faculty of verse-writing, ought to have enabled him to produce something tolerable were it not for his suicidal adoption of the Laureate's form. Even as it is, there are passages in this book which by no means lack beauty and pathos. But the initial error is so great that it will in all probability make the book unreadable to most people.

Ave. By Meta Orred. (Smith, Elder and Co.) Miss Orred's is another book of personal *threnos*, most daintily got up, and evidently written with much thought and study, while Mr. Home's verse is hasty and improvised. The result is, perhaps, not much more successful in the one case than in the other, the note of imitation being present in both works, and the subjects of both being of the kind which only great genius has ever succeeded in handling with real effect. It might, one would think, excite some suspicion of the truth in the minds of young poets if they would remember that of all the poets who have lost friends only the present Laureate has produced poetry of great excellence on the subject in which the personal note is dominant. *Lycidas* itself is only partially elegiac, and *Adonais*, it is hardly necessary to say, still less so. Miss Orred's verse gives us the idea which *In Memoriam* (as we hold improperly) gave M. Taine, that of merely private expression of feeling, which the looker-on beholds with all respect and a certain vague sympathy, but with nothing more.

Philæ: a Drama of Ancient Egypt. (Bristol: Arrowsmith.) It is probable that at no time when tragedy and serious drama were practically excluded from the stage have more tragedies and more serious dramas been written than at present. There was a time, at least tradition

says so, when every youthful aspirant in poetry wrote epics. At present the drama seems to win from the epic with "hands down." Nothing is more difficult than to find distinguishing criticism for this class of compositions. For the most part they show a certain familiarity with the manufacture of blank verse, and occasionally some power of thought. *Philæ* is perhaps a little more remarkable than most of its fellows in the latter point; but its author does not appear to have mastered the fact that tragedy absolutely demands passion, or, if he has mastered the fact, he has not been able to communicate this quality to his own work.

Thoughts in Rhyme and Prose. By W. Milne. (Nimmo.) Mr. Milne deserves the praise—not inconsiderable praise either—which is due to an author whose title exactly expresses his book. The contents of his volume are strictly thoughts expressed for the most part in verse of a somewhat pedestrian character. The author has aimed at no more, and, in a fashion, he has hit his mark. His thoughts are not, indeed, very profound, but they are original in the sense of being to all appearance independent. Perhaps Mr. Milne is right in thinking that for such things verse is a more attractive garb than prose. We think, however, that, even waiving the point about pedestrian verse, the example of Horace, whereby he justifies himself, should have shown him that considerably more elegance of style and point of expression than he has given us is required in such work.

The Legend of Allandale. By Felix Morterra. (C. Kegan Paul and Co.) This is a more sustained and careful attempt at the narrative verse of Scott's most successful poems than we have lately seen. *The Legend of Allandale* deals with the time and incidents of the "Rising in the North," and evinces considerable skill in a metre which has not recently been fashionable. The mannerism of the *Last Minstrel* and *Marmion* is so strong, and so identified with its inventor, that we can hardly think imitation wise; nor is there perhaps much demand at the present day for narrative poetry, unless it has a much more individual savour than Mr. Morterra's. But his work deserves at least the praise due to conscientious workmanship, nor is it marred by any absurdities. The smaller poems which accompany the *Legend* are less successful, though there are some sonnets which can at least be called fair.

Poems and Dramatic Sketches. By Joseph Kindon. (Newman.) Mr. Kindon tells us, not altogether arrogantly, that he himself has no doubt that he is a poet. We cannot say that he has succeeded in conveying the same certainty to us. Oddly enough, and contrary to expectation, the "dramatic sketches" are better than the "poems," perhaps because the licences of dramatic verse suit Mr. Kindon, who is evidently not an exact poet. His rhymes are often anything but correct, and the most indulgent finger, not to say ear, cannot always succeed in scanning his verses. But what we have worst against him is a certain desperate commonplaceness of expression which is not, we think, common even in the first books of poets who are poets. However, it is a great thing to have faith, if it be only in oneself, and perhaps Mr. Kindon's faith will enable him some day to move away the mountains which at present keep him from the land of song.

The Last Plague of Egypt, and other Poems. By the Rev. J. B. McCaul. (Longmans.) This is a book which contains a considerable quantity of very artless verse. Mr. McCaul seems to be in the habit of versifying whatever comes uppermost in his mind, and of committing the verses to paper. We have no doubt that, as in the case of a character of George Eliot's, "the

process is accompanied by a considerable sense of power," but this sense does not exactly justify itself to the reader.

Collected Verses. By Violet Fahe. (Smith, Elder and Co.) When, some little time ago, the name of "L. E. L." was casually mentioned in a newspaper controversy, it was observed that if anyone opened the works of that ill-fated lady nowadays he would be not a little surprised to see what his fathers took for poetry. The criticism was rather hard on "L. E. L.," but it had a grain of truth in it. We think that Violet Fahe bears, from a literary point of view, somewhat the same relation to the true poets of to-day as "L. E. L." did to those of forty years ago. Her verse is really pleasing, and seldom shows any glaring fault, nor is it exactly commonplace. The following poem will fairly show its strength and weakness:—

"A MEMORY.

"A thousand lilies blossom unaware
Here, where the earth seems chill with buried
love,
And in the flowery arbutus the dove
Still calls her truant mate, who lingers yet
As though the world were always sweet and fair,
And you and I had nothing to regret
And hope for against hope and think upon,
Till all things fade.

"And so your lips may often wear a smile,
And so my heart may leap to music still.
Your soul may fire and all your being thrill
And all your manhood lift itself on high
In din of battle or in sacred aisle.
Yet under all must lurk one memory,
The grieving for a good time that is gone
Till all things fade."

Gaslight and Stars. By Frederick Langbridge. (Marcus Ward and Co.) Mr. Langbridge appears to have been a frequent contributor to weekly and monthly periodicals which publish verse, and it is no wonder that his contributions have been accepted. They are not exactly poetry, but they are excellent "copy" of the metrical kind, and not unfrequently show a great deal of feeling and some thought. He is, indeed, rather apt to commit flirtation with the muse of other poets, but this is very pardonable in magazine verse.

Alice Vertun. By R. B. Slipper. (Hamilton, Adams and Co.) This small volume opens with the following Advertisement, signed, "Mary Slipper." "Composed before the author's ordination, with the exception of some slight alterations, and committed to the press without his knowledge, I alone am responsible for the publication of this poem." Grammatically, this means that Miss or Mrs. Mary Slipper was composed before Mr. R. B. Slipper's ordination, but we presume that the date of composition assigned is that of the poem. We cannot think that Mrs. or Miss Slipper's father, husband, brother, or son has any reason to thank her for surreptitiously publishing his youthful fault. Such verse as the following is, in print, absolutely without excuse:—

"The beachmen hurry to the shore,
A race whose generous pride
Heedless of dangers braved before
Would yet again be tried.
The boat from hostile labours free
Labours the ship to near,
And gliding o'er the wondering sea
Her outlines faint appear."

Dantzick, and other Tales. (Simpkin, Marshall and Co.) These tales are for the most part suggested by German originals, and are written apparently with the somewhat ambitious hope of bringing about a rapprochement between England and Germany. *Non nostrum est* to estimate the chance of their doing this. We can only say that they have no particular value as literature. The Preface is dated from the Reform Club. This is the only clue we possess to the book's authorship, the honour of which

the poetical members of that society will doubtless eagerly dispute.

King Alfred, and other Poems. By Percy Russell. (Wyman.) Considering that Mr. Russell has included in this little volume, which is not bigger than a fair-sized pocket-book, a *King Alfred* in three books, a *King Edward II.* in five acts, and a goodly number of short poems, he may be granted considerable merits as a packer. As a poet we can hardly allot him the same praise.

NOTES AND NEWS.

A VOLUME of poems, by Mrs. Horace Dobell, entitled *Ethelstone, Eveline, and other Poems*, will be issued next week by Messrs. C. Kegan Paul and Co. The same publishers have in the press a new volume of poems by the Hon. Roden Noel, entitled *A Child's Monument*.

PROF. SAYCE's article on the Hittites in *Fraser's Magazine* has been translated into Greek and published at Smyrna.

TOWARDS the close of last year an interesting work was published at Kazan by M. D. Korsakov "On the Reign of the Empress Anne" (*Vozarenie Imperatritsy Anny Ioannovny*). Besides its intrinsic merits, this book demands attention on account of the author having had access to State papers which had been till recently very jealously guarded. It is well known to students of Russian history that the Empress Anne was compelled by a faction of nobles to sign a document whereby the Imperial power was greatly limited. As soon, however, as she felt her throne secure she was enabled, with the help of a rival faction, to tear the paper in pieces before the assembled Court. Till the appearance of M. Korsakov's book it was not known that any copy existed. It has, however, been discovered and published by him. It was found enclosed in a cover on which the Empress Catherine had written, "Not to be shown to anyone without express order." On the wrapper of some other papers concerning the election of Anne, that Sovereign has written with her own hand, "Documents concerning the deceit practised upon me when I came to the throne." An important lacuna in Russian history seems hereby to be filled up.

WE understand that Mr. Arthur J. Munby is the author of *Dorothy: a Country Story in Elegiac Verse*, reviewed in the ACADEMY of December 24.

THE interesting letters on *Disturbed Ireland* which have been appearing in the *Daily News* from the pen of its special commissioner, Mr. Bernard H. Becker, will, we understand, be published immediately in a volume by Messrs. Macmillan and Co.

THE same publishers will, in the course of the next few weeks, issue the following educational works:—*Anthropology: an Introduction to the Study of Man*, by Mr. E. B. Tylor, F.R.S.; a *Manual of Ancient Geography*, from the German of Dr. H. Kiepert; in the "Classical Series," the *Fasts of Ovid*, edited by Mr. G. H. Hallam, and the *Miles Gloriosus* of Plautus, edited by Prof. R. Y. Tyrrell; in the "Elementary Classics," the Second Book of the *Odes* of Horace, edited by Mr. T. E. Page, and *Scenes from the Fifth and Sixth Books of the Gallic War* of Caesar, edited by Mr. C. Colbeck.

ACCORDING to the *Publishers' Circular*, the publications of 1880 were less numerous by 126 than those of the preceding year. In 1880, 4,293 new books and 1,415 new editions appeared, or a total of 5,708, as against 5,834 in 1879.

AN interesting and instructive inaugural address by Mr. Joseph S. Nicholson, as Professor of Commercial and Political Economy in the

University of Edinburgh, has been published (Edinburgh: David Douglas). The subject of the address is *Political Economy as a Branch of Education*. Without discarding altogether the *a priori* method, Mr. Nicholson advocates the historical and inductive method as the main instrument of investigation in economics.

The Church at Home is the title of a new work by the Right Rev. Rowley Hill, D.D., Bishop of Sodor and Man, containing a series of short Sermons with Collect and Scripture for Sundays, Saints' Days, and Special Occasions, which will be published shortly by Messrs. Cassell, Petter, Galpin and Co.

MR. WILLIAM SMITH, F.S.A.S., of Morley, near Leeds, proposes to publish by subscription, with Messrs. Longmans, Old Yorkshire: being *Historical Notes relating to the People, Customs, and Traditions of the County*.

THE Library of the Society of Telegraph Engineers and of Electricians is now open, for purposes of reference only, to members of all scientific bodies, and (on application to the librarian) to the public generally, between the hours of eleven a.m. and eight p.m., except on Thursdays and Saturdays, when it closes at two p.m.

WE are promised very shortly *Catalogo Ragionato degli Scritti sparsi di S. D. Luzzatto, con Riferimenti agli altri suoi Scritti editi ed inediti*, by Dr. Is. Luzzatto. This Catalogue, consisting of 504 pages, is of great importance, as a good many of Prof. Luzzatto's articles on various subjects are not easily accessible, through their being dispersed in many newspapers.

A NEW volume of the *Codex Diplomaticus Saxoniae Regiae*, edited, with the assistance of the Saxon Government, by Dr. Otto Posse and Dr. Hubert Ermisch, is to appear shortly. It is the work of Dr. Posse, and will contain the "History of the House of Wettin and of the Meissen Constitution." The editor, with the assistance of the excellent historical material which is stored up in the Royal Hauptstaatsarchiv of Dresden, will show that the princes of Wettin are neither of Old-Saxon nor of Slavonic origin, as has been generally affirmed by historians, but that they can boast of Suabian descent, and have held their great possessions in the "Schwabengau," between the Rivers Saale and Bode and the Harz Mountains, from time immemorial. It was only in the year 1088 that the Markgrafschaft of Meissen was conferred upon them; and from this time the formation and gradual confirmation of the power of the Misnian Counts has depended upon the Wettin family, the representative of which is the present King of Saxony.

OF *The Shakspeare Calendar* of Messrs. Marcus Ward and Co. sixty thousand copies are printed and sold annually. This year so pressing has been the demand that, when one of the partners asked for a copy for himself after New Year's Day, answer was returned to him that there was not one left in the house, and he actually had to send out and buy a copy at a retail shop.

THE new Goethe MS., which we mentioned in a former issue, is, as we said, the first draft of the "Singspiel" *Jery und Bätely*, but is, especially for Goethe scholars, of considerable interest, because this first version has been hitherto unknown, and offers a text in some parts differing from the printed edition. It was sent by Goethe to his friend, the composer Kayser, in Zürich, who was to put it into a musical form; and it was afterwards, on July 12, 1780, performed at the amateur theatre at Weimar with the music of Seckendorff, as Kayser had not finished his music in time for the performance. The MS. accompanied Goethe on his Italian journey, and was revised before it was printed in Goethe's complete works pub-

lished by Goeschen. The principal alterations in the printed edition are the substitution of Bätely's father for her mother and the change of the rhythmical dialogue into prose.

DOM LUIS, King of Portugal, who is known as the translator of several plays of Shakspeare into Portuguese, has just sent to press a translation of *Richard the Third*. The proceeds of this new literary work are to be devoted to various benevolent institutions.

THE University of Basel has largely increased the number of its students during the present winter-semester. It counts 140 students in the philosophical faculty, 104 in the medical, 64 in the theological, and 27 in the juristic. All except forty are Switzers, while twenty-two of the foreign students are Germans.

THE University of Berlin during this winter has more than four thousand students, the largest number ever yet reached by any German university.

MR. JOHN G. PALFREY, of Boston, who has attained his eighty-fifth year, is at present engaged on the fifth and concluding volume of his *History of New England*.

PROF. E. SIEVERS, of Jena, is preparing a new edition of his *Lautephysiologie*, under the title of *Phonetik*, which will in many places be entirely rewritten. In his new edition Prof. Sievers will do fuller justice to the results of the English school of phonetics than in his first edition, which was written in complete ignorance of them.

THE Old-Scandinavian Text Society (Samfundet til udgivelse af gammel nordisk litteratur) has the following texts in preparation, which will shortly be issued to the members: *Gyðinga sögur*, edited by Þorláksson; several *rímur* by Wisén, and the Old-Danish translation of Mandeville's Travels, by Lorenzen.

ON November 23 last, Dr. Worsaae read a paper before the Royal Society of Antiquities at Copenhagen on the moaning of the figures on the golden horns and the bracteates. He finds depicted on the horns—which he ascribes to the sixth century—all the most important of the Scandinavian myths, grouped round the myth of Balder: one horn gives the life in Helheim and the crimes of Loki; the other the life in Valhalla. He finds the same representations on the bracteates and other remains, and considers Prof. Bugge's view that the Scandinavian mythology is of comparatively modern and Celtic origin to be untenable.

MR. SAMUEL NEIL writes:—

"Allow me to point out, in reference to a paragraph in your issue of the 1st inst. (p. 8, col. 1), that in my edition of *Macbeth* in 'Collins' School and College Classics,' 1876, in a note to 'Introduction, Section I, The Literature of the Story of *Macbeth*' (p. 9), the most important of Warner's lines are quoted, with an acknowledgment by me of indebtedness to Prof. G. L. Craik (died June 1866) for pointing out the reference, and to Prof. David Masson for a transcription of the passage. It is not, therefore, an 'overlooked allusion to *Macbeth*' to which Mr. Knight calls attention now."

THE death is announced of Sir William Cooze Seton, Bart., author of *Notes on the Operations of the North-German Troops in Lorraine and Picardy*; of M. Gaillardin, author of a *Histoire du Moyen-Age, Les Trappistes, ou l'Ordre de Cîteaux au XIX^e Siècle*, &c.; of Dr. John Stenhouse, F.R.S., well known by his chemical researches in the laboratories of the University of Glasgow and Anderson's College; of Dr. J. Heller, a contributor to the *Monumenta Germaniae*; of Dr. Arnold Ruge, "father of the German Revolution," author of numerous political works, and translator into German of the Letters of Junius and the works of Courier; and of Mr. J. T. Towson, author of *Practical In-*

formation on the Deviation of the Compass, for the Use of Masters and Mates of Iron Ships.

WE have received *The Future of Palestine*, by B. Walker (Nisbet); *Forty Coming Wonders*, fourth edition, enlarged, by the Editor of the *Christian Herald* (Christian Herald Office); *The Orthoëpist*, by Alfred Ayres (New York: Appleton and Co.); *Bankruptcy Reform*, by T. L. R. Davison, and *The Adhesive Stamp: a Fresh Chapter in the History of Post Office Reform*, by P. Chalmers (Effingham Wilson); *A Complete Course of Problems in Practical Plane Geometry*, new, revised, and enlarged edition, by J. W. Palliser (Simpkin, Marshall and Co.); *Report of the Kew Committee for the year ending October 31, 1880* (Harrison); *Conscious Matter*, by W. Stewart Duncan (Bogue); *Ralph Allen, John Palmer, and the English Post Office*, by Jerom Murch (Longmans); *The Apostle of Ireland and his Modern Critics*, by W. B. Morris (Burns and Oates); *The Sabbath: Presidential Address to the Glasgow Sunday Society*, by John Tyndall, F.R.S. (Longmans); *Studies in the Early History of Institutions*, by D. W. Ross, III. (Cambridge, Mass.: Sever); *Thoughts on Theism*, revised and enlarged (Tribner); *Memoir of Governor Andrew*, by Peleg W. Chandler (Boston: Roberts Bros.); *The British Almanac of the Society for the Diffusion of Useful Knowledge for 1881* (printed for the Stationers' Company); *Fancy Pigeons*, by J. C. Lyell, Part VIII., *The Practical Fisherman*, Part XIII., and *The Book of the Rabbit*, Part V. (Bazaar Office); *La Téléscopie électrique basée sur l'Emploi du Sélénium*, par Adriano de Paiva (Porto); *Selected Essays* (University Philosophical Society, Trinity College, Dublin) (Dublin: Browne and Nolan); *Wild Roses of Cape Ann, and other Poems*, by Lucy Larcom (Boston: Houghton, Mifflin and Co.; London: Tribner); *Irish Land as viewed from British Shores* (Blackwood); *The Year-Book of Photography and Photographic News Almanac for 1881* (Piper and Carter); *Catechisms for the Young* (Church of England Sunday School Institute); *The Day of Rest for 1880* (Strahan); &c.

MAGAZINES AND REVIEWS.

ALMOST all the articles in the current issue of the *Antiquary* are worth reading, and some of them are of permanent value. We must except from this catalogue, however, the paper on the spelling of Shakspeare's name. There are but few subjects of enquiry that are useless, but this is surely one of them. In the sixteenth and early part of the seventeenth centuries the spelling of surnames was quite arbitrary. It is no uncommon thing to find one name spelt in three or four different ways in a single document. If a bundle of Shakspeare's letters were, by some piece of unlooked-for good fortune, to be brought to light, we should be much surprised if the signature in every case contained the same number and arrangement of letters. Mr. Blades contributes a paper on "The First Printing Press at Oxford," which is marked by his usual modesty and fullness of treatment. We cannot flatter him by saying that the question as to whether 1468 or 1478 is the true date of the introduction of printing into that university is set at rest by him, for we believe that wrong-headed folk will continue to argue about it for ever. The evidence for both the dates is most carefully given, and we have no manner of doubt that Mr. Blades is right in believing 1478 to be the true one. Mr. Gomme's article on "Some Traditions and Superstitions connected with Buildings" is important, as it connects together widely scattered fragments of folk-lore on a most curious subject. We hope that this short paper is to be regarded but as a specimen brick of a house he hopes to build,

Mr. Cornelius Nicholson contributes a careful account of the Roman villa which has recently been found at Brading. Among the mosaic ornaments discovered there is a medallion representing "a composite creature, part man and part cock." Mr. Nicholson suggests more than one possible explanation of this. It is, perhaps, not unduly rash to assume that it is a symbol connected with the worship of Mithras.

THE *Nineteenth Century*, among other articles suggested by the crisis in Ireland, contains one by Mr. F. Seeböhm, upon "The Historical Claims of Tenant Right," which deserves to be read in conjunction with a recent pamphlet, entitled *The Case of Ireland Stated*, by Mr. T. de Courcy Atkins. Both writers dwell upon the tribal form of landholding, which endured in Ireland longer probably than in any other part of Western Europe. Mr. Seeböhm goes on to show that the modern demand for tenant-right can be connected historically with the primitive customs of the sept. He quotes from Sir John Davis and Sir William Petty several passages which indicate that in the seventeenth century they were prepared to recognise rights in the Irish cultivator analogous to those of the copyholder in an English manor. Unfortunately, the progress of economical change, which ran its natural course in England, and on the Continent has sometimes been accelerated by revolution, was checked in Ireland by the strong arm of an alien Government. What Mr. Seeböhm proves from history, that Mr. de Courcy Atkins formulates in the language of juristic philosophy. As a companion to these studies, it would be very valuable to have an historical examination of the two fundamental changes in English land-holding by which the villen first became a proprietor, and subsequently was merged in the tenant-farmer.

IN *Blackwood* appears an article "On Some of Shakespeare's Female Characters: by One who has Personated Them. I.—Ophelia," of which we made mention some time since as a pamphlet printed "for strictly private circulation." It bears the writer's signature, Helena Faucit Martin, and is made public in compliance with entreaties "past all refusing." The interest of the article is chiefly subjective; it tells us how an artist of distinction conceived and recreated the character of Ophelia; weaving from slender hints, or from none, a pretty romance about her heroine's childhood, infusing her own spirit into the character, until an Ophelia possessed of charm and individuality, whether Shakspeare's Ophelia or not, came into being on the stage. A critic standing away from the character would naturally seek for the original of Ophelia in the old *History of Hamlet*, and observe how Shakspeare, retaining some features, elevated that original; he would pursue the comparative method of study, and notice how about the Hamlet period it was such characters as Helena of *All's Well* and Portia of *Julius Caesar* that chiefly attracted Shakspeare; he would set special store upon the interpretation of so great a poet and so accomplished a stage-manager as Goethe. An artist rightly creates her impersonation out of her own personality, whence alone it can derive vital unity. And the confessions of artists are so rare that we may well feel grateful to Lady Martin.

THE *Contemporary Review* for January does not contain much of general interest. Miss Wedgwood's study of Plutarch, as giving expression to moral sentiments which have much in common with Christian morality, is too slight and too restricted in its limits to contribute much to the interesting subject which it raises. Prof. Jevons calls attention to a writer on political economy who is almost unknown in England, Richard Cantillon, and whose history and nationality are so obscure that it cannot be clearly discovered whether his treatise was

written in English or French. Prof. Green, in a style that might serve as a model of courtesy and modesty in polemics, replies to Mr. Hodgson's criticism of his strictures on Mr. Herbert Spencer. The best article is that on "The Jews in Germany," by the author of *German Home Life*; it is full of the sarcastic vigour of English common-sense.

Macmillan's Magazine is chiefly dedicated to Mr. Henry James's tale. An article by the Rev. W. Benham on the Parish Registers of Margate seems more appropriate to the *Transactions* of an archaeological society. Mr. Arthur Evans gives an account of "Christmas in the Black Mountain;" his object is to connect the Yule-tide rites which he there observed with primitive Ancestor worship. As another article is to follow, it would be premature to judge of the success of his attempt.

GEORGE ELIOT.

A FEW words of deep regret were all that were possible to us when first we heard of the death of George Eliot. Time was wanting in which to say more; it was needful to prune the words and control the thoughts which swelled and thronged at the news of that loss—so great to English literature, so far greater to those who had the high honour to call her friend.

Not even yet is the hour for a true estimate, though more is demanded than our first brief tribute of respectful sorrow, and many of our readers may wish, in no spirit of idle curiosity, to hear more, and more accurately, about a great and beautiful soul. So much, however, has been said and written on the facts of an outwardly uneventful life that only a slight summary is here needed, which may, in passing, correct a few trifling inaccuracies to which some credit has been given. Mary Ann Evans was born near Nuneaton, in Warwickshire, on November 22, 1820. Her father was a land agent, administering estates to the management of which his son has succeeded; but he had begun life as a carpenter and joiner, a well-to-do village tradesman. There can be no doubt that Mr. Burge and Caleb Garth, though not direct portraits, are, as far as their occupation and outward surroundings are concerned, based on the recollections of these two stages in her father's life. Her mother died when she was fifteen, but that there had been deep love between mother and daughter is clear from the way in which she always speaks of that relation, while in the autobiographical Sonnets called *Brother and Sister* is one touch which speaks volumes.

"Our mother bade us keep the trodden ways,
Stroked down my tippet, set my brother's frill,
Then with the benediction of her gaze
Clung to us lessening, and pursued us still
Across the homestead to the rookery elms."

The keynote of the Sonnets is her love for her brother in childhood's days, till school parted them. Afterwards came a greater separation, when

"the dire years whose awful name is change
Had grasped our souls still yearning in divorce,
And pitiless shaped them in two forms that range,
Two elements which sever their life's course."

The story of Tom and Maggie Tulliver is the story of her own childish affection for her brother, and, with differences, the story of their later severance.

One more passage in her early life, noted in the Sonnets, was remembered also in her fiction; it is that in which she speaks of her own dread of the Gipsies who played so large a part in Maggie Tulliver's adventures.

Her early education at Coventry, and her later teaching by the vicar of that parish, together with her studies alone, have all been so well and so accurately told in the *Pall Mall Gazette* from information supplied by one of her

oldest friends that it were superfluous to travel over the same ground. It may only be said, in addition, that those true friends stood by her when family differences came for religion's sake, in a day when toleration by elders of a wayward child's views was less understood than now. Through those same friends she became accidentally associated with the first literary work of her life.

In 1844 Strauss's *Das Leben Jesu* was exciting great attention in England, and it was determined by a party assembled at the house of the late Mr. Joseph Parkes that those present should furnish the necessary funds for English translation and publication. The work of rendering the book into English was entrusted to a lady then about to be married to Mr. C. C. Hennell, one of the subscribers; and by her half the first volume as it now stands was translated. Her marriage to Mr. Hennell put a stop to her work, and it was transferred by her husband to her friend and bridesmaid, Miss Evans. When it was ready for publication, however, the subscribers' zeal had waxed cold—only two of the original twelve were ready with their contribution, and the main expense fell on Mr. Joseph Parkes. £20 was the total sum paid to Miss Evans for the translation of this important work. Her translation of Feuerbach is less known, but no less masterly, than that of Strauss, and we learn since her death that Spinoza's *Ethics* also occupied her during the years which she spent at Foleshill, near Coventry, up to 1849, in which year her father died. We trust that this translation may also see the light, which is now more possible since Mr. Pollock's exhaustive work on Spinoza has again brought this great philosopher's name before the world.

In 1849, after the death of Mr. Evans, his daughter went abroad with the same friends of whom we have spoken, and remained behind them to study at Geneva. On her return, we believe in 1851, she took up her abode with Dr. then Mr., John Chapman, publisher, in the Strand, who, with his wife, received several boarders in a house which was far too large for their own occupation. She became associated with Mr. Chapman as sub-editor of the *Westminster Review*. Her employment was mainly editorial, and her writing was as a rule confined to executing a very considerable part of the *précis* of contemporary literature at the end of each number. Some few articles, however, may be specified as hers. In 1852 she contributed an article on "Lady Novelists;" in 1854 one on "Woman in France: Madame de Sablé;" in 1856 an article on "George Forster, the German Naturalist;" in 1857, a very remarkable study of Young and Cowper, called "Worldliness and Other-Worldliness;" in 1859 a paper on "Weimar and its Celebrities." Two of these especially deserve careful study by those interested in the after-career of George Eliot. It has been noted as a fault by many critics of her later style that she so constantly introduced illustrations from physical science; and it has been said that these have been brought in somewhat at random because she happened in later life to have her attention specially directed to such studies. Others, however, have not taken this view; they have believed that the studies were really a part of herself, and as such found expression in all that she wrote. In the article "Worldliness and Other-Worldliness" we find the following sentences:—

"Where the fully developed insect is parasitic, we believe the larva is usually parasitic also, and we shall probably not be far wrong in supposing that Young at Oxford, as elsewhere, spent a good deal of time in hanging about possible and actual patrons."

And again,

"He [Dr. Doran] has ascertained that the internal

emotions of prebendaries have a sacerdotal quality, and that the very chyme and chyle of a rector are conscious of the gown and band."

Again, from another article,

"The woman of large capacity can seldom rise beyond the absorption of ideas; her physical conditions refuse to support the energy required for spontaneous activity; the voltaic pile is not strong enough to produce crystallisations."

These are selected at random from many passages with a strong affinity to those to which so much exception has been taken in *Middlemarch* and *Daniel Deronda*. On the other hand, there are expressions about virtue or religion as they really existed, and not in the imagination of poets and divines, which are quite in the manner of her later works. She speaks of religion existing

"in the emotions of a man dressed in an ordinary coat, and seated by his fireside of an evening, with his hand resting on the head of his little daughter; in courageous effort for unselfish ends, in the eternal triumph of justice, in pity for personal resentment, in all the sublime self-renunciation and sweet charities which are found in the details of ordinary life."

It would take too long, however, to point out in detail the resemblances in style between the earlier and the later work. A passage from the article on *Mme. de Sablé* has a far deeper and more personal bearing. It is that in which George Eliot speaks of marriage. She is noticing

"the laxity of opinion and practice with regard to the marriage-tie. Heaven forbid that we should enter on a defence of French morals, most of all in relation to marriage! But it is undeniable that unions formed in the maturity of thought and feeling, and grounded only on inherent fitness and mutual attraction, tended to bring women into more intelligent sympathy with men, and to heighten and complicate their share in the political drama. The quiescence and security of the conjugal relation are, doubtless, favourable to the manifestation of the highest qualities by persons who have already attained a high standard of culture, but rarely foster a passion sufficient to rouse all the faculties to aid in winning or retaining its beloved object—to convert indolence into activity, indifference into ardent partisanship, dullness into perspicuity."

We have made the above extract because it were pedantry, or, worse, hypocrisy, to pass over in silence the relation which grew up between George Eliot and George Henry Lewes, whose name she bore for almost the whole remainder of her life. It would be, moreover, to do her gross wrong; for silence implies that the position maintained in the face of the world, and never concealed, was one for which there was need of excuse. The unusual circumstances may demand a word of explanation, no more. Mr. Lewes was separated from his wife as completely as though death had come between them. There is no need to apportion blame or disinter the buried past, but all his married life was over. Without a thought of self, Mary Ann Evans entered into a relation which neither first nor last was considered by her wrong or blameworthy. Had she been free to do so, she would no doubt have thought it well to follow the usages of society and surround the union with all traditional sanction; but that was not possible, and to her the union was permanent and sacred. It is clear that her view of marriage was not the conventional one. It is probable that only a series of untoward circumstances made her act upon her convictions; but she carried them out openly and fearlessly, considering herself, and considered by her friends, as Mr. Lewes' wife, acting as a tender mother to his boys, who repaid her care with true filial affection. She sought no acquaintances, but to those who sought her she was accessible, neither flaunting her difference of opinion, nor concealing what was unusual in her position. If any were deceived, they were

not deceived by her or by Mr. Lewes. Few would maintain that to every visitor at their house it was their duty to proclaim that the Church had not blessed their marriage. What those who came there saw was a companionship second to none in all "mutual society, help and comfort that the one ought to have of the other both in prosperity and in adversity." They saw a versatile, high-strung, somewhat wayward nature restrained, raised, ennobled, and purified by his association with her, so strengthened, so raised, that many who had only thought that they admired the intellectual dexterity and bright adaptiveness of the man were affected at his death by a thrill of surprise on finding how deeply they had valued and loved him.

It was after she thus became the wife of Mr. Lewes that all the works by which she is best known were given to the world. We do not intend here to review them. Enough to say that to us it seems no exaggeration to hold that, in the delineation of character and the subtle analysis of human motive, we must go back to Shakspeare to find her superior. There have been greater story-tellers; we need only mention Sir Walter Scott. In individual scenes as well as in plot Sir Walter, at his greatest, is greater. Nothing that George Eliot has ever written approaches the wonderful scene in which Jeanie Deans pleads her sister's cause before Queen Caroline in Richmond Park. But George Eliot has been, is, and will be no mere writer who can amuse a leisure hour; nor is she only a literary study or an intellectual delight, but her wish is fulfilled that she might

"be to other souls

A cup of strength in some great agony,
Enkindle generous ardour, feed pure love,
Beget the smiles that have no cruelty."

While the authorship of the earlier books was known but to very few, and George Eliot as a distinct personality had scarce become visible to the London world, men had not discovered what was the religious creed she held. That she was deeply religious none could doubt. It was clear she upheld a lofty morality, stringent, inexorable, without evasion or escape; yet, though she could fling herself with almost passionate fervour and devotion into the feelings of Dinah pleading with the stolid Midland intellectuals and striving to bring home a sense of sin to Hetty's poor little soul, or into Savonarola's sermons to believing Italian Catholics, the orthodox did not hear their shibboleth. The writer was deeply interested in creeds and in their effects upon the mind of man. They all seemed a part of his development. She never contemplated the final rest of man in any which had yet been formulated.

In a very valuable paper in the *Home and Foreign Review* Lord Acton was the first to point out her extreme unorthodoxy, and what, of course, he could not but consider the dangerous positivism underlying all she taught. Positivism was, indeed, the religion in which she rested. It was not, perhaps, the exact form in which the Religion of Humanity is maintained by any one school. She held it "with certain scholarly reservations;" but, on the whole, Comte formulated her religious views, and in the light of his teaching the past became to her intelligible. Hers was not the attitude of one who "sat apart holding no form of creed, but contemplating all;" rather was it that of one who had assimilated whatever is deepest, truest, most human in every creed, whose love and sympathy with men were so great that all which has aided and strengthened her fellows was to her sacred, benign, and beautiful.

Therefore it was that some of those who stood by her coffin when the last words were said thought the service, however touching in itself, both inadequate and inappropriate. They could well have wished either that words should have been spoken by some of those

who more nearly held her belief—since she was not a Unitarian nor even a Theist—or else that the rite should have been that of the Church of England, a service so far more beautiful than any garbled portion of it, one which means so much to the believer, and is to him who does not believe the fair expression of a faith past for him, but still held by the majority of the nation. It is not for us, however, to complain that those most concerned had the service which seemed best to them. Our words are rather spoken in the hope that the slight sense of unreality which struck on the hearts of some at the grave of her they loved may lead to a closer perception of the need of reality for themselves at that supreme moment.

Those who were admitted to the friendship of George Eliot would be indeed blameworthy if they raised the veil too far from the home in which they knew her for so many years, and that second home, so full of promise and of affection, after she became the wife of Mr. Cross. She chose to keep her public and her private life apart. She wrote and is criticised as George Eliot. She was known to her friends under her private names, and her home should be as inviolate as that of anyone who had not filled a public position. Yet it may not be unfair to say that those who knew her carried away from her presence the remembrance of a charm even greater than any which lay in her writings; of a low sweet voice vibrating with emotion; of language in which, without the faintest tinge of pedantry, every sentence was as complete, as fully formed, as though written in her own published works; of a knowledge and a breadth of thought which, had we not found them in her, the pride of the male intellect would have designated masculine; of a sympathy which never failed, a toleration almost excessive, and of a nature which, with all this weight of learning and greatness, was feminine and tender throughout. How many young men, both of this country and of others, remember that, when they were as yet unrecognised, George Henry Lewes saw that the sacred fire burnt in them, and his doors were opened to receive them; his kindly hand and that of his greater wife were stretched out to give them encouragement on their path!

So much as was possible of herself she put into her writings. Perhaps no other soul but Shakspeare's is so completely manifested in written words; that this is largely recognised was shown by the crowd which pressed round her grave. Men and women who had never known her in life were there as at the grave of a personal friend, with violets in their hands to strew on her remains. They came with deep grief in their hearts and strong emotion written on their features. It was pathetic to see some of the greatest minds, as we judge them, known to our London society, grouped there at the grave, silent, reverent, and sad, as though feeling that a greater than they was laid to rest.

Many who knew George Eliot can use no more fitting words in regard to her than those in which one, a gifted woman also, has recorded her own feelings on the death of Mazzini, her master and her friend:—

"I am not proud for anything of mine,
Done, dreamed, or suffered, but for this alone:
That the great orb of that great human soul
Did once deflect and draw this orb of mine,
Until it touched and trembled on the line
By which my orbit crossed the plane of his;
And heard the music of that glorious sphere
Resound a moment; and so passed again,
Vibrating with it, out on its own way."

SELECTED BOOKS.

GENERAL LITERATURE.

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- GÖRDEK, K. *Grundriss zur Geschichte der deutschen Dichtung*. 3. Bd. 6. Hft. Dresden: Ehlermann. 4 M.
- JAHREBUCH der königl. preussischen Kunstsammlungen. 2. Bd. 1. Hft. Berlin: Weidmann.
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- KNOX, A. A. *The New Playground; or, Wanderings in Algeria*. C. Kegan Paul & Co. 10s. 6d.
- RACINET, A. *Le Costume historique*. 10^{me} Livr. Paris: Firmin-Didot. 12 fr.
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- STIRLING, E. *Old Drury Lane: Fifty Years' Recollections as Author, Actor, and Manager*. Chatto & Windus. 21s.
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- TEMPLE, Sir Richard. *India in 1880*. Murray. 16s.
- VOITURE, V. *Lettres de, publiées par Octave Uzanne*. Paris: Lib. des Bibliophiles. 16 fr.
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HISTORY.

- AGNETH, A. *Ritter v. Briefe der Kaiserin Maria Theresia an ihre Kinder u. Freunde*. 1. u. 2. Bd. Wien: Braumüller. 16 M.
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- HEBRIE, E. *Memoir of the Public Life of the Right Hon. J. C. Herries*. Murray. 24s.
- KLOPP, O. *Der Fall d. Hauses Stuart*. 9. u. 10. Bd. Wien: Braumüller. 16 M.
- LECOY DE LA MARCHE, A. *Saint Martin*. Tours: Mame. 25 fr.
- MONUMENTA Germaniae historica inde ab anno Chr. 500 usque ad annum 1500. *Poetorum latiorum medii aevi tomus I.* pars I. Rec. E. Duemmler. Berlin: Weidmann. 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERTRAND, A. *L'Aperception du Corps humain par la Conscience*. Paris: Germer Baillière.
- CARNER, B. *Grundlegung der Ethik*. Wien: Braumüller. 9 M.
- FRAGMENTA SILURICA e dono C. H. Wegalin. *Opus studio Nicolai Petri Angelini inchoatum, edendum curavit G. Lindström*. Stockholm: Samson. 30s.
- WERNKE, K. *Johannes Duns Scotus*. Wien: Braumüller. 10 M.

PHILOLOGY, ETC.

- APPENDICE al *Corpus Inscriptionum Italicarum* ed ai suoi supplementi di A. Fabretti. Edita per cura di G. F. Gamurrini. Turin: Loescher. 12 fr.
- GODEFROY, F. *Dictionnaire de l'ancienne Langue française*. 50 Fasc. Paris: Vieweg. 5 fr.
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- MARTZNER, E. *Altenglische Sprachproben*. 2. Bd. Wörterbuch. 7. Lfg. Berlin: Weidmann. 3 M. 60 Pf.
- RINGER, Zum Sprachgebrauch d. Caesar. I. (Et, que, atque [ad]). Göttingen: Vandenhoeck. 1 M. 20 Pf.
- SMITH, George. *The Chaldean Account of Genesis*. Ed. Prof. Sayce. Sampson Low & Co. 18s.
- WAGNER, E. *Da M. Valerio Martiale poetarum Augustae aetatis imperatores*. Königsberg-i-P.: Hartung. 1 M. 20 Pf.

CORRESPONDENCE.

THE ROMAN INSCRIPTION DISCOVERED AT BROUGH-BY-STANEMORE.

Liverpool: December 1880.

In your number of December 4 there appears a letter from Dr. Hübner, of Berlin, on the subject of this stone, of which I published an account in the ACADEMY of November 13.

Though very glad to see that Dr. Hübner has turned his great experience and acumen towards the solution of the inscription, I am sorry to have to differ from him on one or two points connected with it, as previously, when difficult inscriptions have been forwarded to both of us simultaneously, our readings have been identical.

Dr. Hübner's remark, that the stone probably came from Old Penrith, is very extraordinary. Brough, where it was found, is the Roman *Verterae*, garrisoned, as the *Notitia* tells us, by the *Numerus Directorum* (a sort of guides). The remains of this walled castrum still exist. A mediaeval castle stands within its area built out of its stones, and the church at a little

distance was no doubt erected from the same convenient quarry. It is highly improbable, then, that the builders of the fabric should proceed twenty-six miles to the north, passing two large-walled *castra* (Kirkby Thore and Brougham) on the way, to bring this stone. We may therefore at once dismiss the *Cohors II. Gallorum* from having had any share in its erection. It would also (assuming for the moment Dr. Hübner's reading of D E C in the last line to be correct), I think, be irregular, according to Britanno-Roman inscriptions at least, to find a decuria named as belonging to a cohort, even though that cohort had its proportion of cavalry (*equitata*). Indeed, Dr. Hübner seems to admit this, as he says subsequently that "the office of *decurio* fits the cavalry *numerus*." Had the stone been an altar, there would have been nothing unusual in a centurion erecting it. But the inscription is a commemorative tablet dedicated to the reigning emperors, evidently one of the class of fine slabs placed over the gateways of the *castra*, and which, in Britain at least, are stated in the inscriptions to have been executed (*instante*) under the superintendence of the commanding officer, generally a *Tribunus* or *Praefectus*. But Dr. Hübner's reading would make it to have been superintended by a corporal (*decurio*). This is highly improbable also, and *decurio*, in its civil sense, is out of the question in the learned doctor's reading.

I am quite willing to accept Dr. Hübner's reading of the end of the third line; what now looks in its worn state like M C I I may have been A V G E T, as it would be in accordance with the rest of the inscription. I must, however, renew my statement (which Dr. Hübner neither accepts nor contradicts) that traces of letters on a smaller scale exist in the large space between the ends of the first and second lines; also, that the letters at the close of the second line, P M., are not in their normal position, I admit. In the fourth line Dr. Hübner recognises another N before I N O. (I do not, for typographical reasons, give the ligulate form here.) If the inscription *does* commemorate Caracalla, of course this would be correct; but this rests upon the correct reading of the sixth line, for the fifth is utterly obliterated. It is somewhat singular that in this line both Dr. Hübner and myself recognise (though in different forms) the name of Clemens. He reads the commencement of the part visible as N T E in a ligulate form, which I cannot detect; to my eye the commencement seems C L E M E, followed by two letters, which I make N T; but Dr. Hübner D E. As to the D, there appears to be an abrasion of the stone in the form of an arc of a circle, with the extremities resting upon the first upright stroke of the N, thus giving somewhat the appearance of D, but the diagonal and second upright strokes of the N seem clearly visible through the abrasion. The next letter, Dr. Hübner's E, is at present simply an upright stroke, with a horizontal one resting on the top of it—to my eye, T. The next letter, C, we are both agreed upon, but here Dr. Hübner stops. To me S are plainly visible beyond, with a smaller s outside the margin (a common practice with Roman stone-cutters). I consider it almost certain that consuls are named in this line, and, as before said, prefer (T E R T V L L E T) C I E M E N T C O S S as the original inscription; but I do not state these names absolutely. I cannot make out D E C.

Dr. Hübner remarks that C O S S. (for C O S.) "would have been a blunder." Are these letters, then, a blunder in Nos. 351 and 371 of his volume of Britanno-Roman inscriptions? There he adopts them.

Without extending this letter to a greater length by quoting authorities, I may say that Dr. Hübner must be aware that Caracalla was appointed Caesar in the first half of the year

A.D. 196, before the defeat of Albinus, and that we have a law bearing his name dated June 30 of that year; also that he changed that title for the one of Augustus *circa* February A.D. 198, so that were he named in the inscription (as Dr. Hübner asserts) its date might be any time between June A.D. 196 and February A.D. 198. Yet Dr. Hübner fixes it *absolutely* as of A.D. 197. There is not a shadow of evidence in favour of such a date for it, or for the Ilkley inscription which he names. In fact, he gives the date with a query when treating of the latter (*C. I. L.*, vol. vii., No. 203). Though aware of the existence of this inscription before the publication of my last annual list in the *Archaeological Journal*, I waited to ascertain if more could be made out of it. The photograph Dr. Hübner names I also received, but, not satisfied with it, obtained another, as well as the opinion of several antiquaries based on the stone itself. W. THOMPSON WATKIN.

PS.—Had P I . , P I O . , or P E R . been at the end of the second line, I should of course at once have adopted it.

MR. GURNEY'S "POWER OF SOUND."

Rock, Alnwick: Jan. 3, 1881.

I believe it will be proper for me to make a few remarks on Mr. Gurney's letter in the ACADEMY of January 1.

1. I certainly understood that the admission first referred to included the whole of the preceding discussions; of course Mr. Gurney may not have intended this. As to my own opinion of the discussions, I see no reason to change anything.

2. I do not quite agree with Mr. Gurney as to the experience in question. It is in my opinion well established, and I have my own experience to appeal to, that any novel melodic elements, though they may be disagreeable at first, can by study and custom be appreciated, without sacrificing the appreciation of the existing scale. I pass freely from the piano with Beethoven and Mozart to the enharmonic organ, with commas and harmonic sevenths, and other matters, constituting distinctly new melodic elements, as well as modifications of temperament. But no doubt an education was needed to attain this. I think Mr. Gurney misunderstands the sense in which the phrase "quarter-tones" was probably meant to be used. My experience is that, whenever a musical person, wholly ignorant of the subject of temperament, is introduced to my enharmonic organ, or anything of the kind, he says, "Ah! you have the quarter-tones, I suppose." I have, therefore, become accustomed to regard the phrase as the expression used for temperament modifications by persons ignorant of the subject. And I still think that this was probably what was intended by the person of whom Mr. Gurney speaks as longing for quarter-tones.

3. Possibly I made the mistake about the inverted commas. I have not the book here to refer to. But it still seems to me that the important distinction in question is not realised. A man may "distinguish," even write down, the parts of a polyphonic composition after hearing it, by dint of long practice and education, through modes of perception which I cannot here enter into, and yet be quite incapable of presenting to himself the two, three, four, or more simultaneous notes of a chord in their melodic aspect. It is a matter of minute subjective analysis. Though it may be an ordinary feat of musicianship for the higher organisations to hear different notes thus simultaneously in their melodic aspect, it is a power certainly only attainable by a small percentage of the population. And I have found musicians who had great difficulty in

realising the nature of the question as to their possession of this power, and certainly some who ultimately answered it in the negative.

R. H. M. BOSANQUET.

SPELLING REFORM.

Algiers: Dec. 31, 1880.

In correcting Dr. Littledale's misstatements as to the history of *recette*, Mr. Sweet has himself made one or two which, though of no consequence for his argument, are too important to remain uncorrected. Writing without access to any books or to my own notes, and with a memory temporarily enfeebled by bodily weakness, I am, however, unable to speak on all parts of the subject as definitely as I could wish.

Modern French *recette* is the phonetically exact descendant of Latin *recepta*; its oldest extant form is *recele*, and the later *recette*, followed by *recepte*—whose *p* was never sounded and has since been discarded—is, like the last, a merely orthographical variation. *Receite*, on the other hand, is (not the regular Old-French development of Latin *receptum*, which gave *recet*, Middle-English *resset*, but) a phonetically distinct form (not a distinct word), altered from *recete* by analogy of the Old-French verb *receivre*, which is the regular development of Latin *recipere*; whether the new form arose in Old French itself, or in Middle English, I cannot at present say. The former is *a priori* more likely, but I have no evidence at hand except a vague notion of having seen an Old-French *reçoite*, which would make probable the existence of an earlier *recete*, but neither have I any recollection of Middle-English forms, such as *recette*, *receite*, which would show that the primitive Old-French form *recete* had been borrowed. The never-sounded Early-Modern *p* of *recepte* is due to imitation of such Early-Modern French spellings as *recepte*, and not only misleads people to think that the English word was borrowed from Latin (or from Early Modern French) by eye, instead of from Old French by ear, but ignores the etymological fact that the *t* of *recepte* contains in itself both the *p* and the *t* of *recepta*—the *p* was first assimilated to the *t*, and the resulting double consonant was simplified before English borrowed the French word.

HENRY NICOL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 10, 5 p.m. London Institution: "The French Revolution and the Various Histories of it," by Mr. Frederic Harrison.
8 p.m. Royal Academy: Anatomy (Demonstration, IV.), by Mr. J. Marshall.
TUESDAY, Jan. 11, 8 p.m. Civil Engineers: Inaugural Address, by Mr. Abernethy, President.
8 p.m. Anthropological Institute.
8 p.m. Spelling Reform Association: "Manuscript Forms of New Letters," by Mr. J. B. Randall.
8.30 p.m. Biblical Archaeology: Anniversary Meeting; "Notes on Early Babylonian History," II., by Mr. Theo. G. Pinches.
WEDNESDAY, Jan. 12, 8 p.m. Royal Academy: Anatomy (Demonstration, V.), by Mr. J. Marshall.
8 p.m. Society of Arts: "A Sanitary Protection Association for London," by Prof. W. Fleeming Jenkin.
8 p.m. Microscopical: "On Three Microspongiadae belonging to the Hexactinellids from the Deep Sea," by Prof. P. M. Duncan; "On the Aperture Series," by Mr. G. Sbadolt; "On the True Conditions of Stereoscopic and Pseudoscopic Effect in Microscopical Vision," by Prof. E. Abbe; "On a Species of *Acarus* believed to be unrecorded," by Mr. A. D. Michael.
THURSDAY, Jan. 13, 4.30 p.m. Royal Academy: "The Art of Popular Illustration," by Mr. H. Blackburn.
8 p.m. Mathematical: "On an Apparently Paradoxical Relation of the Circle, Parabola, and Hyperbola," by Mr. A. J. Ellis; "A Proof of the Differential Equation which is satisfied by the Hypergeometric Series," by the Rev. T. R. Terry; "On the Periodicity of Hyperelliptic Integrals of the First Class," by Mr. W. R. Westropp Roberts; "On the Tangents drawn from a Point to a Nodal Cubic," by Mr. R. A. Roberts.
8.30 p.m. Antiquaries.
FRIDAY, Jan. 14, 8 p.m. Royal Academy: Anatomy (Demonstration, VI.), by Mr. J. Marshall.
8 p.m. Quekett.

SCIENCE.

History of North American Pinnipeds: a Monograph of the Walruses, Sea-lions, Sea-bears, and Seals of North America. By Joel Asaph Allen. (Washington: Government Printing Office.)

THIS is one of the many excellent books published at Washington for the United States Geological and Geographical Survey of the Territories, and given with unexampled liberality to numbers of European naturalists. Consisting of 785 pages, this history of the fin-footed aquatic carnivora is really a very exhaustive natural history of all the present and past members of the group. Every species has its synonymy, anatomy, external characters, sexual, adolescent, and individual variations, geographical variation, comparative speciology, geographical distribution, general history, and habits carefully recorded, and, in some instances, the method of capture also. Hence there is much that will interest the anatomist, zoologist, and economist; and those who pursue this last profession will find some remarkable passages explanatory of the evil results of fashion among civilised women upon the lives and prospects of less luxurious children of nature. Just as every gallon of spermaceti oil was said to contain a drop of human blood, so every seal-skin *paletot* has a gloss of hungry tears shed by starving savages.

"Fully one-third of the population south of St. Lawrence Bay perished the past winter (1878) for want of food, and half the natives of St. Lawrence Island died; in one village of two hundred inhabitants all died excepting one man. Mothers took their starving children to the burying-grounds, stripped the clothing from their little emaciated bodies, and then strangled them, or let the intense cold end their misery. It is heartrending to hear how they suffered."

"Capt. Cogan says that for every one hundred walruses taken a family is starved." "About 11,000 walruses have been taken and 30,000 or 40,000 destroyed this year." Walrus ivory and oil reflect the intensest human misery, and thus three highly important gold-producing adjuncts to the civilised world are accursed. It is not satisfactory to read,

"For my own part I cannot help thinking that the diminution in the number of seals caught near the principal Danish settlements has a great deal to do with the prevalence of consumption and other diseases among the native inhabitants of those places. Seals are becoming scarcer every year, and, in company with the bisou of the North American prairies, will ere long be of the past, and leave the poor Greenland and Red Indian to follow them."

It is a satisfaction to know that the English Government (1876) established a close-time for the protection of the seals during the period when the young are brought forth; but Mr. Carroll, on the other hand, states in a passage quoted by Mr. Allen, "I make bold to state that not less than from ten to twelve thousand pounds' currency worth of seal's pelts is lost to the country each sealing voyage (or season) by the present system of hunting carried on by the sealing masters and their crews." In the more scientific portion of the book Mr. Allen notices that the existing pinnipeds as a sub-order are divisible into

three families—the walruses or *Odobenidae*, the eared seals or *Otariidae*, and the earless seals or *Phocidae*. The first two are nearly allied, and can be contrasted with the *Phocidae*, which are the most generalised.

"The walruses are really little more than thick, clumsy, obese forms of the Otarian type, with the canines enormously developed, and the whole skull correlatively modified. The walruses are merely elephantine Otariids, the absence or presence of an external ear being a feature of minor importance."

Hence Mr. Allen divides the pinnipedia into *Gressigrada* (*Odobenidae* and *Otariidae*) and *Reptigrada* (*Phocidae*). In the first group the hind legs are capable of being turned forwards and used in terrestrial locomotion, the neck is lengthened, the anterior limbs are nearly as long as the posterior, and the hind feet, susceptible of great expansion, have the three middle digits only with claws, and all the digits terminate in long narrow cartilaginous flaps. In the second group the hind legs are not capable of being turned forwards, and are not serviceable for terrestrial locomotion, the neck is short, the hind feet are capable of moderate expansion, all the digits have strong claws, and they have not the flaps. The anterior limbs are smaller than the posterior. The animals have a high cerebral development, are easily domesticated, exhibit strong social and parental affection, and defend their young with great persistency and courage. All are carnivorous, subsisting upon fish, mollusca, and crustacea. As a group they are characteristic of the Arctic, Antarctic, and Temperate portions of the globe, several of the *genera* being strictly Arctic or sub-arctic in their distribution. In the anatomical descriptions Dr. Murie's admirable essays in the *Proceedings* and *Transactions* of the Zoological Society of London are fully quoted; and the generic and specific determinations of the late Dr. Gray, of the British Museum—a grand zoologist, not a mere hardener and slicer of microscopic stuff—are very favourably noticed, and the criticisms on them are fair and properly stated. Van Beneden, Ray Lankester, Lamont, Robert Brown, and indeed every old or later naturalist concerned in these ponderous forms is in his proper place. Mr. Allen decides that there are two species of walrus—one Atlantic and the other Pacific—in its Arctic distribution; and, after a very elaborate treatise on the first, gives the old literature relating to it. The pictures, taken from Dr. Gray's book, of *Morsus Norvegicus* by Olaus Magnus, 1568, and of the *Porcus Monstrosus Oceani Germanici* by the same author, and of the *Rosmarus* by Gesner, A.D. 1569, are highly imaginative caricatures of nature by those old authors, and are given by Mr. Allen. The very admirable delineation of an adult and young walrus by Hessel Gerard, taken, however, from stuffed specimens, A.D. 1613, Mr. Allen states to be the only drawing which approximated the truth until a sketch was taken of a living form in the Zoological Gardens at London in 1853. Dividing the family *Otariidae* into the Hair seals or Sea-lions, and the Fur seals or Sea-bears, the author notices five species of the former and four of the latter group. Remarking that no species of these Eared seals is known from the North Atlantic,

the author states that the Hair and Fur seals are about equally and similarly represented on both sides of the Equator, but they are confined almost wholly to the temperate and colder latitudes. The two groups have nearly the same geographical distribution, but, although they may frequent the same shores, they live apart. A most elaborate analysis of the species of the Earless seals—the *Phocidae*—which does great credit to the author, ends with the remarkable statement that no less than one hundred and three distinct specific and varietal names have been bestowed upon sixteen species, thus leaving eighty-seven of the names as synonyms. Evidently there ought to be a special circle in the Inferno for imaginative zoologists. Lesson and Gray have the credit of the largest amount of name-evolution. The *Phocidae* are found along the sea-shores of all parts of the temperate and colder parts of the globe, but those of the Southern Ocean belong, with one exception, to different genera from those whose habitat is in the Northern hemisphere. One sub-family is confined to the South temperate and Antarctic seas, while the other—the *Phocinae*—are strictly Northern, only two or three species reaching the middle temperate latitudes. The Monk seal of the Mediterranean and Black Seas lives around the Canaries, and a representative is found on the shores of Yutucan, Cuba, and Jamaica. All the other species are more Northern in their range, and one-half of them live in both of the great oceans, *Phoca foetida* being a winter resident of the icy shores of Davis Straits and Jan Mayen Island. The seal found in the Caspian and largely hunted there is *Phoca caspica*; it differs specifically from the seal of the great fresh-water lake Baikal, and both are allied to the Ringed or Arctic seal, *Phoca foetida*. The question of the origin of the two land-locked seals is referred to a Pliocene ancestor from the South. Mr. Allen may be proud of his very good book.

P. M. DUNCAN.

NOTES OF TRAVEL.

It is stated that during a voyage on Lake Nyassa the Rev. Dr. Laws has recently discovered a fine protected bay on the eastern shore with coal close at hand. In default of a better position being found, it is not unlikely that the head-quarters of the missionaries will be moved to this spot from Livingstonia, which is not so healthy as could be wished.

In a letter to the China Inland Mission from Tsinchow, in the extreme North-west of China, Mr. Easton mentions the arrival at Lanchow, the capital of the Kansu province, of a Russian consul, attended by eighteen Cossacks, who demanded facilities for trade at Lanchow, Tsinchow, Hanchung, and all marts on the way to the coast.

IN order to bring the vast outlying region of Eastern Siberia into connexion with the Russian railway system, it is proposed to construct a line some two hundred miles long to Tiumen, whence there is a water-way in various directions by the Rivers Tura, Tobol, Irtysh, Obi, and Tom to Tomsk. From this point there is communication by road and water to Vladivostok on the coast of Russian Manchuria.

COL. PREJEVALSKY is expected to reach St. Petersburg on January 19, and will be received at the railway station by the committee of the

Imperial Russian Geographical Society, of which he has just been elected an honorary member. An extraordinary meeting of the society will also be held in his honour.

THE last number of the *Alpine Journal* is an exceedingly full one, not so much in the number of its articles as in their quality. Mr. Whymper's "Expeditions among the Great Andes of Ecuador," simply consists of summary excerpts from his notes, arranged in diary form, and will be continued. They suggest so much in this curt shape that they will set the reader wishing for the detailed record of his enterprise, elaborated in his own delightful manner. "Wanderings in Ticino," by A. Cust, contains, as a first instalment, a very lively picture of the Val Maggia. Mr. D. W. Freshfield's "Notes on Old Tracks" is a gossip on the Dolomites by a true expert. His notes at the end of the paper ought to be translated into Italian and German, and circulated among those whom they concern; the geographical range of their application is very much wider than the author's present "track." The Rev. T. G. Bonney contributes an "In Memoriam" on the late Elijah Walton, and, as a geologist, does justice to his drawing of rocks. Mr. Frederick Pollock's "Peter Rubi" is reprinted from the *St. James's Gazette*. The section given to "New Expeditions" contains an unusually solid mass of well-arranged reports.

THE January number of the *Monthly Record of Geography* opens with Sir Bartle Frere's paper on Temperate South Africa, which is illustrated with a useful general map of the region. A brief account is next given by the Rev. T. J. Comber of his recent journeys in the interior of Congo, and their geographical results are embodied in a sketch map. Perhaps however, the most useful paper is one by the Rev. John Milum, in which he describes at some length the details of his recent journey from Lagos up the River Niger to Bida, the capital of Nupé, and Ilorin in the Yoruba country, but from the want of a map his progress is not always easily followed. Some of the geographical notes are of considerable importance and interest. Mr. Hore sends from Ujiiji some observations regarding the still unexplained phenomenon of the long-continued rise in the level of Lake Tanganyika, which, he maintains, cannot be accounted for by an unusual rainfall. A long note (with sketch map) gives the results of Pere Duparquet's investigations respecting the River Okavango or Cubango, by which he claims to have ascertained the true course of this little-known river. Mr. W. H. Dall, of the United States Coast Survey, next furnishes some details respecting last summer's work on the North-western coast of America in the neighbourhood of Behring Strait.

SCIENCE NOTES.

The Silurian Fossils of Girvan.—Dr. Nicholson, of St. Andrews, and Mr. Etheridge, of the British Museum, have recently issued the third fasciculus of their elaborate *Monograph of the Silurian Fossils of the Girvan District in Ayrshire* (W. Blackwood and Sons). This instalment, which completes the first volume, not only contains descriptions of the annelides and echinoderms of the Girvan fauna, but includes a great deal of supplementary matter, dealing with fresh materials obtained by Mrs. Robert Gray and other collectors. The authors are carrying on their labours with singular thoroughness, and are ably assisted by Mr. C. Berjeau, who illustrates the text with a series of excellent lithographic plates. It is a work which can never be a pecuniary success, and we hope, therefore, that the scientific societies which have assisted in defraying the cost of production will continue their support until the work is brought to completion.

FINE ART.

Peruvian Antiquities. The Necropolis of Ancon in Peru. A Series of Illustrations of the Civilisation and Industry of the Empire of the Yncas, being the Results of Excavations made on the Spot. By W. Reiss and A. Stübel (with the aid of the General Administration of the Royal Museums of Berlin). Part I. (Asher & Co.)

THIS beautifully illustrated work will contain the results of excavations in the ancient burial-ground of Ancon, on the coast of Peru, conducted by the authors, Messrs. Reiss and Stübel, during several months. The present issue is the first of ten parts. Ancon is a fishing village to the north of Lima, surrounded by a sandy plain strewn with stones; and the burial-ground is enclosed by a hill tract consisting of high naked ridges, offshoots from the maritime cordillera of the Andes.

The importance of these researches will be understood when it is remembered that they throw light on the history of a civilised race of which we know very little—a race that had lost its independence and had been conquered by the Yncas at least a century before the discovery of America, and which has since almost entirely disappeared, giving place to Negro slaves and the numerous shades of half-castes during Spanish times.

Yet a deep interest attaches to this once highly civilised people of the Peruvian coast valleys. These coast people, called *Yuncas* by their Ynca conquerors, formed distinct communities in the different valleys, which are separated from each other by sandy deserts, each under a chief more or less independent. The most civilised and powerful of these chiefs was the Chimú, whose palaces and city were in the valley where the town of Truxillo now stands, and whose sovereignty extended over other valleys to the south. The vast palaces of the Chimú now form extensive ruins, and justify the conclusion that his people had reached a high state of civilisation.

It is from the ruins of palaces and fortresses, and from the places of sepulture, that we must chiefly, but not entirely, glean a knowledge of the Ynca civilisation. Many things were buried with the dead. The bodies were wrapped in cloths woven in ornamental figures and patterns of different colours. The cloths were frequently ornamented with plates of silver cut into shapes of fishes and birds, and edged with fringes of feathers. With the mummies were deposited gold and silver vases with ornaments struck up from the inside, plaques representing groups of figures with trees in silver, pottery, knives and agricultural and warlike implements in bronze, and various implements for household use. In the Ancon burial-ground, it would not appear that chiefs or persons of importance were interred. Still, even in the humbler graves of Ancon, there are many indications of a people who had made advances towards high civilisation. There is a richly ornamented woollen dress, with elaborate feathers in artistically blended colours, beside simpler woollen garments. But the most interesting Ancon relics are the spinning implements and the work baskets of plaited grass, used as receptacles for them. The spindles are often beautifully painted.

Eventually, the scientific examination of the burial-places will yield a very complete history of the industry, customs, and habits of the coast people; and the work of Messrs. Reiss and Stübel is a most valuable contribution to our knowledge. The contents of graves are, however, only one source of information. The ruins of fortresses and palaces are another; showing, as they do, that the elaborate character of the internal arrangements of the buildings was necessary to meet the needs of a people having many wants; and that the tasteful designs on the arabesque walls ministered to the requirements of a cultured and artistic race.

There are also proofs of a dense population. The Yuncas set apart every square foot of ground that could be reached by water for cultivation. Hence, not only the burial-places, but the towns and fortresses are in the deserts, or quite on the edges of the fertile valleys. Their system of irrigation was as perfect as any that modern science has since adopted. They not only supplied the fields by regular turns, as Cieza de Leon tells us, but also raised the water to irrigate higher levels. In the valley of Nasca many vineyards and cotton estates owe their existence to an elaborate system of subterranean irrigation channels designed and constructed by the ancient coast people.

Fortunately, the pious care of a Spanish priest who was born in one of the coast valleys, and loved the people, has preserved to us a grammar of the Yunca language. It was printed at Lima in 1644, but, when the *Mercurio Peruano* was published in 1793, we are told that this language had entirely disappeared. Bishop Oré, of Guamanga, has also saved from oblivion one of the dialects of the Peruvian coast. It is curious that our slight knowledge of the religious ideas and superstitions of the Yuncas is due to the elaborate and systematic attempts of the Spanish priesthood to root them out and destroy all memory of them. We learn the details of Yunca beliefs from proceedings of councils of bishops, from the long strings of inquisitorial questions drawn up for use in the confessionals, and from the reports of zealous missionaries like Avila and Areche.

It is necessary, however, to remember that the coast people had been under the domination of the Yncas for at least a century before the arrival of the Spaniards; that there must be careful discrimination between the Yuca buildings and remains and those of the coast people; and that the coast languages had become largely corrupted with Quichua words. The serious study of coast civilisation renders a previous knowledge of the language, literature, and works of the Yuca people quite essential in order to qualify the student for the task of eliminating all Yuca elements from questions relating to coast archaeology, and of discriminating correctly what truly appertains to the ancient Yunca people.

It will thus be seen that there is a noble field for research in the coast valleys and deserts of Peru. The scientific examination of places of sepulture is not the only means of acquiring a more extended and more accurate knowledge of this most interesting people and of their civilisation, but it is one of the most important means. The labours of Messrs.

Reiss and Stübel will consequently be very highly appreciated by students of American archaeology, who will be duly grateful for this beautiful instalment of a really valuable work.

C. R. MARKHAM.

ART BOOKS.

MR. HAMERTON'S new edition of his *Etching and Etchers* (Macmillan) may be sought for for one of two reasons, or for the two together. It is published in luxurious form, and its display of etchings and reproductions of etchings has the attraction of combining an agreeable drawing-room book with a really furthermost illustrated commentary on the subject of which Mr. Hamerton writes. Therefore as a drawing-room book it may fairly be wanted. But the other reason for desiring it is, in truth, the more permanent, and that is that it contains a very considerable amount of fresh writing on the themes of which Mr. Hamerton knows, perhaps, the most, and in which his writing, which is always suggestive, is the most wholly satisfactory. We shall say a word farther on as to what are the additions to the book which seem to us the most important; but we may say here at once that it is to be hoped Mr. Hamerton will pretty promptly republish the text in a cheap form—a form more generally accessible. Three-fourths of the people who by this time will have possessed themselves of this luxuriously equipped volume will have done so with only the most superficial interest in the art of etching, and with no approach whatever to serious knowledge of the works of the masters with whom Mr. Hamerton deals. Substantial and independent interest—at all events well-directed interest—in the literature of art, in art history, and art criticism, hardly exists in England, except among highly cultivated people. The general public, even of the upper class, is ridiculously ignorant of what has been done in art, and by whom and under what conditions. Very many of the buyers of Mr. Hamerton's book will have bought in guileless simplicity that which they heard it was the right thing to buy—the luxuriously issued work of a most competent man, issued by a successful publisher. But there exist altogether beyond this public, which enquires for the finely presented volume, many readers and students, practically interested, who will regret if some of the most sensible criticism of the time is to be shut up permanently between the covers of an exceedingly costly tomo. The text should be in the hands of the people whose knowledge and whose studies best enable them to read it intelligently—neither with the blindness of confidence nor with the indifference of pure dilettanteism. We hope measures may promptly be taken to spread the text abroad in this form, and we hope so all the more because, good as many of the illustrations are, there is little in them to give the book a permanent value equal to that of the First Edition. The First Edition is plainly worth the money now asked for it; but this is not so plainly so. There are twenty-six etchings in this volume, and about two-and-twenty reproductions by the Amand-Durand process; but of the twenty-six etchings few are capital examples or presented in "states" that do them justice. Thus *Le Bonhomme Misère* of Legros is thin and hard, and the *Billingsgate* of Mr. James Whistler black, without richness, because without gradation. Unger's *Sleeper* after Ostade is one of the best; it is, indeed, as clever as it can be. Mr. Hole's *Leith Docks* is very good; Martial's *Street Angle in the Rue St.-Roch* is a quite admirable little thing. But few others reach the level of these, nor is Mr. Hamerton in the slightest degree to blame because they do not. The impossible was not

within his reach, and in the issue of the First Edition he had chances which could scarcely recur. Such a Jacquemart as the *Oriental Arms* in the Third Edition is not to be named beside such a Jacquemart as the *Trépié ciselé par Gouthière* of the First. The Samuel Palmer of the First was worth the original price of the volume, for it is simply the most largely poetical work of an artist generally dainty. The Chauvel was almost as good as a drawing by Gainsborough; the Voyressat was in its delicate economy of means and simplicity of treatment a perfect work—though in Veyressat's case the representation of the master in the new volume is also remarkably fortunate. The reproductions by the Amand-Durand process are generally excellent; those of the Rembrandt—the *Rembrandt Drawing*—the Paul Potter, and the Vandyke are especially so. But as a whole, desirable as the New Edition is as a possession, we cannot rate it as highly as the First with regard to its illustrations. It is not in the nature of things that it shall remain pecuniarily valuable as long. Turning, however, to the text, we find exactly that improvement which would justify—as we said earlier—the issue of the new text separately and in an accessible way. The number of etchers treated of in the New Edition seems to be greater than in either the First or the Second; Mr. Hamerton has not been afraid to modify certain opinions previously expressed, and he has in nearly every case carefully explained the reasons for the modification. Thus he has noticed Ruysdael and Zeeman with a fullness not hitherto accorded them; he has written excellently on Tiepolo; he has enlarged his reference to Hollar; and, having praised a modern man—M. Jongkind—very much and very justly in the First Edition, he has not hesitated to say on the present occasion that Jongkind has, during the twelve years' interval, been doing worthless work. The change in the opinion expressed of him is one of the disadvantages belonging to writing which concerns itself with living men; but Mr. Hamerton, it must be remembered, does not desire to unseat what was said of old in praise of Jongkind's brilliant and expressive memoranda—the very shorthand of art—but merely to add that the memoranda have become more careless. Nor indeed is M. Jongkind the only etcher whom facile successes have made heedless, and in whom a too early reputation for mastery has induced a self-satisfaction quite as premature as his fame. The short chapter on Turner has been added to, and the material is "up to date." The Méryon chapter is perhaps hardly as worthy of the writer, and hardly as complete; but it must, nevertheless, be remembered that Mr. Hamerton was one of the first—probably the first—of English critics to draw attention to the merits of Méryon, since his original observations on that gifted artist who was the etcher of Paris were published as far back as twelve years ago. Incidentally—and quite apart from the criticism on particular etchers—there is a fair amount of fresh matter in Mr. Hamerton's book, and what there is is always in the best manner of the writer. That is a very true remark with which he ends his Preface. He has been speaking of the temper in which a man works, and he says of the Old Masters that "we might have something of their quiet skill, if we could only win back their serenity." To sum up our opinion of the book: while the illustrations are not equal to those of the First Edition, the text is even better, and that is Mr. Hamerton's proper part in the work. We must say again that separate publication should be given to this text.

WE have received from Messrs. Sampson Low and Co. the English edition of Mr. Koehler's translation of Maxime Lalanne's well-known *Treatise on Etching*. The value of the text has long been recognised, for it has

served to many as a guide in their practical studies, and Mr. Koehler, the managing editor of the *American Art Review*, has been well advised in placing before M. Lalanne's work an introductory chapter of a yet more elementary nature than what comes first in M. Lalanne's own treatise. The object has been to make doubly easy the commencement of practical work in etching, and this purpose is no doubt attained. The beginner at etching cannot now want for guides to instruct him. To those not doing practical work the book may be somewhat attractive by reason of the etchings by M. Lalanne which illustrate it; for, though these are wrought chiefly for the object of practical illustration and not for any beauty that they may possess, the graceful point of M. Lalanne is enjoyable in several of them. They serve, at all events, to make comely a little volume which would otherwise be purely a lesson book. We are glad that Mr. Koehler's interest—and intelligent interest—in the matter has resulted in giving us this little practical treatise in English dress.

THE OLD MASTERS AT THE ROYAL ACADEMY.

(First Notice.)

WHEN it is remembered that this is the Twelfth Winter Exhibition of the Royal Academy, that each year the rooms have been crowded with fine and interesting works of deceased masters, and that the present collection shows no falling off in quantity or quality, some notion may be formed of the enormous artistic wealth of England. When it is added that some of the finest collections have not been touched, and others but slightly drawn upon, and that the contributors to the present exhibition are but comparatively few in number, it is evident that we may hope to witness these gatherings for many more years without exhausting their resources, and that sufficient interval will then have elapsed to make the re-appearance of most of the pictures delightful and fresh even to those who have seen them before. We may, therefore, look upon these exhibitions without any fear that we shall see the last of them, or that succeeding generations will miss the annual treat.

Except for the ordinary dangers of accident, such as fire, the oldest pictures are, we may hope, safe. The pigments that have remained as fresh as those of the two fine works ascribed to Wohlgemuth, with every appearance of reason, and that brilliant piece of old Franco-Italian work, which scarcely answers to the name of Dürer given in the Catalogue, seem able to defy Time; while the condition, bad as it is, of a few of the others, especially one or two of the Andrea del Sartos of Lord Cowper, is not likely to become worse. It is in the paintings of our own school—of such men as Reynolds and Turner—that we may most fear still further and unavoidable deterioration; but it is to be hoped that there is a limit even to this, and that such a lovely work, for instance, as the Earl of Carnarvon's portrait of *Lady Elizabeth Herbert*, afterwards *Countess of Carnarvon*, and *Child* (180), may ever retain its sunset glory. Luckily, the exquisite heads are in comparatively good preservation, and the rest of the picture has decayed with such rich variety of golden browns that the wreck is at least preferable to the more perfectly preserved accessories of some of the portraits here—such, for instance, as the wretched trees, &c., which disfigure Romney's fine full-length of *Mrs. Banks of Kingston Lucy* (175). This picture is remarkable, however, for the beauty of its drapery and the unusually (for Romney) clear, natural tints of the handsome face. Unfortunately, the dry, hard reds and pinks and the flatness of modelling which so often spoil his pictures are ob-

servable in most of his other works here. In spite, however, of these defects, his portrait of *Mrs. Grove of Ferne* (23), with her sweet and capable face and beautifully sketched hands, made of some substance more delicate and transparent than flesh, is very enjoyable; and the face of *The Hon. Mrs. Lane Fox* (33) has much character; while more interesting, perhaps, than either is Mrs. Harvey of Ickwell-Bury's early portrait of *Emma Lyon* (fuller in face than in later pictures), when she was, according to the Catalogue, a pretty girl at the inn at Southall. If she could at that time look and pose herself like this, it is easy to imagine how quickly she must have made a conquest of the impossible artist. Altogether, these works of Romney's, including the portraits of *Thomas Grove* (11) and *Sir George Prescott* (174), though none of them are up to his highest level, show him in his fair relation to Reynolds and Gainsborough, as a bright star to the Sun and the Moon of art in England, in the latter half of the eighteenth century. So fertile in resource and motive was Reynolds—and this is one of the distinctions which must ever separate him from his rivals—that scarcely any selection from his pictures can be accepted as representative; but here are fair specimens of many of his moods. Of his fancy, which, when it worked by itself, was always somewhat thin and affected, we have Mr. Angerstein's *Nymph and Pan* (35) and Lord Carnarvon's *Sleeping Cupid* (34), the latter attractive for its colour, and, if without classic sentiment, pleasant as the picture of a rosy baby comfortably asleep on a cloud. The head is thoroughly natural, and seems scarcely to belong to the rather rudely blocked limbs; but it is a nice little picture. Of compositions in which his fancy was lit by humanity, as his *Mrs. Siddons as the Tragic Muse* or *Garrick between Tragedy and Comedy*, we have no example here. Of his peculiar sense of the charms of childhood there is a good instance in the portraits of the *Melbourne Family* (136), belonging to Earl Cowper; *Master Proby*, afterwards *First Earl of Carysfort*, and *Miss Proby* (12) (a faded, but harmoniously faded, picture), are also refined and pretty; but the *Angerstein Children* (30) do not seem to have inspired the artist so much as their father, whose portrait (51) is singularly fine in expression. Of the other wall portraits by Sir Joshua, the most remarkable is the large canvas of *Colonel Acland and Lord Sidney* (181), supposed, by a very violent exercise of the imaginative faculty, to be shooting red deer with bows and arrows. "Alas!" these two gentlemen "had been friends in youth," but before the picture was finished they are said to have quarrelled, and to have shown that "to be wroth with one we love doth work like madness in the brain," by severally refusing to have anything to do with the picture. It now belongs to Lord Carnarvon, and is full of wasted power. In that special faculty in which Sir Joshua stands unrivalled among all artists—the power of seizing the fleeting expressions of tenderest domestic feeling—there are two pictures here which it would be difficult to match. One is the *Lady Elizabeth Herbert and Child* already mentioned. The naked boy, with his beautiful face, is looking up to his mother and caressing her chin with the tenderest expression of love and trust; while she, with "mind and music breathing from her face," looks at him, her features full of the proud condescension of a mother's love, lovely and loving, not quite smiling, but her whole face pregnant with an unborn smile. In the other (138), *Lady Melbourne*, the wife of the first Baron, is caressing her infant son, the Hon. Peniston Lamb, afterwards the celebrated Lord Melbourne. Here the mother, with alert attention, seems to be endeavouring to catch the moaning of the broken words babbled by the child into her ear. A fine and well-preserved

portrait of *Mrs. Charlotte Hanbury*, mother of the first Lord Bateman (8), the sweet face of the first wife of the first Earl of Carysfort, the Master Proby of No. 12, painted with the tenderest appreciation of its delicate beauty, a pretty half-length of *Mrs. Woodley* (25), and an unfinished sketch of *Kitty Fisher* (58) close a list of Sir Joshua's which are as a rule remarkable for their good preservation.

His rival in life, but brother in death, Gainsborough, less varied in genius and less daring in effort, but more uniformly successful in the direction of his unique and well-understood powers, is represented first and chiefly by his superb portrait of the superb *Viscountess Ligonier* (177), wife of the second Viscount, a work which need fear no comparison with any single figure by Sir Joshua. The same may be said of his portrait of *William Pitt* (47), to whose thin, stiff figure he has managed to impart grace without loss of character, and to whose stubborn features he has given the intellect of the statesman and the presence of a gentleman. Happily hung as a pendant to this is the portrait of *Lady Ann Elizabeth Rawdon*, afterwards *Countess of Ailesbury* (43), with her straight but graceful figure and gentle face, holding with exquisite delicacy of touch a light scarf in her pretty fingers. His power of seizing character is well shown in his sprightly and carefully drawn head of *Miss Tyler* (31), and in his sweet, quaint, prim little *Miss Tryon* (38). Of his rustic subjects, the Earl of Carnarvon's *Woodgatherers* (172) is a fine example, but the two landscapes here do not do justice to his powers in this branch of art. Of his other pictures, none is so remarkable as a scene in the House of Commons, with the yellow waistcoat of the burly George Fox as the centre light. It does not appear a very impressive assembly, those rows of gentlemen in knee breeches and top boots closely packed in a little room with about as much architectural pretension as a village Methodist chapel; but it is none the less interesting for that, and, though the picture seems to have suffered much, and the subject was unsuitable to the artist, the play of delicate colour in the dresses of the members shows his hand.

There is much to admire in the sensitive modelling of the face of old *Mrs. Locke of Norbury* (39), by Sir Thomas Lawrence, and there is a brave air about his portrait of *The Fifth Earl Cowper* (26), but the contrast between these works and those of his predecessors is so painful that it is difficult to do justice to them on the same page. On the other hand, two fine works by Francis Cotes, Sir William Welby-Gregory's *Chessplayers* (49) and the Queen's portraits of *The Daughters of Frederick Prince of Wales* (142), and one by Copley (133) (*The Daughters of George III.*, also from Buckingham Palace), can scarcely fail to raise the reputations of these artists; nor is there to be found a finer specimen of the art of Stubbs than his group of *Melbournes and Milbanks* (2), with its perfectly drawn horses, its fine finish being combined with great delicacy of colour and handling, especially in the figure and dress of Lady Melbourne. Interesting is Mr. Dashwood's *Family Portraits* (41) by Zoffany, painted in India about 1784 in his bright, definite manner. Opie's vigorous and careful, but sombre, pictures of himself, his father, and mother (44, 53, and 57), belonging to Lord Bateman, and James Ward's masterly likeness of himself (48), are also well worth attention.

In English landscape the exhibition would be weak but for two fine early works of Turner in good preservation. The *Kilgarran Castle* (173), belonging to Mr. Bischoffsheim, was exhibited in 1799, and is a splendid example of his manner, after the inspiration of his visit to the North, and, restricted as it is in colour, and darkened by time, its bright sky still gleams

with wonderful power from the wall; while Lord de Tabley's *Lake at Tabley* (178), painted 1804, seems bright throughout as it was in that year. This curious work seems to be an instance of Turner's desire to render interesting as a picture a scene which had no great artistic attraction. The little lake is more like a busy port, so alive is it with boats, of which two, one going before the wind and the other close hauled, are crossing nearly at right angles; wonderful are the light dance of the water and the freshness of the cold, bright sky. Lord Durham's large *Calm on the Medway*, by Callcott (46), despite its fine, broad effect of sunshine and picturesquely-arranged shipping, seems very empty compared with Lord Wimbome's lovely little warm *Sandy Bank*, by Crowe (22), a *Watermill* (5) by Patrick Nasmyth, belonging to Mr. Howard-Keeling, and Mr. G. D. Leslie's boldly lit and broadly massed sketch by Constable, of *Flatford Mill* (13), which contain as much beauty as could well be pressed into such small areas. More striking, because less to be expected of the master, is Mr. Boulter's rare little night scene, by Morland, called *Travellers at an Inn* (24), with its soft effect of artificial light throwing up shadows on each side of the porch, lighting the underbranch of the tree, glistening on the sign-post, casting the horses and travellers into transparent darkness, and mellowing the rough, white wall with soft radiance; both this and Mr. Ames' pleasant landscape (10) show what he could do before he had sunk to be a picture-dealer's hack; and what he might have done if the promise of his youth had been fulfilled is shown still more clearly by Mr. Adam Macrory's beautiful series of *Domestic Happiness* (14, &c.), painted in that brief period of mental rest and physical temperance which followed his marriage. Unfortunately, the first of the set was lost, and that which was painted after the engraving by Thomas Richmond in its place, though clever, is manifestly inferior to the rest. Simple, but thoroughly effective, in design, showing the story of the girl's fall and penitence, with directness and refinement, full of skilful and finished painting, and glowing with a variety of pearly tints, these little pictures teach even more than the artist intended of the beneficent influence of domestic happiness. The series was no doubt suggested by those of Hogarth, whose *Lady's Last Stake* (55) is the only other picture here of the same class of domestic tragedy. It is as fresh and forcible as when painted for Lord Charlemont for £100. It fetched £1,585 at Christie's in 1874, and is now the property of Mr. Louis Huth. The picture is specially interesting as containing the portrait of Miss Salusbury (Mrs. Piozzi), and specially disagreeable from the utter absence of noble emotion in the tempter and tempted.

Among the curiosities of the exhibition should be noticed *The Cricket Match*, by Francis Hayman, belonging to the Marylebone Cricket Club, to which, unfortunately, no date is assigned; and a powerful picture of a boy tugging at a kite-string, by one Hugh Robinson, whose name is not mentioned in any history of English art. This work (1) belongs to Mr. Teesdale, and is remarkable in more respects than there is space to mention here. One of them is that the boy is dressed in green, and has a very green landscape behind him. In fact, Hugh Robinson attempted a more difficult feat than Gainsborough in his *Blue Boy*. Its success is not perfect, as the figure is not sufficiently relieved from the background.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

THE daily papers tell us that the Bishop Suffragan of Nottingham has bought the ruin of the old palace of the Archbishops of York at Southwell from the Ecclesiastical Commissioners, with the intention of presenting it to the bishopric of Southwell. It is to be hoped that a "restoration" of the old palace is not intended. The bishop of the new see will want a house to live in, but some other site may surely be found for it than that already occupied by the most interesting fourteenth-century domestic remains in England.

SOME of the members of the French School at Athens, while making an excursion along the western coast of Asia Minor, have discovered close to Budrum (Halikarnassos) the longest Greek inscription yet known. It was lying at the bottom of a spring of clear water at which they had halted for their midday meal.

WE understand that the February part of the *Magazine of Art* will contain an article on Sir Frederick Leighton's house in Holland Park Road. The illustrations which accompany it are pronounced by the President to be the best reproductions of the various apartments in his residence that have been made.

THE Liverpool Autumn Exhibition of modern works, comprising paintings in oil, water-colour drawings, etchings, and sculpture, closed on the 6th ult. During the three months for which it was open no less than 77,830 persons paid for admission. Two hundred and sixty-nine works of art were sold, realising at catalogue prices £11,611 7s. 6d. This amount has only once been exceeded since the inauguration of the exhibition in 1871, viz.—in 1875, when the sales reached £12,299 18s. 6d. The profits arising from the exhibition are spent in pictures for the permanent collection of the Corporation, which is becoming a most extensive one. The pictures selected for purchase for the permanent collection this year are as follows:—*The Village Lawyer* (Carl Schloesser); *Down in the Reeds by the River* (Frank Walton); *One of the Family* (F. G. Cotman); *Blanchisseuses* (Alice Havers); *Sunday Morning* (J. Campbell Noble); and *Moorland, Barmouth* (Albert Hartland). The following works have been purchased and presented to the Gallery by Mr. J. A. Picton:—*Weal and Woe* (Charles Gregory); *Table d'Hôte at a Dogs' Home* (J. C. Dollman); and by Mr. Hy. Thompson, jun., *Flower Sellers* (Gustave Doré).

THE French Chambers refuse to vote the grant demanded for a Museum of Casts at the Trocadéro, so that project, which has been much talked of, will, to the regret of all lovers of art, have to be given up for a time.

THE *Chronique* announces that the works of restoration at the Château de Loches have been begun. The Château de Loches is one of the most important historic monuments of France, and its proposed restoration, which is a work of sheer necessity, has not been undertaken without the most thorough consideration. Commissions have been appointed, Art Ministers driven to despair, and all the architects of the kingdom consulted. Finally, the work is entrusted to M. Brunesu, the architect attached to the Ministry of Fine Arts, under the direction of which the works will be carried out. The expense will be something enormous. For the works for the present year only, on the *façade* of Louis XII., a very small part of the whole, the estimate is 48,000 frs., two-thirds of which falls on the budget, and the rest on the funds of the Department.

THE Christmas number, if we may so call it, of *L'Art* is especially rich, giving two fine etchings, of full-page size, such as anyone might care not only to look at in a journal, but to have framed for the decoration of his room. One is a striking sea-piece, painted by Troyon

and etched by Chauvel; the other, painted by Isaak van Ostade, represents a halt before a wayside inn, with all its usual accompaniments. It is etched by Gaujean.

THE battle of the Salon, which has raged so fiercely in Paris of late, is by no means over, but a truce has been agreed upon for a fortnight—that is to say, the combatants will not meet again until January 15, when no doubt the battle will be renewed with fresh fury. On the one side are the conservatives, who think that a few small changes might perhaps be made with advantage in the *règlement*; on the other, the radicals, who wish for a thorough reform in the whole constitution. The subject is one that interests Paris greatly at present, helps to fill the newspapers, and provides a subject for debate in artistic circles. It is thought on the whole likely that the final result will be as follows:—All the artists who have already exhibited will be invited to attend a general meeting in the Palais de l'Industrie. They will be required to name a committee, which will be empowered to deliberate on the rules by which the Salon will be permanently organised. The number of members who will form this committee is not yet decided; it is known, however, that each branch of art represented in the Salon—painting, sculpture, architecture, &c.—will take rank in the formation of the committee according to its importance.

M. HENRI ROCHEFORT is about to start, it is said, on an expedition to Silesia, with the view of securing a fine collection of pictures that is to be sold there. Three friends, who are associated with him in the projected purchase, will accompany him.

M. MANET, the painter of sensational pictures, whose canvases are always the subject of much speculation and wonder in France, is reproducing, in oils, the episode of Rochefort's escape from New Caledonia.

M. CERAMANO is preparing for the Salon a remarkable picture (nine feet by six) of *Le Charlemagne*, the giant-oak of Fontainebleau Forest.

THE death is announced of Mr. Henry O'Neill author of works on *Antient Irish Crosses*, *Irish Art and Civilisation*, *The Round Towers of Ireland*, &c.; and of M. Lefuel, architect to the Louvre and the national palaces, &c.

THE Swiss Nationalrath, on the motion of Prof. Vögelin, of Zürich, has voted an annual grant of 20,000 frs. towards the erection of a Swiss Historical Museum. The proposal was first started by the Society for the Preservation of Swiss Art Monuments. Cantonal historical museums already exist in some of the cantons.

THE STAGE.

MR. TENNYSON'S NEW PLAY.

IT is highly probable that Mr. Tennyson's new play, *The Cup*, which was brought out at the Lyceum on Monday night, will have a longer stage-life than has been vouchsafed to either of his earlier dramatic essays; for it has several qualities that place it—and especially for the purpose of stage representation—above *The Falcon* and above *Queen Mary*. There is every reason to believe that it will obtain at the theatre that kind of success which the Poet Laureate must have proposed to himself to win—a success very complete within its proper limits. *The Cup* cannot constitute the entertainment of an evening, for the performance of it is finished within an hour and a-half of its beginning, which is scarcely more than half the time during which the London playgoer demands to be actively

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interested, not to take into account the time consumed by playing him in and the time consumed by playing him out. Another considerable piece will always have to be presented when *The Cup* is presented. But judged even by the commonplace test of the space of time which its performance occupies—a question of practical value at the theatre—*The Cup* is important enough to contribute substantially towards the drawing of an audience; and when the audience has been gathered, and is listening to the play, it is felt that the fame of the writer is by no means the only thing that justifies the attendance of the public. The interest of elaborate plot is not in the drama, nor the interest of the development of character. The story is as simple as it is grim; the chief characters are known almost as soon as they are seen; the humours of no secondary personages light up the darkness of the fable; the poem is without marked subtlety of thought, though it abounds in vigour of expression. Much that might have been present in a great drama by a great poet is, therefore, absent; but something considerable remains. A powerful, if dreadful, story has been strongly handled; its horror and its strange beauty—which are the essentials of tragedy—have been impressed upon us by a writer who, in the performance of the business that was before him, has turned neither to the right hand nor to the left.

We are all of us, by this time, so familiar with what story there is that there can be no need to repeat it here at any length. The theme which Mr. Tennyson has selected, and not invented, is that of the evil love of an unscrupulous tyrant thwarted, when it seems to be indulged, by the devoted wife of a man whom he has slain. Sinnatus is the husband, who was killed in the act of protecting his wife's honour from the assault of the man who would be her lover. Camma is the wife. Synorix is the ex-Tetrarch whose ill deeds had procured his deposition, but whose cunning and firmness of purpose lift him again to the highest place, whence he renews the offer of his love—and with it this time his hand—to the wronged woman whose mind is set upon vengeance. Devoted, since the murder of her husband, to the service of the Ephesian Artemis, Camma has been held by her companions to have forsworn love, and to be certainly a priestess for the remainder of her days. Their surprise when they hear of her acceptance of Synorix's offer of marriage is greater than their surprise when they discover for what purpose the offer was accepted. In a scene which on the whole is wonderfully impressive—and which owes not a little of its impressiveness to those stage devices in which Mr. Irving is so lavish and so ingenious—Camma begins the celebration of the marriage rites, makes prayer to Artemis for a curse instead of a blessing, and pledges her spouse in a poisoned cup, of which she drinks first, and which he afterwards drains. A robust appetite for horrors enables us to watch with satisfaction while the poison that may not be "walked down," and for which there exists no antidote, is doing its work in the veins of both Camma and Synorix. The will of Camma,

and her savage joy in her vengeance, enable her to suppress for a while the exhibition of her tortures. Meantime, it is Synorix who writhes. His ghastly death is followed by hers, and the horror of the thing is completed.

But the work would hardly be Mr. Tennyson's if there were not beauty and tenderness besides. The imagination which in its later workings has been occupied with Philip of Spain and with Rizpah has been occupied also with the gentle pathos of *The Children's Hospital* and the patriot note of *The Revenge*, and neither the beautiful expression of pathos nor the vigorous expression of patriotism is lacking to the new tragedy. Perfectly Tennysonian is the speech of Camma in which, when Galatia is threatened, Camma counsels resistance to those who counsel submission; and hardly less characteristic is the tender little love-song which Camma, in the first act, chants in the absence of her lord. This, however, is neither the place nor the time for any attempt at literary criticism upon a work which must, of course, have greater claims than are immediately discernible to rank highly as Literature. The full text must be before one before it is safe to speak of *The Cup* from any other point of view than that from which it is regarded as a drama to be acted. As a drama to be acted it is sufficiently rich in situations that tell, in the presentation of strongly contrasted character, in the expression of emotions that move to horror and of emotions that move to approval. It affords opportunities to the actor. And, furthermore, it affords opportunity, of which the Lyceum management has fully and most intelligently availed itself, for the display of all the best resources of scenic art.

The actors' opportunities, and how they are used, and the occasions seized for scenic display, alone remain to be spoken of. If the play were more completely filled with various incident, and some of it of a homely kind, so that one could realise a little more by experience, and a little less by hearsay, the parts played by the principal personages in their habits as they lived, nothing would be wanting to the piece in the way of furnishing both Mr. Irving and Miss Ellen Terry with two of the best characters these players have ever performed. The outlines of these characters of Synorix and Camma are suited precisely to the actors who appear in them. Nothing more than some further development by the dramatist was required to make Mr. Irving's Synorix one of his most memorable performances, and Miss Terry's Camma one of her most delightful. The outlines, as it is, have been really admirably understood and rendered both by actor and actress. Mr. Irving, who neglects nothing, gives us, for about the twentieth time in his career, a "make-up" that is as remarkable as it is new. He reproduces with careful precision just what the part of Synorix requires—the type of the Roman at his cruellest and his worst as it comes to us through the skilled and repulsive representations of Mr. Alma Tadema. Mr. Irving's own power of grim satire serves him in good stead in giving vitality to this picture. He was never more incisive in his method of utterance; he never expressed with a more extraordinary fidelity

the force of evil and mean desire. It is not his fault if he has but about two beautiful things to say—about two things which are not the appropriate utterances of the unmitigated baseness he is required to represent. One of them is a pretty compliment to Camma, on her coming, when she, as a

"twin-sister of the morning star,
Foreleads the sun."

The other is a half-remorseful reflection, after he has made a violent end of his rival, Camma's husband, that he "might have left this stroke to Rome," but that yet he might "make Galatia prosperous," and that so he and Camma might

"chirp among our vines, and smile
At bygone things, till that eternal peace."

Mr. Irving gives additional force to an illustration which, in the text of the Poet Laureate, is already forcible and fine—the passage in which it is recounted how the hunted Lion slew four dogs,

"and knew it not; and so remained
Staring upon the hunter. And thus Rome
Will crush you if you wrestle with her."

That the death-scene which ends all is studied with rare power hardly requires to be said; nor on this occasion has Mr. Irving any need to echo Charles the Second's considerate apology for being so unconscionable a time in dying.

I have seldom seen Miss Ellen Terry to greater advantage than as Camma. Her part—which, in another version of the tale, Ristori, it seems, has acted before her—allows room for the suggestion, if not for the complete development, of all that she can do most satisfactorily, and is almost without trace of any of those demands which she fulfils less perfectly. The part abounds in occasions for the display of her particular gifts, which are gentleness, pathos, and grace. She speaks already with conviction, but she might speak with more of fire and impulse, Camma's patriotic call to resistance against Rome. Once or twice it is felt that the lines she is delivering are capable of an intensity that she does not bestow on them. Once or twice it is felt that an actress of larger physical resource would "let herself go" where Miss Terry reins herself in, and would produce a great and legitimate effect where Miss Terry makes no great point. But those changes of the voice which betoken gathering excitement, in speeches of appeal, come at the moments when they are most requisite, as, especially, in the moment of Camma's second appeal to the goddess in her temple—that beginning "Artemis, Artemis," in a tone dictated by profound feeling or arrived at by a self-concealing art. And if Miss Terry is not seldom ready with the required accent of passion, she is at all times ready with the required movement of grace. To some of us, in past performances, that grace has seemed too obviously studied; it has been so chiefly when what are called statuesque attitudes were assumed in dresses of the day. In modern drama the term "statuesque attitude" implies a measure of mild reproach, for attitudes of the heroines of the day should be graceful and lifelike—not graceful and statuesque. It is not sculpture, with its arrested movement, that you want most to recall in representa-

tions of daily life; it is the infinitely varied gesture of the actions of daily life. I do not myself see, however, that Miss Terry is open to this implied reproach, even in the representations of contemporary life. But what may be a little dubious there becomes, in such a piece as the present tragedy, distinctly a point for praise. Under her thin, sea-green raiment of lissome stuff, the movement and the arrested movement of the actress are equally perfect. Aided by draperies arranged with the most singular skill, the figure, in its freedom and suavity, recalls the Elgin Marbles and the designs of the artist who has learnt the best from them—Mr. Albert Moore. In line and hue the actress is a realisation of Mr. Moore's paintings.

Scenic arrangements, nowadays, are so apt to be turned from their proper purpose of helping the necessary business of the play, that the praise which might be given to their ingenuity is withheld because of their inappropriateness. They are wont to encumber instead of assisting. But, in the representation of the Temple of Artemis, legitimate occasion has been found for wealth of scenic appliances, and all that is here, as well as being surprisingly beautiful in itself, is helpful of the effect. The group of priestesses and attendants, with lights borne aloft, and dancing boys bearing flowers, is similarly serviceable. Down to the last details of colour and lighting, as the groups press forward and gather back, all is equally well managed. Costly, of course, such a presentation of a great function in a noble temple is bound to be; but its costliness and its elaboration are not so apparent as its intelligence and its high taste. The play does not humbly accompany the spectacle, but the spectacle splendidly illustrates the play.

FREDERICK WEDMORE.

SHAKSPEARE AT MEININGEN.

A CORRESPONDENT who is at Meiningen for the purpose of studying how Shakspeare is acted in Germany sends us some interesting notes on the recent doings of the Meiningen troop, which has just now made its reappearance for the season in the *dilettante* little capital. It appears that the Meiningen actors, having been reproved for their too great attention to antiquarian detail and scenic effect, and having also been informed that their success was in a large measure due to such attention, determined to play a Shaksperian piece with that scantiness of decoration—not to say complete absence of decoration—which obtained in England on the stage in Shakspeare's time. The piece selected was *The Taming of the Shrew*, "or rather," says our correspondent, "a condensed version of it with the Christopher Sly introduction intact." "The scenery," our friend proceeds, "represented a balcony (in which, during the play proper, Christopher Sly and the lord and page and others sat), from which, and at the sides of which, hung curtains with slits, so as to make three exits at the back. Place and change of place were indicated by little notices which were hung up under the balcony, thus: *Before an Inn in a Wood—Room in Baptista's House—&c.*" Our correspondent was struck, and, it would seem, at first displeased, with the amount of farce introduced into this performance; but he afterwards—perhaps indulgently—came to the conclusion that *The Taming of the Shrew* could never have been meant seriously; and "besides," he adds, "it

is a play devised entirely for the delectation of Christopher Sly." He had come to this conclusion before observing a criticism or notice in the *Meiningen Tageblatt*, to the effect that, "conformably with the character of the play and with its prologue, the performance must be throughout in burlesque style." The Meiningers, it will be remembered, are coming to London this next season. They will doubtless present certain of the pieces of their *répertoire* with all the completeness of ornament and accessory for which the Ducal theatre is celebrated; but they would also do well to present some Shaksperian dramas, and, if possible, something more weighty than *The Taming of the Shrew*, with the same old-world economy of decoration which has been commented on above. And English managers might, at all events for a change and a novelty, adopt this plan. It would not fill a London theatre for a hundred nights, but it would fill it for a fortnight at almost no expense. Curiosity would be great. We commend the suggestion to Mr. Irving, who is fond of intellectual experiments, and who might take it seriously; and, in default of Mr. Irving, to Mr. Hollingshead, who is of so happy a temperament that he is always very ready to have a laugh at the expense of the Past, if that glorifies the Present. This would be but another form of the "Palmy Day" satire—the elaborate practical joke which consisted in Mr. Hollingshead's offering the hospitality of places in his theatre to critics who were willing to sit an afternoon while *George Barnwell* was being gone through upon the stage.

STAGE NOTES.

A CHANGE of programme, which bids fair to be for the best, is announced at the St. James's Theatre for to-night. *Good Fortune* is to be withdrawn, and Mr. Tom Taylor's most effective one-act drama, *A Sheep in Wolf's Clothing*, is to be produced for the first time at this theatre, Mrs. Kendal taking the part of Anne Carew, which was created many years ago by a leading actress of the time, but which playgoers of the younger generation associate with Miss Kate Terry. Together with Mr. Taylor's little drama there is to be played *The Money Spinner*, by Mr. Pinero, the young dramatist who is the author of *Hester's Mystery* and other pleasant and clever little pieces. A very strong cast is promised for this—Mr. and Mrs. Kendal, Mr. John Clayton, and Mr. John Hare, beside other approved actors.

MISS LITTON begins on Monday afternoon the series of daily performances at the Gaiety Theatre which she has undertaken. She begins with Wycherley's *Country Girl*, arranged, and doubtless made presentable, by John Bannister. We shall be delighted to see the piece. Other standard comedies succeed to this; among them that comedy of Goldsmith's which is the least frequently presented—*The Good Natured Man*. Those who saw a very admirable private performance of this piece in London last season by some highly accomplished amateurs will understand that its stage merits are by no means inconsiderable.

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THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.

To-night, ADRIENNE LECOUFFEUR, Comedy in five acts, by Messrs. SCHREIBER and LECOUFFEUR. Characters by Messrs. Forbes-Robertson, J. D. Beveridge, Lin Hayne, Brian Darley, Neville Doone, J. W. Lawrence, J. W. Pinney, &c., and O. W. Ansell. Medallions: Holmes, Modest, Winifred Emery, Kate Varro, Blanche Garnier, K. Lesson, Julia Hoselle, &c., and Amy Roselle (her first appearance since her recent severe illness). To conclude with J. MORTIMER'S successful Comedy, TWO OLD BOYS. Doors open at 7, commence at 7.30. Carriages at 11.

DRURY LANE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.

Grand Comto Pantomime, written by E. L. BLANCHARD, MOTHER GOOSE. Music by F. Wallerstein. Miss Kate Santley (her first appearance after her severe illness), Misses Ada Blanche, Little Addie Blanche, Emma D'Aubain, Agnes Hewitt, Carrie Costa, Marian D'Aubain, Ibrahim, De Vere, Praeger, Kidway, Hogarth, Howard, Fanny Louise Payne, Messrs. Arthur Roberts, John D'Aubain, James Fawc, Mark Klughorn, Charles Ross, Frank Wyatt, John Kidley, W. Waite, Storey, Cullen, Abrahams, Bradford, and the celebrated Julian Girard.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.

To-night, at 7.30, HESTER'S MYSTERY. At 8.15, a new and original Comedy, in three acts, by HENRY J. BYRON, called THE UPPER CRUST. Messrs. J. L. Toole, John Billington, E. W. Gardon, G. Shelton, and E. D. Ward; Misses Lillian Cavalier, Roland Phillips, and Emily Thorne. At 10.15, a new and utter Absurdity, by HENRY J. BYRON, THE LIGHT FANTASTIC. Mr. SAMUEL SLITHERY, of the Hall of Terpsichore, Old Kent-road. Box-office open from 10 till 5. Prices 1s. to £3 3s. No free list. No fees for booking. Doors open at 7.

GLOBE THEATRE.

Under the direction of Mr. ALEX. HENDERSON.

Every evening, at 8.30, a new and original Comique, entitled LES MOUSQUETAIRES. Composed by LOUIS VARNY, produced under the direction of Mr. H. B. FARNIE, with the following company—Messrs. H. Bracy, Harry Paulton, G. Ashford, E. Stepan, Lewis, and F. H. Celi; Madames Alice May, Esie Moore, Davis, and M. Taylor. Conductor, Mr. Miller. Preceded, at 7.15, by DUTCH METAL. Box-office open daily from 11 till 5. Doors open at 8.45. Carriages at 11. Acting Manager, Mr. W. A. BURT.

LYCEUM THEATRE.

Sole Lessee and Manager, Mr. HENRY IRVING.

THE CUP. THE CORICAN BROTHERS. ALFRED THREYNON'S Tragedy, in two acts, THE CUP. Every evening, at 7.45. Miss ELLEN TERRY—Mr. IRVING—Mr. TERRISS. At 9.30, THE CORICAN BROTHERS. Mr. IRVING as LOUIS and FAHREN DE FRANCH. Doors open at 7.15. Box-office (Mr. HURST) open from 10 to 8 daily. Seats booked by letter or telegram. MORNING PERFORMANCES OF THE CORICAN BROTHERS, TO-DAY (SATURDAY), and SATURDAY, JANUARY 10TH, at 2.30. Doors open at 2. Stage Manager, Mr. H. J. LOVEDAY. Acting Manager, Mr. BRAM STOKER.

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OPERA COMIQUE.

Lessee and Manager, Mr. R. D'OLY CARTE. THE PIRATES OF PENZANCE. A new and original Melodramatic Opera, by Messrs. W. S. GILBERT and ARTHUR SULLIVAN, every evening. Preceded, at 8, by IN THE SULKS. By Messrs. FRANK DESPREZ and ALFRED CELLIER. Messrs. G. Grossmith, Richard Temple, Rutland Barrington, F. Thornton, Burward Lely, Geo. Temple; Madames Marion Hood, Ellen Shirley, Jessie Bond, Gwynne, Burdell, and Alice D'Amico. Conductor, Mr. F. Cellier. This piece produced under the personal direction of the Author and Composer.

PRINCE OF WALES'S THEATRE.

Lessee and Manager, Mr. EDGAR BRUCE. To-night, an English version of P. GIACOMETTI'S great Italian Play, "La Morte Civile," called A NEW TRIAL. Mr. COUGHLIN, as CORRADO. Preceded, at 7.45, by IN HONOUR BOUND. Box-office open daily from 11 to 5.

PRINCESS'S THEATRE.

Sole Lessee and Manager, Mr. WALTER GOUGH. To-night, at 8, TOM TAYLOR'S great romantic Drama, THE FOOL'S REVENGE. Mr. EDWIN BOOTH as BERTUCCI, and specially selected company. New scenery by Mr. Charles Brooke. New costumes by Mrs. S. May. Preceded, at 7.30, by AN OLD MASTER. To conclude with the laughable Farce, THAT BLESSED BABY. Stage Manager, Mr. HARRY JACKSON. Box-office open daily. Doors open at 6.30, commence at 7.

ROYALTY THEATRE.

Manageress, Miss KATE LAWLER. This evening, at 6.15, THE SECRET. At 7.30, BOW BELLS. To conclude, at 9.30, with DON JUAN JUNIOR. Madames Kate Lawler, Brennan, Ritta, Julia Vivian, Crawford, Lavender, Carlin, Ward, and Annie Lawler; Messrs. Lightfoot, Cooper, Kelcey, S. Dallas, and T. P. Heynes. Powerful chorus.

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Most of the volume was prepared under Mr. Brewer's care, and his continuator reminds us that he intended to include every known source of contemporary information. In the twenty years that have passed over that undertaking many archives have poured out their secrets, the Vatican has begun to publish its Catalogues; the *Affaires Etrangères*, the Hofburg, and the Hermitage have opened their doors; improved ways of making their contents available in print have been considered and, by common consent, adopted; and now that Mr. Brewer's Calendar is studied as an authority in half the countries of Europe, and is passing over to a new generation, it is time that his plan should be revised and defined more strictly. For it promises more than can be performed. No work primarily devoted to unpublished matter can be made to embrace all that has been printed. Accident, if not design, will draw the limit somewhere. Nobody complained of Mr. Brewer for omitting papers published long ago in works that are prominent in every library, or for overlooking the most curious letters of Erasmus because they chanced to be unknown to Le Clerc. Mr. Gairdner gleans from Erasmus and Vives, but discards Luther, whose letter to Barnes on the Divorce, written in 1531, and communicated on September 22 to the Landgrave, was charged with serious consequences. The

large sums lately spent in procuring transcripts from Paris and Rome have yielded little apparent fruit for the years which occupy this volume. The letters contained in Legrand's answer to Burnet are abridged from his pages without further enquiry. A collation which I have obtained from Paris shows that about sixty of Legrand's pieces are incorrect. In the MS. 3006 of the French division in the Bibliothèque Nationale I find a letter from King Henry to Montmorency, dated June 23, 1532, which would teach us nothing if published, but, being unknown to Mr. Gairdner, indicates that he has been unable to profit by M. Baschet's commission. The objection is not that too little is given, but that too much is promised. The principle laid down does not justify the execution, and does not explain it, as we neither obtain all that is easily accessible in print, nor all that is within everybody's reach in the MSS. of public libraries. The legitimate anxiety to present foreign writings in the most intelligible shape sometimes makes them in reality less available. Mr. Brewer, who did not over-estimate his materials, hardly foresaw the part they were about to play in the reconstruction of European history. It is an obvious precept, undisputed since the disinterment of archives has been pursued methodically, that every passage likely to sustain weighty conclusions or hostile discussion shall be printed as it stands. Handwriting, spelling, grammar, are so many sources of obscurity that there must be no additional risk from translation or abridgement where the originals remain unprinted. Passages of this kind are frequent, especially in the despatches of Chapuys. The Duke of Norfolk's triple argument against the superiority of Rome—that Brennus was an Englishman, the Empress Helena an Englishwoman, and King Arthur, Emperor of Germany and Gaul; his speech to the Nuncio on the Annates; the Nuncio's attempt to address Convocation; More's speech to both Houses, assuring them that Henry's scruples were sincere; the pithy statement of the King's case by Croke; the paper drawn up by Warham just before his death, which is almost as decidedly Ultramontane as Latimer's highly coloured description of his own early views—all this is matter worthy of more authentic record than abstract or translation, or something which may be either one or the other. Integrity of text would be still more desirable where character is at stake, as in Catharine's complaint of Fisher, or the conversation in which it is reported that his dexterity verged upon deceit. Mr. Gairdner and his assistant, Mr. Martin, who has acquired by the constant practice of eighteen years an almost unrivalled familiarity with the State papers of that age, afford the best security for the true reading and true rendering of documents. Where there is much that is illegible to read, that is unintelligible to interpret, even the best security is insufficient. In several places we are left in doubt as to the meaning of the original.

Henry, not having heard of the election of the King of the Romans, says, "It ought not to be done." He means, apparently, that it cannot have been done. The Duke of Norfolk "is well acquainted with French practices." More probably "is averse to them." A Jew,

"finding his first opinion not accepted, has forged another." If it was his own he can hardly have been said to have forged it. A gentleman "of 700 or 800 ducats of rent" resembles the Jew, for in both cases a word seems to have been misunderstood in the same way. The Margrave of Brandenburg is supposed "to have grown warm, and to be quite changed." The word *intepuisse* would rather imply that he grew lukewarm, and was changing in the opposite direction. "They do not wish the Rota to refer it, as they (the Rota) suspect it." The emendation that here suggests itself is, "They do not wish the Rota to report, as they (the English) suspect it." Forum Iulii on the short road from Austria into Italy must be Friuli, not Fréjus. "As [Henry] had forborne to proceed in the cause of Rome (i.e., in throwing off allegiance to Rome?) in consequence of the interposition of Francis with the Pope, his Holiness ought not now to proceed in this inhibition without his knowledge." The original of this confused sentence is subjoined in a note, and plainly means that Francis had induced, not Henry, but Clement, to stay proceedings at Rome. A few more notes like this in obscure places would meet the only criticism to which the work is open.

The shortness of the Introduction will be regretted by every thoughtful reader. Except Mr. Gairdner himself, our only living writers capable of speaking with authority on these matters happen to be divines, whom some conceive it no insult to suspect of viewing the Reformation by the light of surviving controversies. Mr. Gairdner betrays no opinion even on the gravest problem which his papers disclose. In the year 1528 Clement VII. was willing that the question of the marriage should be decided by English judges only. Henry would not hear of it. In 1531 Henry applies for the concession he had repudiated three years earlier; and Clement will not hear of it. The explanation of this momentous change which certain pages of this volume suggest is that Charles the Fifth inspired greater fear, and paid better, than Henry the Eighth. The decision rested with the Dean of the Rota, and with the Cardinals of Ancona and Ravenna. Simonetta, the Dean, disgusted Charles's envoys by his unblushing cupidity. Ancona received two thousand ducats from them. He informed the English that his terms were: a revenue of six thousand crowns, a bishopric, an abbey, and adequate security for payment. For that price he undertook to vote against Catharine's strongest plea. Ravenna, next in importance, was a little cheaper. The bargain was struck on February 7, 1532. At the close of the year, Ancona died unpaid, and Ravenna was waiting for 3,000 ducats supposed to be at Lyons on their way to him. It was the opinion of the Imperialists that these men were led by influence or interest, not by conviction, and that the deciding argument in their eyes would be a victory over the Turks on the Danube. I infer that Mr. Gairdner's judgment would be less severe.

On one point he is explicit and peremptory. He has so little mercy on the old belief that Anne Boleyn became Queen of England by a studied resistance that he pronounces it

mere affectation even to pretend to believe it. He supports this opinion with four authorities, beginning with Du Bellay, the French ambassador, who proclaimed the scandal early in the summer of 1529. It would follow that Henry persisted in marrying Anne after they had lived together for three years and a-half without hope of issue. Mr. Gairdner accordingly relies less on this premature assertion than on evidence produced lately, on the opinion of the Pope, of the Imperialists in Rome, and of Chapuys himself. This cloud of witnesses is practically no more than one. The Spaniards in Rome, Mai and Ortiz, knew nothing. One of them believed that the King had married Anne. The other confesses his ignorance, and petitions the Nuncio for information. It would be curious to know the reply; but the Nuncio's letters unfortunately fail us. Meanwhile, it is hazardous to conclude that he transmitted evidence such as would give valid support to Mr. Gairdner's case. In December 1531 Clement suspected that there had been a marriage. In the following April he assured the Emperor that there was no warrant for energetic action against Henry. In the middle of August 1532 he declares that he has no proof of improper intimacy. So far, therefore, the echoes from Rome add nothing to the voice of Chapuys; but there is no doubt that he speaks of Anne Boleyn's position in the same terms as Mr. Gairdner, and no doubt of his capacity. Anne Boleyn was the efficacious instrument by which those who were scheming to dissolve the political connexion which Chapuys came to England to defend accomplished their purpose. He was, of necessity, her inveterate enemy. His testimony will avail when, in a coming volume, it damages the men who brought her to the block. It cannot be decisive against her. Mr. Brewer, who had not yet seen these despatches, has expressed the same opinion as Mr. Gairdner. I believe that Mr. Brewer inclined to the hypothesis of an early marriage. The evidence that Catharine lived with Arthur as his wife is stronger, legally, than the evidence that Anne Boleyn lived with Henry as his mistress. It was so strong that the Imperial diplomatists, Mai and Chapuys, doubted whether it could be met. Yet they disbelieved it. Being advocates, not judges, they resisted proof adverse to their cause, and were less exacting with regard to proof that favoured it. Mr. Gairdner's argument unquestionably enforces the manifest suspicion, the flagrant scandal. It must strengthen the case against Anne Boleyn in the judgment of men who deem that it wanted no confirmation. I hesitate to affirm that it converts doubt into certainty, and makes it affectation or pretence to-day to accept a theory which, for three hundred and fifty years, has been consistent with prudence and good faith.

ACTON.

The Journal of Hellenic Studies. Vol. I. Nos. 1 and 2. (Published by the Council of the Society for the Promotion of Hellenic Studies, and sold on their behalf by Macmillan & Co.)

Nor many years ago a distinguished Aristotelian scholar, in publishing a short pamph-

let full of excellent criticism (entitled *Miscellaneous Emendations and Suggestions*, by Henry W. Chandler, M.A.), took occasion in the Preface to express his regret that in England we are either unwilling or unable to support any journal in which such matters might be discussed. "It is hardly creditable," he continued, "that, in a country professing such a profound respect for what is called a classical education, those who take an interest in ancient literature, or even live by it, should be absolutely destitute of any medium of communication devoted to their special studies." The pamphlet duly came into the hands of Prof. Spengel (the eminent Aristotelian whose loss is still recent), and was noticed by him in his *Seminarium*. The statement which I have quoted excited his utmost astonishment. "*Denken Sie nur, meine Herren!*" he said in a voice of emotion, "*im Vaterland des Bentleys!*" Within a short time, however, after Mr. Chandler's appeal, it was answered by the publication at Cambridge of the *Journal of Philology* (in the year 1868). The range of subjects undertaken by that journal was indicated, according to the announcement made in the first number, "by the term philology, in its wider signification—i.e., comprising not only the criticism of language, but every topic connected with the literature and history of antiquity." It is an interesting sign of the progress of knowledge in these departments that the phrase "criticism of language" was then used to comprehend both the interpretation of ancient authors and the etymological or comparative study of language—two subjects now separated by a line that becomes clearer every day.

A few years afterwards (in 1873) the *Journal of Philology* found a worthy rival, or rather ally, in the philological part of the Dublin *Hermathena*, an annual publication maintained by members of Trinity College. Somewhat earlier (in 1869-70) the American Philological Association had begun to publish a series of *Transactions* containing papers of great value, both classical and linguistic. Quite recently the *American Journal of Philology* has been started under the happiest auspices. Such are the chief steps that have been taken, since Mr. Chandler wrote, to remove the reproach which he brought against English scholarship.

The Society for the Promotion of Hellenic Studies has entered upon a similar task with a vigour and completeness, and with a success in respect of the numbers and distinction of its members, that point to a real movement of thought and taste. Its main object (to quote the first rule) is to advance the study of Greek language, literature, and art, and to illustrate the history of the Greek race in the ancient, Byzantine, and Neo-Hellenic periods. It would be interesting to compare the notions underlying this mode of defining the society's province with those which have prevailed in the older classical revivals. Some of the differences lie on the surface. The idea of development, for instance, which impels us to follow the continuous history of a civilisation or a literature as far as we can, rather than to dwell exclusively on brilliant epochs; the idea of science, which tends to put all the phenomena on the same level of

interest, rather than to choose out this or that portion as especially worthy of study; the idea of nationality even, which is satisfied by the long historical life of the Greek people—all these ideas are distinctively modern; and their influence may be seen in the province marked out by the new *Renaissance*. That province is not classical antiquity, or even antiquity as a whole; it is best described by the word "Hellenism"—Hellenism of every period and in every exhibition of its spirit. And the success which has thus far attended the movement is due, not merely to the literary *prestige* of "Hellenic Studies," but still more to the consciousness that they offer in a supreme degree the conditions of scientific interest.

The different subjects indicated by the rules of the society are not quite equally represented in the volume of its *Journal* which is now before us; but no great department is entirely absent. Of the sixteen articles (not counting the lucid and charming Introductory Address of Mr. Newton) eleven are mainly archaeological. Classical scholarship is represented by one article and one review; and two articles are occupied with Romanic. This undue proportion of archaeology is to be referred, in part at least, to temporary and accidental causes. The chief of these is the circumstance that the field of classical philology is already occupied by the *Journal of Philology*, which seems to find room enough for the contributions of English scholars; whereas classical archaeology has hitherto been without a periodical. Again, the society was brought into existence in London, which is, for obvious reasons, the centre of archaeological study; hence it is dominated by the spirit of the British Museum rather than of the Oxford and Cambridge lecture-rooms. Finally, an immense impulse has been given to archaeology by the remarkable progress made within the last few years. The excavations at Olympia are enough of themselves to absorb the interest of lovers of Greek art; and if the discoveries of Dr. Schliemann at Troy and Mycenae do not bear as directly on "Homer" as they are popularly supposed to do, they are at least geographically within the area consecrated by Hellenic settlements. It is to be hoped, however, that in future the balance will be redressed. If Greek things are to hold their place in the field of study, it will be chiefly, after all, through the literature, in which alone the ideas and aims of Greek civilisation find sufficient expression.

The *Journal* opens with an admirable monograph on the Island of Delos by Prof. Jebb. His materials are derived partly from the French exploration of the island (by M. Lebégue in 1873, M. Homolle in 1877, 1878, and 1879), partly from personal observation, aided by M. Homolle himself. Among the interesting discoveries made may be mentioned the traces of earlier worships than that of Apollo; in particular, an oracular grotto on Mount Cynthus, with a block of granite probably older as an object of worship than any statue of a god. It appears, too, that in pre-Ionic times the Tyrian Melkarth (identified by the Greeks with Heracles) was probably established in Delos, and shared for a time the temple of the Delian Apollo. The site and character of the later temple has also

been ascertained; it is assigned by M. Lebégue to about 400 B.C.; but Mr. Jebb gives strong reasons for thinking that there was a temple of much earlier date distinct from the grotto on Mount Cynthus. The largest gain, however, seems to have been made in the field of epigraphy. One inscription, in particular, is referred to the seventh century B.C. Mr. Jebb has not happened to see a short article by W. Dittenberger (*Hermes*, xv. 225), pointing out the curious fact that the use of both H and E in this inscription to denote long *e* is in reality regular, the rule being that H answers to a Doric *ā*, while E answers to pan-Hellenic *η*: e.g., ΚΑΣΙΓΝΕΤΗ (Dor. Κασινῆτα). Hence, too, ΑΑΗΟΝ probably stands for ἀλλῶον, and Δεινοδίκχο for Δεινοδίκχο.

Mr. Ramsay, who has gone out to study archaeology at the expense of a distinguished member of the university—the university itself being still too poor for such things—has sent no less than three papers, all the result of his own observation. The first is a careful account of two sites which he explored near Smyrna—one commanding the road between that place and Sardis, the other on a hill to the north. The ruins on the latter have been identified by M. Weber with the Hieron of Cybele—a view which, in Mr. Ramsay's opinion, does not sufficiently account for the dimensions of the remains found. It would seem that very much may be expected from research in the territory of the old Lydian empire; but the wretched political state of the country makes exploration almost impossible. Mr. Ramsay's next paper, "On Some Pamphylian Inscriptions," is certainly ingenious and suggestive, but it deals with an extremely difficult subject. It can hardly be said either that the general drift of the long inscription has been made out or that the relation of its language to the Greek dialects is determined; and, this being so, there is great uncertainty as to details. The article has suffered a little from being printed in the absence of the writer; in several places, for instance, a special type has been used—no doubt copied from Mr. Ramsay's MS.—where the context shows that he meant to write an ordinary English *y*. His third contribution is a Romaic ballad of much historical interest; it comes from the Island of Icaria.

Mr. Sayce's "Notes from Journeys in the Troad and Lydia" are in great part a *résumé* of matter that has appeared in the ACADEMY. In the necropolis of Thymbra he has found some more characters of the Kypriote syllabary. The inscription in Greek letters which he thinks may be "a fragment of the old language of the country is surely to be read (with a little correction)—

(Κα)λισθένης ἐμὶ τοῦ Νικίῳ τοῦ Γαυκίῳ (?).

Thus it offers a parallel to the celebrated Sigeon inscription (No. 8 in the *C. I. G.*). In the Lydian part of Mr. Sayce's tour the most interesting point is the account of the two figures in the pass of Karabel described by Herodotus as representations of Sesostris. Mr. Sayce has found that both the style of the figures and the hieroglyphs which are still to be seen on one of them agree with the remains brought from the ancient Hittite

capital Carchemish on the Euphrates—a discovery which may prove to be of the highest importance. The figure of Niobe is also described by Mr. Sayce; but our readers will have seen, from the letters of Mr. Dennis, that there is some doubt as to the details. The whole country, it is evident, is full of valuable monuments of antiquity, which the present lamentable brigandage (*i.e.* government) renders inaccessible.

The articles which come next are archaeological in the strictest sense. The first is a careful, lucid, and (I venture to add) conclusive refutation, by Mr. Percy Gardner, of Dr. Stephani's theory of the Tombs at Mycenae. It is followed by Mr. Sidney Colvin's dissertation "On Representations of Centaurs in Greek Vase-Painting," illustrated by three very beautifully executed plates. This is the longest article in the volume, and is evidently the fruit of long study. It has in a high degree the merit, which the English system of training ought to favour, of uniting a thorough knowledge of the special subject to an exact and scholarly acquaintance with ancient literature and the ancient world as a whole. Thus Mr. Colvin is especially happy in tracing the relation of the vase-paintings which are his immediate subject, not only to other forms of art, but also to mythology and literature. As a vindication, by way of example, of the claim of archaeology to a place among classical studies, this monograph is unanswerable. The contribution of Mr. Charles Waldstein—an essay "On Pythagoras of Rhegion and the Early Athlete Statues"—is interesting and suggestive. The first part is devoted to proving, by arguments which seem adequate, that many works hitherto supposed, especially from the treatment of the hair, to be statues of Apollo are really representations of victorious athletes. Then the "Omphalos Apollo" is discussed, and assigned to Pythagoras of Rhegion. The analysis given of the term "rhythm" (as applied to sculpture) seems rather fanciful, and certainly does not answer very well to the general meaning of the word *ῥυθμός*, which is not "flow," but "order." This article is succeeded by an interesting memoir on an archaic vase which the writer (Mr. Cecil Smith) explains as representing a nuptial procession. Mr. Percy Gardner's second article, on the Pentathlon, has the same qualities of accurate and scholarly treatment which distinguish the one already noticed. Then comes a note by Mr. A. S. Murray on the Erechtheum, and an instructive report by Mr. E. S. Roberts on the Oracle Inscriptions recently found by M. Carapanos at Dodona.

Classical philology is represented by Mr. Verrall's article on the use in Attic tragedy of the nouns in *-όσυνος* and *-όσυνη*. His thesis is, if I have rightly apprehended it, that, with the exception of a few words belonging to ordinary Attic, these forms are only used when a writer wishes to give an Ionic colour to his style. He shows first that the termination is not used freely in Attic, and then endeavours to point out the influence of Ionic associations in the examples found in tragedy. Here he seems to some extent to confuse two things that are essentially distinct. The phenomenon, as

he rightly says at the outset, may be due to the Ionian or Asiatic origin of epic poetry; in which case these forms, though Ionian in origin, would be employed by tragic writers merely as part of the poetical vocabulary which Greek literature inherited from Homer. Further on, however, he speaks of "recent or contemporary importations from the living Ionic," and connects some of his examples with the circumstance that medicine and music, at the date of Attic tragedy, were especially Ionian sciences. Surely importation of this kind would be confined to a few characteristic terms; and, at all events, it must be carefully distinguished from the other (and generally sufficient) hypothesis as to the source of the tragic vocabulary.

The remaining articles are reviews. It would be difficult to imagine a more concise and, at the same time, adequate notice than that which Mr. Bywater has given of Prof. Bernays' *Lucian and the Cynics*. Mr. Tozer gives a short account and specimen of a collection of mediæval Greek love-poems, published by Dr. W. Wagner shortly before his lamented death. The MS. was discovered by him in the British Museum; the poems are Rhodian, and probably of the fourteenth century.

It is significant that, while the national universities, in order to effect a slightly more beneficial application of their great revenues, have to pass through a crisis which employs some of their best energies for years, a really important step in the progress of the higher studies is the work of a voluntary association, set on foot by a small number of persons.

D. B. MONRO.

The Life of Sir Rowland Hill, K.C.B., D.C.L., and the History of Penny Postage. By Sir Rowland Hill, and his Nephew, George Birkbeck Hill, D.C.L. In 2 vols. (De La Rue & Co.)

MORE than a century and a-half ago, the Postmasters-General under Queen Anne expressed themselves in the following terms:—"We have found by experience that where we make the correspondence more easy and cheap, the number of letters has been thereby much increased." It is, at first sight, rather surprising that this experience, which must have gone on increasing year by year, was so long in producing any result, and that when, in 1837, the principle was publicly asserted the chief opposition to it was offered by the very Department which it was designed to benefit. But Government offices are notoriously hostile to reform. And though Mr. Gladstone was perhaps a little too bold when he asserted that Sir Rowland Hill "stands alone among all the members of the Civil Service as a benefactor to the nation," it is certainly true that, until very recent times, no important improvement in postal matters can be traced to the Post Office establishment. "The town-posts originated with a Mr. Dockwra, shortly before the Restoration; the cross-posts with Mr. Allen, about the middle of the last century; and the substitution of mail coaches for horse and foot posts was, as is well known, the work of Mr. Palmer some thirty years later." Dockwra and Allen encountered much the same difficulties

which awaited Hill, and shared with him the distinction of being dismissed from office. Palmer was more fortunate, and the reward which he ultimately received for his services far exceeded that bestowed on the inventor of the Penny Postage.

The life of a discoverer seldom fails to interest the reader, for it is tolerably sure to be the narrative of a struggle between a strong will and adverse circumstances. Innovation provokes hostility, and timidity rather than boldness is the characteristic of men in office. But Sir Rowland Hill's biography contains more than the common elements of interest, for the invention with which his name is associated has added so much to the happiness and wealth of the nation that we regard the author rather as a benefactor than a mere ingenious inventor. It is, of course, possible that another view may be taken of the results of Sir Rowland Hill's discovery. There may be moments in our lives when, worried by the perpetual postman's rap or agitated by the receipt of trivial telegrams, we sigh for the repose which reform has banished. Then the statement that so many millions of letters passed through the Post Office in a given year will only provoke the remark that half of every one's life is now wasted over unnecessary correspondence, and we may be tempted to agree with that fine old Conservative, Mr. Bentinck, who, as late as the year 1857, told the House of Commons "that he had always thought that the Penny Post Act was one of the greatest jobs ever perpetrated and one of the greatest financial mistakes ever committed by the country."

The best remedy for such morbid or obsolete notions is to be found in a perusal of the volumes before us. Dr. Birkbeck Hill is right in supposing that the world will like to know, not only all about the invention itself, but also about the inventor. And, accordingly, he has prefaced Sir Rowland's own History of Penny Postage (which is an autobiography commencing only with the first conception of the scheme) with a detailed memoir of his uncle's earlier years. Much of this will be familiar to the readers of the admirable Life of the Recorder of Birmingham—Sir Rowland's eldest brother; but it, of course, contains also many personal details which have not been previously published. Especially it brings into prominence the more than ordinary union which existed between the different members of the Hill family, and which contributed in no slight degree to its worldly success. The plan for mutual insurance, which went by the name of "The Family Fund," was a very practical expression of this feeling, and deserves to be largely imitated. It is true that it was not started until after both parents and children had emerged from poverty; but we see throughout their lives that the determination to stand by one another was always present. Whenever any important step was to be taken by a member of the family, a consultation was held and the matter freely discussed. Advice was given and, which is more surprising, was generally taken, for "age was never put forward as a substitute for argument," and parents and children "at all times, with set purpose, aimed at placing themselves under the guidance of reason." The picture

which Dr. Birkbeck Hill calls up by the use of such terms as these will raise a smile, and, unless proof to the contrary existed, we should have fancied that the family circle was a trifle dull, and that originality would not have found there a congenial home.

It was, however, from such a source that one of the greatest inventions of the age was derived. As we read Sir Rowland's account of the state of things which existed fifty years ago, our wonder is raised not so much by his persistent efforts at reform as by the opposition it excited. One would have thought that any scheme which promised relief from a system that impeded trade, oppressed the poor, and presented innumerable temptations to fraud would have been hailed with delight. Nowadays—thanks in some measure to a free press and more enlightened public opinion—the mere publication of such facts as the following would be enough to arouse attention and secure redress:—

"If, when residing at Birmingham, we received a letter from London, the lowest charge was ninepence, while the slightest enclosure raised it to eighteenpence, and a second enclosure to two shillings and threepence, though the whole missive might not weigh a quarter of an ounce. We had relatives at Haddington; the lowest rate thence was threepence-halfpenny; others at Shrewsbury, but the postage thence I do not remember, as we never used the Post Office in our correspondence with them. . . . In looking over letters antecedent to the Post Office reform, I find constant reference to expedients for saving postage. . . . In the year 1823, taking a holiday excursion through the lake district to Scotland, and wishing to keep my family informed as to my movements and my health, I carried with me a number of old newspapers, and, in franking these, according to the useless form then required, while I left the post-mark with its date to show the place, I indicated my state of health by selecting names according to previous arrangement—the more Liberal members being taken to indicate that I was better, while Tories were to show that I was falling back; 'Sir Francis Burdett' was to imply vigorous health, while probably 'Lord Eldon' would almost have brought one of my brothers after me in anxiety and alarm."

But in spite of the evident and monstrous abuses that prevailed, it took Rowland Hill four years of the hardest possible work to carry through in some shape his scheme of Postal Reform. The Penny Postage system came into action on January 10, 1840. In the forty years that have since elapsed it has been a fruitful parent of a progeny of blessings. Cobden did not hesitate to term the Corn Law League "the spawn of the penny postage;" and we may certainly attribute to it by far the largest proportion of the advance which our country has recently made in wealth, in culture, and in content. The Post Office has now become one of the great Departments of the State, and, though it deals with other matters besides the transmission of letters, it adheres consistently to the policy which Sir Rowland Hill initiated, and is emphatically "the friend of the poor."

We give a hearty welcome to these interesting volumes. They deserve the widest circulation, and we hope Dr. Birkbeck Hill may be able to issue in a cheap and popular form this most instructive of modern biographies.

CHARLES J. ROBINSON.

English Sonnets by Living Writers. Selected and Arranged by Samuel Waddington. (George Bell & Sons.)

MR. WADDINGTON has had a happy inspiration in imagining this book, and has obeyed his inspiration with success. As he remarks, neither of the two recent collections of English sonnets has included the work of living writers, and the work of living writers in sonnet form happens to be of peculiar excellence. Never in England, except in the Elizabethan time, and hardly ever out of Italy, except in France at the same period, and again in our own day, would it have been possible to get together such a collection. Nor is it remarkable only for bulk and for general formal excellence. It is invidious to specify individuals in such a case. But the sonnet work of Mr. D. G. Rossetti alone would be enough to enable any age to hold up its head with the best in this kind, and not a few of the many writers whom Mr. Waddington has laid under contribution come very close to Mr. Rossetti. One other name we shall mention, and one only, because it is by no means so well known to the present generation of poetry-readers as it should be; and that is the name of Lord Hammer, some specimens of whose work Mr. Waddington has here given. To those who know it it needs no commendation; to those who do not we shall only say that for a certain quiet grace and thoughtfulness it yields to hardly any work of any poet of the time. But indeed the task, as difficult as it is invidious, of singling out examples for praise is an unnecessary task. All things here are not equally good, but almost all of the 178 examples given may be read with pleasure, and perhaps the majority of them cannot fail to be so read.

Such a collection as this must make the reader ask himself, What is the value of this curiously favourite and fortunate form of verse? Its favour and its fortune in some sort answer the question, but not wholly. For ourselves we do not know that we can profess any affection for the abstract sonnet, and we think that of its forms we prefer the incorrect Shaksperian triad of quatrains with a final couplet to the proper form. But we cannot agree with Mr. Waddington that "incorrect" is too strong a word to apply to this and other deviations from the form. If you play any game you may as well play it in its rigour, and this rule applies to poetical games especially. The truth, however, seems to us to be that the interlaced quatorzain which makes a regular sonnet is too long for a unit. The extreme limit seems to us to be reached in the Spenserian stave with its nine and the *chant-royal* stanza with its eleven lines. That the sonnet is after all not a unit, or only a very artificial one, is shown by the tendency it has in the hands of its most precise practitioners to split into a huitain and a sixain. Yet when it abdicates complete integrity it ceases to have any formal *raison d'être*. Still the *orbis terrarum* has practically judged for us, and there is no use in kicking against the pricks of its judgment. So many great poets have used some form or other of the metre, so many small

ones have risen to the poetical heaven with the aid of this particular feather of Pegasus, that the abstract merits of the form are almost franked from criticism. Blanco White and Felix Arvers may have tempted many poetasters to make many feeble experiments, but in the lottery of poetry what other ticket has ever turned up such a prize as the sonnet in these particular cases of Arvers and White? Ronsard's sonnets, Shakspeare's, Wordsworth's, Keats', might have been as charming poetry had their writers selected any other form; but, as a matter of fact, they did not, and "Quand vous serez bien vieille," and "When to the sessions of sweet silent thought," and "Much had I travelled in the realms of gold," and "The world is too much with us" somehow or other exert a tyrannical force and make us admit that their special form has something, and probably a great deal, to do with their goodness.

Mr. Waddington's note on the history of the sonnet is careful and instructive, but he seems to lean too much to the theory of its Provençal origin. He even goes beyond this, and makes a very astounding statement that it is possible that the *chant-royal*, *ballade*, *rondeau*, &c., as well as the sonnet, are of Arabian origin, and were all introduced into Sicily and other parts of Europe in the ninth century. This is one of those statements which argue a curiously insufficient acquaintance with the history of literature. As for the sonnet, it is sufficient to say that in the vast mass of Provençal literature which we possess there is not a trace of the sonnet as an early production. M. Paulin Paris' excellent remark about the Provençal epic that it had only one defect—*le défaut d'être perdu*—seems to apply with double force here. As for the *chant-royal*, *rondeau*, &c., we had hoped that most people knew now that they were exclusively Northern-French forms. That the Trouvères may have been inspired to invent them by emulation of the *canço*, the *ballata*, the *retroenza*, and all the other Provençal subtleties is possible. But that they did invent them is certain, and it is equally certain that they were not invented until the thirteenth century; so, if the Arabians brought them into Sicily and other parts of Europe in the ninth century (and we must leave it to Prof. Palmer or Dr. Badger to say whether we are or are not correct in supposing that nothing at all similar exists in Arabic poetry), not only must these vivacious forms have dived under for four centuries and have come up at the end of that time, but they must have chosen for the place of their appearance exactly that part of Europe where the Arabians never had influence, neglecting those where they had. That the sonnet is as genuine an Italian invention as the various refrain-forms are French is probably a safe statement; while that the refrain-forms are French is all but a certainty.

GEORGE SAINTSBURY.

International Law. By William Edward Hall, M.A., Barrister-at-Law. (Oxford: Clarendon Press.)

MR. HALL is well known in this field both in England and abroad, being a member of the

Institute of International Law, to which he was elected by reason of his work on the *Rights and Duties of Neutrals*, published in 1874. The present work, in which the former one is incorporated "with some additions and modifications of form," is a complete treatise on public international law, ranking in extent and thoroughness by the side of Wheaton, Phillimore, or Twiss. We have no hesitation in saying that in merit also it takes its place in the front rank of those which have been written in English on either side of the Atlantic, and that there is none which can be more recommended either to students, to statesmen, or to such of the general public as wish to be fully equipped for forming an opinion on the international questions in which England is from time to time involved. The amount of historical illustration, and of information as to the opinions of other writers, far exceeds what might have been expected to be found in a volume of about seven hundred pages—a result which is due to Mr. Hall's clear and concise manner of stating illustrative cases and the discussions which arose from them, and to his knack of selecting passages for quotation. With regard to those topics on which a considerable body of opinion is now opposed abroad to that still most common in this country, our author's position is generally that of a moderate progressist, by no means wholly averse from change in the directions indicated, but firm against any premature representation of the actual law to the prejudice of England, and especially firm against the hasty assumption of far-reaching doctrines with a view to the decision of the particular controversies in question.

Of course the most remarkable of the controversies alluded to is that concerning the capture of private belligerent property at sea, in cases other than those of blockade and contraband which equally affect neutral property. And in order to discountenance such capture, a far-reaching doctrine has been widely introduced which it is difficult to state with precision. As invented by Rousseau and adopted by Portalis, it was that individuals are not parties to a war "as men, nor even as citizens, but only as soldiers." This, however, would distinctly condemn all interference by invading armies with the persons and property of non-combatants; and accordingly later writers, while continuing to quote Portalis as an authority—the dignity of science is apt to shrink from quoting Rousseau—produce the doctrine in vague forms to which Mr. Hall very liberally lends intelligibility by representing it as the doctrine that an individual is an enemy "to the extent only that he is in the service of his State, or that he contributes to enable it to sustain hostilities," p. 55. With regard to the main controversy, Mr. Hall, after maintaining the actual legal right to capture at sea private belligerent property as such, and arguing that there is no moral reason for abandoning it, sums up the question of policy as follows:—

"It may very possibly be for the common interests that a change in the law should take place; it is certainly a matter for grave consideration whether it is not more in the interest of England to protect her own than to destroy her enemies' trade. Quite apart from the dis-

like of England and jealousy of her commercial and maritime position, there is undoubtedly a good deal of genuine feeling on the Continent of Europe against maritime capture. It is not clear how far the latter is strong and general, but it is not unlikely that there is enough of it to afford convenient material for less creditable motives to ferment; and contingencies are not inconceivable in which, if England were engaged in a maritime war, European or other States might take advantage of a set of opinion against her practice at sea to embarrass her seriously by an unfriendly neutrality. The evils of such embarrassment might perhaps be transient, but there are also conceivable contingencies in which the direct evils of maritime capture might be disastrous. English manufactures are dependent on the cheap importation of raw material, and English population is becoming yearly more and more dependent on foreign food. In the *Contemporary Review* for 1875 I endeavoured to show that there are strong reasons for doubting whether England is prudent in adhering to the existing rule of law with respect to the capture of private property at sea. The reasons which were then urged have certainly not grown weaker with the progress of time" (p. 380).

With regard to the subsidiary, though wider, question of distinguishing in theory, whether on Rousseau's lines or on any others, between the enemy character of individuals and of their State, Mr. Hall objects to such a distinction as being fictitious—"to separate the State from the individuals which compose it is to reduce it to an intangible abstraction"—and as being mischievous:—

"Still more objectionable is its effect upon the legal position of the inhabitants of a militarily occupied country. If they are not enemies, they have no right of resistance to an invader; the spontaneous rising of a population becomes a crime; and the individual is a criminal who takes up arms without being formally enrolled in the regular armed forces of his State. The customs of war no doubt permit that such persons shall under certain circumstances be shot, and there are reasons for permitting the practice. But to allow that persons shall be intimidated, for reasons of convenience, from doing certain acts, and to mark them as criminals if they do them, are wholly distinct things. A doctrine is intolerable which would inflict a stain of criminality on the defenders of Saragossa" (p. 61).

Our author has given about as much attention as is usual to the deepest problems of international law, such as the ground of its obligation and the comparative value of the various classes of sources from which its particular rules must be drawn. Perhaps in this department he has not met with more than the usual amount of success. The subject can scarcely be considered as having been placed on a philosophical basis so long as clashing rights are asserted in it. Whether it be the right of independence in one State, and that of self-preservation in another, war-ranting its interference with the independence of the first; whether it be the right of a belligerent to carry on his war without obstruction from neutrals, and that of a neutral to trade with his belligerent friend; these and all other cases of clashing right must one day be eliminated both from the substance and from the nomenclature of the subject before it will have fully vindicated its claim to be a science. The point is not saved even by establishing an order of priority among rights, for the essence of public international

law is the approval or disapproval of conduct not cognisable in a court of justice, and in that point of view it is contradictory to give any place in the scale of right to conduct which, in the given circumstances, is disapproved. This, however, we advance rather by way of what lawyers call "continual claim" on behalf of what we deem to be the only true and, we hope, the ultimate form of the subject, than with any idea that such a test may fairly be applied to a working treatise of the nineteenth, or perhaps even of the twentieth, century. In discussing the *axiomata media* which stand next to these deeper matters, the present work is really very good. Mr. Hall looks all round them, and has his eyes wide open to their bearing and consequences. An example has been seen in the case of the enemy character of individuals; and another is furnished by the chapter on "Military Occupation," in which there is an able discussion of the various theories that have been put forward in order to account for or to limit what an invader may do. The conclusion is "the uselessness of the illogical and oppressive fiction of substituted sovereignty," in opposition to which "the rights of occupation may be placed upon the broad foundation of simple military necessity."

J. WESTLAKE.

CURRENT LITERATURE.

Across Patagonia. By Lady Florence Dixie. (Bentley.) Lady Florence Dixie can apparently ride, swim, and shoot well. This we take for granted; but we can add, on our own authority, that she can write well. We do not think that she has named any plant or bird not known before, and she has not placed on record that she ever boiled a thermometer; science, in short, will gain little from her pages; but for a bright account of a wild excursion there are not many persons who can excel her. She is never dull; what is not worth recording she omits, and seems instinctively to know what will interest. Her touchstone is probably her own delight, and with the brightness of a school-girl and the pen of a clever woman she narrates her journeys over the pampas and into the eastern spurs of the Cordilleras in the pleasant company of her husband, her brother, and Mr. Beerbohm, whose account of a somewhat similar excursion (*Wanderings in Patagonia*) will be fresh in the memory of some of our readers. We are glad to meet him again, and to see that he has improved in his drawing. His pictures of guanacoës in full gallop and ostriches in full stride and of some peaks of the Cordilleras which adorn this volume are a real contribution to the illustration of the world. The experiences of the party did not differ materially from those of other travellers in Patagonia. The occasional meetings with the tall Tehuelches, the scampers after guanacoës and ostriches, the dispatching of a few cowardly pumas, the straying of their horses, the attempt of a wild horse to drive off the mares, are all incidents of which we have read before. The extraordinary luck with which her husband brought down a condor from an enormous height by a chance shot from his rifle, the gallop through the prairie fire, and the peculiar succulence of "fat-behind-the-eye," and *chorlitos* which have fed upon cranberries, are nearly all the novelties of the book. To this statement an important exception must, however, be made with regard to their short trip to the mountains already alluded to. From Lady Florence's descriptions and Mr. Beerbohm's drawings the

scenery must be grand, uncommon, and beautiful, and we expect that this book will send a good many Englishmen to explore this almost unknown region. We trust that they will be as tenderhearted towards the beautiful and trustful golden deer as the author of *Across Patagonia*.

Bilder aus dem englischen Leben, von Leopold Katscher (Leipzig: Wilhelm Friedrich), is one of those useful little collections of foreign sketches which put it within our power "to see ourselves as others see us." Mr. Katscher, the translator of Taine's *Histoire de la Littérature anglaise* into German, was long domiciled in this country, and would seem to have made good use of his opportunities. The varied subjects which constitute the themes of his collection are not equally well treated, it is true, some of them reading too much like leading articles revamped; but, as a whole, the volume would be a useful handbook for the foreigner, and a not unuseful work of reference for the native. In the "London Sketches," especially, will be found much that is as new as true for the English reader himself—such as, for instance, some sections of "Underground London" and the "East End." The essays on the representative hospitals and charitable foundations of the metropolis are well worth the Londoner's perusal; while the account of Lent suppers at Christ's Hospital—although "blue-boys" is not a correct description of the scholars of that noble institution—is interesting as showing the vivid impression which that exhibition leaves on the mind of a foreign spectator.

The Emigrant's Friend, by Major Jones, United States Consul, Newcastle-on-Tyne (Hamilton, Adams and Co.), is a most useful guide for all intending emigrants to the United States. "It is not the object of this book to encourage emigration to the United States," says the author, "but rather to furnish complete, authentic, and impartial information to those who contemplate leaving 'the Old Home' to try their fortunes in the West." Avoiding all needless digressions and literary flourishes, Major Jones has contrived to pack into the compass of less than 250 pages a mass of necessary information and practical advice which it would be difficult to obtain out of any number of gazetteers, books of travel, or consular reports. The book is one that has long been wanted, and it is only strange that such a work has not appeared before. We would suggest an Index as a useful complement to the work when reprinted.

My Journey Round the World. By Capt. S. H. Jones-Parry. In 2 vols. (Hurst and Blackett.) Although the subject of a journey round the world in beaten tracks—if such an expression be permissible with regard to what is mainly an ocean voyage—is worn well-nigh threadbare, Capt. Jones-Parry has ventured to add yet another work to the long list of those published in recent years. In the course of his journey he passed through the Suez Canal, and visited successively Ceylon, New Zealand, and parts of Australia; thence he voyaged through Torres Straits to Singapore and Hongkong. His experiences of China, as is the case with most travellers round the world, were confined to our colony of Hongkong and the city of Canton; but in this respect a great mistake is made, for much that is worth seeing is missed by not extending the programme to the coast-ports at least, and the mighty Yangtsze-kiang. Capt. Jones-Parry devotes a large section of his book to Japan, whither he went direct from Hongkong, and to the United States. His narrative is necessarily superficial, but his way of writing is often amusing, if not always strictly grammatical, and, taken as a whole, his book is a fairly good specimen of its class.

The Story of the Zulu Campaign. By Major Ashe and Capt. the Hon. E. V. Wyatt-

Edgell. (Sampson Low and Co.) Major Ashe is careful to disclaim the title of historian. He tells us in his Preface that his *little work* (an octavo of more than four hundred pages) lays no claim to historical value, but assumes to be merely the *impressions de voyage* of those who were actors in the scenes described. He himself was not one of those actors, but derived his information mainly from his friend Capt. Wyatt-Edgell, who fell at Ulundi. The war is minutely described, and importance given to every raid and skirmish. The Major's style is florid, abounding in similes and metaphors. He likens the heavy fire of the 57th Regiment to a "torrent of lead poured upon the enemy from murderous tubes." The author being a soldier, we naturally looked for his judgment on the disaster of Isandhlwana; but here we were disappointed. He approaches the subject unwillingly.

"So much," he remarks, "has been said and written as to the cause of, and so many people have been held responsible for, the Isandhlwana disaster that the subject cannot here be passed over in silence. The living, no less than the dead, have a claim to a full share of justice and truth; but, remembering that the mouths of one party—'les morts qui ne reviennent pas'—are closed, we should be extremely careful in drawing any conclusions from acts which, could the testimony of the fallen be obtained, it would not only explain and excuse, but amply justify."

So cautious is the author, that, though he proposes every possible question relating to Isandhlwana, he answers none, and leaves the matter pretty much as he found it. If the reader had no other source of information than Major Ashe's story he would conclude that our army was little short of perfect, and the enemy but little inferior to the French under Napoleon. He seems quite unconscious that there is anything to be ashamed of in the way the authorities at the Cape forced on the war, or in the manner in which we conducted it. On one occasion Major Ashe lays aside his caution and his admiration of everything connected with the English army. He speaks his mind boldly on the subject of the death of the Prince Imperial, and denounces with honourable if unwarranted indignation the "craven spirit of those who, had they rallied back to back, could have saved a noble life and preserved a nation's honour." Here, again, we should have wished for a more careful enquiry into the conduct of those who let the Prince go on such an expedition; but the Major's book is not a history, and we must be content with what he gives us.

MESSRS. SPOTTISWOODE have reprinted in pamphlet form a paper on *The National Duty with Respect to the Administration of Justice*, read by Mr. E. K. Blyth at the meeting of the Incorporated Law Society held at Sheffield in October last. Mr. Blyth takes for his motto the famous words of King John in Magna Carta, "Nulli vendemus, nulli negabimus aut differemus rectum vel justitiam;" and then, in clear and vigorous English, proceeds to show how imperfectly our civil courts of law are provided with the necessary means for giving effect to that weighty promise. For justice long delayed, or justice dealt out at exorbitant cost, is equivalent in a multitude of instances to justice actually withheld. Chancery actions which have on the average six months to wait, and often nine, before being heard; the frequent and, so to say, compulsory reference of causes to arbitration, whereby suitors are mulcted in a double set of costs; the antiquated and vexatious forms which attend and impede the payment of moneys out of court; the inadequacy of the legal staff in certain tribunals, and the unemployed, or but half-employed, talent in other departments of the legal market are among the points especially

dwelt upon as arguments in favour of a reform that would inevitably involve some increase of existing machinery, but which might also be largely forwarded by the prohibition of unnecessary forms, unnecessary delays, unnecessary work, and duplication of work, too common at present. There is much sound sense in Mr. Blyth's paper, and it is refreshing to meet with a practical lawyer who recognises the need for reform, and has the courage of his opinions.

The Sunshine of Home. By J. J. Hart. (Routledge.) Mr. Hart, who has, it appears, the misfortune to be blind, has beguiled the hours of his imprisonment by composing this little volume of sketches, turning chiefly on the domestic affections. The work which he has produced is not ambitious, but it appears by no means ill-suited for its purpose, which is apparently to inculcate pure morality. It is very carefully written—perhaps a little too carefully; but that is not a bad fault in such literature. For certain uses of gift books, such as prizes in private schools, gitts to children and domestics, &c., it seems to us very well qualified, and of such books the supply is never too large. "The Letters of a Young Lady," which form part of the book, are better than the rest of it, and contain some lively enough description, though the implied satire is perhaps a little of the cut-and-dried kind.

NOTES AND NEWS.

PROF. SAYCE, after his visit to Rhodes, an interesting account of which, from his own pen, we publish elsewhere, proceeded to Cyprus, where, in spite of very bad weather, he succeeded in unearthing some Phœnician and Greek pottery at Larnaka and examined the site of Inarium. We very much regret to hear that he has since met with a distressing accident, the small bone of one of his legs having been broken below the knee by a kick from a mule. He is at present at the Commissioner's residence at Limasol, and it is, we fear, uncertain whether he will be able to carry out any further portion of his original programme. This unfortunate interruption of a tour which had opened so successfully, and from which so much was to be hoped, will cause a feeling of universal regret and sympathy.

MR. DANTE G. ROSSETTI has a volume of English Ballads ready for the press.

MR. BASIL HALL CHAMBERLAIN, M.R.A.S., of the Imperial Naval College, Yedo, Japan, has presented to the library of the Royal Asiatic Society 205 volumes of Japanese poetry, including the chief standard works of the Japanese poets, both lyric and dramatic, with the most approved commentaries thereon.

MR. W. NIVEN, of Epsom, Surrey, author of *Old Worcestershire Houses*, *Old Warwickshire Houses*, &c., has in progress a similar work on *Old Staffordshire Houses*. Though not so rich as some other counties in remains of ancient domestic architecture, Staffordshire yet has much to show that merits preservation and permanent record. Among the houses which it is proposed to illustrate or describe are:—Ingestre; Tixall (the Gate-house); Blackladies; Chillington; Long Birch (now destroyed); the Deanery and the Old Hall, Wolverhampton; Holbeche; Priestwood House; Dudley Castle; Rushall; Beaudesert; Little Wyrley Grove; Whittington; Fisherwick (now destroyed); Tamworth Moat House; Haselour Hall; Hamstal Ridware Manor House; Caverswall Castle; Wootton Lodge; Haregate; Broughton Hall, &c.

Indian Summer is the title of a new work containing poems and pictures by American writers relating to autumn. Among the

authors represented are Emerson, Holmes, Lowell, Longfellow, Bayard Taylor, Joaquin Miller, and N. P. Willis.

THE Rev. J. T. Walters, M.A., has written a series of letters, addressed chiefly to working folk, on the formation and promotion of habits of thrift, to be issued shortly, under the title of *Thrift Lessons*, in one volume, by Messrs. Hodder and Stoughton.

MR. CORNELIUS BROWN, the author of the *History of Newark*, is writing the *Lives of "Nottinghamshire Worthies."* The volume is to be a quarto, and to be copiously illustrated with photographs and engravings. Among the many eminent men of whom biographical details, carefully collected, will be given, may be mentioned Cranmer, Byron, Kirke White, Warburton, and others of world-wide celebrity.

Sir John Franklin, by Prof. A. H. Beesly, M.A., Author of "Germanicus," "The Gracchi," "Marius and Sulla," &c., will be the next volume in Messrs. Marcus Ward and Co.'s "New Plutarch" *Lives of men and women of action*. The author, who has long studied the subject, has had, through the kindness of Sir John Franklin's niece, Miss Cracroft, some special advantages in the preparation of his work, which also contains a notice of Lieut. Schwatka's expedition and a *résumé* of Arctic discovery.

WE understand that Messrs. Macmillan and Co. will publish early in February a translation of the First Book of Aristotle's *Metaphysics*. This, as our Cambridge readers are aware, is one of the set subjects for the approaching classical trips.

THE first number of the *Palatine Note-Book* was issued, under the editorial care of Mr. J. E. Bailey, F.S.A., on the 1st inst. It is intended that the new magazine shall form a medium of intercommunication for the antiquaries and book-lovers of Lancashire and Cheshire. Many local publications of this character have been started during the last few years; and the latest venture promises, if the articles in the succeeding issues keep up to the level of the contents of the first number, to be not the least interesting or instructive.

MESSRS. RIVINGTON will shortly publish: St. Bonaventure's *Meditations on the Life of Christ*, translated and edited by the Rev. W. H. Hutchings, sub-warden of the House of Mercy, Clewer; *Ecclesia Anglicana*, a History of the Church of Christ in England, extending from the Earliest to the Present Times, by the Rev. A. C. Jennings, M.A., Jesus College, Cambridge; and *A Church History to the Council of Nicaea, A.D. 325*, by Christopher Wordsworth, D.D., Bishop of Lincoln.

PROF. SCHÄFER's course of eleven lectures on the Blood, at the Royal Institution, will begin on the 25th inst. instead of the 18th, and Mr. Francis Hueffer's course of four lectures on the Troubadours will begin on the 27th inst. instead of the 20th.

THE list which has been prepared by Mr. G. W. Porter of the "Bibliographies, Classified Catalogues, and Indexes" placed in the extra cases in the British Museum Reading Room has been printed by order of the Trustees, and will be issued to the public immediately.

THE *Bookseller* of this month has the first part of what will be a very entertaining article on "Some French Bibliographies." Their number and value cannot but excite the envy of bibliophiles on this side of the "silver streak." Bibliography is one of the sciences which are cultivated more thoroughly in France than in England. This is not a gratifying statement to our insular pride, but it is the truth.

AN American Dante Society is in contempla-

tion, and it is expected that Mr. Longfellow will accept the presidency.

THE *Sheffield and Rotherham Independent* of the 10th inst. contains an interesting article on "George Eliot's Associations with Derbyshire," based, in great part, on a series of letters written many years ago by George Eliot to Mrs. Elizabeth Evans and Mr. Samuel Evans, of Wirksworth, and now in the possession of a grandson of "Dinah Bede" residing in Sheffield.

ONE of the officials in the Probate Office has amused himself by taking notes, from time to time, of the different ways in which the word "cushions" was spelt in the old wills that have come under his notice. His list of various spellings has now reached the number of 235, and is probably not yet complete. *Q* seems as favourite an initial as *c*, and in the Northern and Eastern dialects the *qu* naturally becomes *w*.

THE British Museum has got a grant from the Treasury not only to print the entries of all their fresh books for their Catalogue, but also some of their old ones. The work will have to be done gradually, and the volumes of the Catalogue first put into type will be those gorged ones that readers know so well, of original width at the back, but swelling to double breadth in the middle through additional entries. Printing their titles will bring them to a tenth of their present unwieldy bulk. The process will of course include the painting, from time to time, of important headings, such as "Shakspeare" (the Catalogue rightly spells the name as Shakspeare generally wrote it), "Homer," "Dante," &c.; and it is probable that these sections will be issued for separate sale, as, though the Museum collection is not complete under any one head, students all over the world will be glad to know what editions the National Library has. Moreover, when gaps in a collection are widely known to exist, they have a better chance of getting filled up.

SINCE the *Gentleman's Magazine* has put aside the character for which it was celebrated for many generations, literary enquirers have often lamented over the fact that no English periodical kept up that useful list of "Obituaries" which was published monthly by "Sylvanus Urban." The directors of the Index Society recognised the justice of the lament, and promptly resolved upon supplying the want. Their list of deaths for the year 1879, with precise references to the journals in which notices of the deceased worthies can be found, has just been issued to the members. It is in every respect a great improvement upon its predecessors, and bids fair to become an indispensable addition to the biographical literature of this country.

M. BARBIER DE MEYNAUD is engaged on a *Supplément aux Dictionnaires turcs*, which will deal more particularly with Turkish as spoken by the common people, and in the form which it assumes in proverbs, adages, and the like.

WE understand that a Biography of the late Dr. Hodgson, Professor of Political Economy in the University of Edinburgh, is in preparation.

M. ASHARIN has commenced the publication at Mitau of a series of German translations of the best Russian novels under the general title *Russischer Novellenschatz*. The first two volumes, already issued, contain translations of Gogol's *May Night* and *The Mantle*.

THE distinguished Russian novelist, I. A. Goncharof, whose pen has been for a considerable time inactive, has lately republished in a collected form, under the title of *Four Sketches*, a series of papers which have already appeared in various periodicals. The first of those is a criticism of Griboiedof's famous comedy *The Sorrow of Much Knowledge*. The second is an appreciative estimate of Bielinski, the first of

Russian critics. The third, entitled "A Literary Evening," contains several character sketches outlined in the author's peculiar manner. The fourth and concluding paper, under the heading "Better Late than Never," reviews the writer's own productions, and presents an unusually candid account of their origin and limitations. "I have described," he says, "only what I have experienced, thought, felt, loved, and known most intimately; in short, only my own life, and that which has had relation to it."

DON J. MUÑOZ Y RIVIERO has prepared a *Manual de Faleografía Diplomática española*, which is intended as a guide to the decipherment of Spanish documents dating from the twelfth to the seventeenth centuries. The work is illustrated with 179 plates designed by the author.

PADRE F. FITA Y COLOMÉ, under the title "Galería de Jesuitas ilustres," has collected from the inedited "Cartas de Edificación" possessed by the Royal Academy of History in Madrid twenty-five memorial sketches of Jesuit Fathers from 1611 to 1762. Among them appear three British names: Luke Wadding, died 1652; Hugh Semple, 1654; and Thomas Butler, 1705. This little volume, published by Perez Dubrull, Madrid, is highly creditable to Spanish editing and typography.

MESSRS. TEUBNER, of Leipzig, announce:—*Fasti consulares inde a Caesaris nece usque ad imperium Diocletiani*, by J. Klein; the *Frogs* of Aristophanes, edited by A. von Velsen; *Hesychii Milesii Illustris Fragmenta*, collected and edited by J. Flach; &c.

WE have received *John Ruskin: his Life and Works*, by W. Smart (Manchester: Heywood); *Lessons in Sabre, Singletick, Sabre and Bayonet, and Sword Feats*, by J. M. Waite (Weldon); *Sea-side Thoughts, and other Reflections*, by the Rev. J. Muir (Glasgow); *Wagner's Lohengrin Musically and Pictorially Illustrated* (Bogue); *Statistical Report of the Health of the Navy for 1879*; *The Religious Revolution of the Nineteenth Century*, from the French of Edgar Quinet (Trübner); *Éléments de Calcul approximatif, and Exposition géométrique des Propriétés générales des Courbes*, par Ch. Ruchonnet, new editions (Paris: Gauthier-Villars); &c.

OBITUARY.

THE Reading Room of the British Museum is a haven of refuge where many strange characters congregate together daily; but perhaps the most mysterious of these visitors were the two brothers, booted and spurred, and with their martial cloaks around them, who used to sit apart at a small table about ten years ago. The elder died in 1872; the death of the younger occurred in a steamer off Bordeaux on Christmas Eve. Their claim to be the lineal descendants of the unfortunate House of Stuart, as the grandsons of the young Pretender, was often mentioned by the readers, many of whom used to detect in the look and bearing of the brothers some resemblance to the Merry Monarch. Their real names were John Hay Allen and Charles Stuart Allen; but the historic titles which they assumed were John Sobieski Stolberg Stuart and Charles Edward Stuart. They published in conjunction an elaborate and expensive volume on the *Costume of the Clans of Scotland*, and a couple of imaginative and fantastic works, full of mysterious allusions and obscure references to their pretensions to represent the fallen family of Stuart. The titles of these latter works were *Lays of the Deer Forest* (1848) and *Tales of the Century 1746-1846* (1847). Rather more than thirty-three years ago the pretensions of these brothers were subjected to a critical investigation in the pages of the *Quarterly Review*.

THE Rev. Frederick James Jobson, D.D., one of the most eminent Wesleyan ministers, died at Highbury Place on the 4th inst. He was born at Lincoln in 1812, and articled to an architect, deriving from this connexion some valuable knowledge for his work on *Chapel and School Architecture* (1850). He was ordained to the Wesleyan ministry in 1834, and became President of the Conference in 1869. In 1857 he published a useful little volume on *America and American Methodism*, and in 1862 an account of *Australia, with Notes by the Way in Egypt*, a second edition of which was issued in the same year. His talents were much in request for funeral sermons and memorial tributes for his brethren in the Methodist body. Three of such productions, to the memory of the Rev. J. Bunting, the Rev. D. J. Draper, and Dr. Hannah, were published separately.

THE Rev. William John Kidd, whose death occurred on the 17th ult., was one of the oldest beneficed clergymen in the diocese of Manchester. He had been Rector of Didsbury since 1841, and for the five previous years had held the living of St. Matthew, Manchester. During his long life he was a frequent author on points of polemical divinity connected with the other Christian bodies in England, and especially with the Unitarians, Wesleyan Methodists, and Roman Catholics. He also published several small works on portions of the Bible, and collections of hymns for Sunday-schools.

THE death is announced of the Italian Senator Mauro Macchi, well known as a liberal politician. He has also been a voluminous writer, among his best-known works being a *Storia del Consiglio dei Dieci*; *Vita di Massimo d'Azeglio*; *Contraddizioni di Vincenzo Gioberti*; and *Storia del Parlamento subalpino*. Since 1867 he has brought out an *Annuario od Almanacco popolare politico*.

THE death is likewise announced of M. Louis Combes, author of various works on the French Revolution; of the Rev. C. B. Pearson, author of *Latin Translations of English Hymns*, *Sequences from the Sarum Missal*, &c.; and of M. Lucereau, an African explorer.

MAGAZINES AND REVIEWS.

THE *Cornhill* for January starts off gallantly with two new stories, one by Mr. James Payn, "A Grape from a Thorn," in which there is sure to be plenty of grape and very little thorn for his readers; and the other, "Love the Debt," by a new writer who has tried, not unsuccessfully, to be like more than one old writer. Of the miscellaneous papers none is equal in interest—at least before it is read—to the editor's reprint of his recent lecture on "The Moral Element in Literature." We say before it is read, for Mr. Leslie Stephen has rather "confessed and avoided" on this occasion. He is very severe on the persons who maintain that there is no relation between art and morality; and certainly if anyone ever said anything so foolish he is right in his severity. But the really important question, whether the goodness or badness of the morality of a work of art affects its goodness or badness as a work of art, Mr. Stephen respectfully skirts and turns. He seems to be satisfied with representing the negative answer as equivalent to saying that "one might say a man's writings were those of a beast and a blackguard without committing oneself to any opinion about their literary value." This is an admirable statement of the case, and no one who holds the view opposite to Mr. Stephen's will reject it. For the first clause very accurately describes much of Swift, a good deal of Rabelais, some of Shakspeare, and in making it so apply we at least are not committing ourselves to an unfavourable opinion of these three insignificant writers. After find-

ing the "dependence," as old duellists would have said, so neatly stated, it is disappointing to come to nothing more than commonplaces to the effect that Mr. Stephen would prefer to have as friend a man "whom he could leave in his library or his cellar without feeling it necessary afterwards to count his books and his bottles." The fallacy is sufficiently palpable. Oddly enough, Mr. Stephen illustrates in this very essay the strongest argument which the defenders of art-for-art can bring. He champions Byron most vigorously; and why? Because he "tears to pieces flimsy sophistries and conventionalities," &c., &c. That is to say, Mr. Stephen sympathises strongly with certain views, political, social, theological, or what not, which a poet held, and therefore admires his poetry. The critics towards whom he is so contemptuous say that this is inevitable whenever irrelevancies of this sort are admitted, and that therefore they will not admit them. This *elenchus* Mr. Stephen, if he has not wholly ignored it, has certainly not met.

THE *Fortnightly Review* has a polished and dainty poem by Mr. Matthew Arnold called "Geist's Grave." It is a threnody on a favourite *Dachs-hund* to which he gave the appropriate name of "Geist," and whose philosophy of life, as exhibited during the brief space of four years, Mr. Arnold contrasts approvingly with the more presumptuous systems of mankind. Are these things an allegory? and are they meant to usher in a new departure of Mr. Arnold's literary activity? Besides this poem the *Fortnightly* contains a sensible article by Mr. J. H. Farrer on "Freedom of Contract," in which the writer discusses very thoroughly the real meaning and necessary legal limitations of a phrase that has recently been current without much attention to exactness or accuracy.

Le Livre presents its subscribers with a December number which is in itself not a bad Christmas present, containing, as it does, two etchings, one Rembrandt's *Doctor Faustus*, the other a charming little piece of Spanish life entitled *Les Bibliophiles*. In this latter, divers book-lovers are turning over the contents of a stall, conspicuous among them two ecclesiastics with enormous hats. The articles of the number are also interesting. Beside continuations of Mr. Blades' treatise, and of the useful series on "La Reliure illustrée," there is a paper by M. Champfleury on "L'Art et la Littérature romantique," and one by M. Fernand Drujon on books with keys. The latter, it is perhaps as well to say, does not refer to locked bindings, but to explanations of allusions. M. Drujon has already distinguished himself in out-of-the-way monographs of this sort, and his work is always careful and conscientious. The latest book with a key—or rather without one—*Endymion*, is not mentioned, and could hardly be; but England has a share in M. Drujon's investigations. M. Champfleury's special subject is Emile Cabanon, one of the oddest of the odd literary figures of 1830. Readers of M. Charles Asselineau know something about the eccentric author of the eccentrically named *Roman pour les Cuisinières*. M. Champfleury tells them a little more, and gives them a pretty vignette from the book. Why, we should like to know, has no one ever taken up Asselineau's *Bibliothèque romantique*, which went no farther than Louis Bertrand?

THE January number of the *Deutsche Rundschau* has several interesting articles. Herr Brücke discusses the "Expression of Motion in the Fine Arts" in a practical manner, and deserves to be read by painters. Herr Brandes writes an excellent and discriminating criticism of Balzac which does full justice to his merits. Herr Lamp gives a careful account of the present condition of Mexico, and Herr Schmidt uses the letters of the Brothers Grimm as

materials for a sketch of the literary activity of Prussia during the first forty years of the present century.

THE energetic editor of the *Revista de Ciencias históricas* in the November number prints from an inedited MS. in the British Museum "A Short Method for learning the Vozcayan (Basque) Language" by Rafael de Micoleta, a priest of Bilbao, 1633. The grammatical part of the work is of very little value, but the vocabulary and the dialogues contain variations which will be useful to Basque students. Señor F. de Bofarull commences from unpublished documents a Life of Felipe de Malla, ambassador from Ferdinand I. of Aragon to England in 1415, partly to promote a peace between France and England, partly to negotiate a marriage between Henry V. and Leonora, daughter of Ferdinand. De Malla gives an interesting account of his embassy, which failed on both these points. The King, of whom he speaks most highly, was, he says, at one time disposed to accept the French terms of peace. Pedro Nanot, in a continuation of his articles on Catalonia, attributes the sudden eclipse of Catalan literature in the sixteenth century to the influence of Lope de Vega during his visit to Valencia in 1585, and the fashion which then set in of writing in Spanish.

LETTER FROM RHODES.

Rhodes: Dec. 18, 1880.

After a stormy voyage from Palermo, my fellow-traveller, Mr. F. W. Percival, and myself arrived at Smyrna on a cold but cloudless December morning. There we were met by Mr. Dennis with the welcome intelligence of his important discovery of Hittite characters on the image of the Niobe which he has already communicated to the ACADEMY. The inscription consists of three hieroglyphs, all recognisably Hittite. He also put into my hands a rough copy of a Hittite inscription of five lines which Mr. Richards has discovered near Kaisariyeh, the Mazaka of early geography. At Smyrna I further saw a unique specimen of ancient Lydian jewellery which has lately been acquired by Mr. Lawson. It consists of a number of plates of white gold, which once formed part of a pectoral or necklace, and were found in a tomb on the southern slope of Mount Tmōlos. The most interesting portions of the ornament are two plates, one of semi-circular, the other of rectangular, shape. The first has a series of animals' heads, of considerable size, projecting from its upper part; two rams' heads at the corners, gazelles' heads below them, and two ox-heads in the centre. In the centre of the curve of the semi-circle, and descending to its edge, is the upper part of a goddess, the head-dress in the Egyptian style, and the arms hanging down at the sides. On the rectangular piece of gold are other human faces, projecting from the surface of the plate, with marked features, and the hair arranged in a curious way. The beautiful bead-work of early Mediterranean jewellery appears everywhere on the ornament, which, so far as I am aware, is the only example at present known of native Lydian work in gold.

Mr. Ramsay afterwards showed me some interesting ornaments of an archaic character discovered in a tomb in Rhodes. Among them were two hæmatite Babylonian cylinders, both of the early period. They have strengthened my belief that the early Babylonian cylinders found in Cyprus were not imported from the East by the Phœnicians, but are actually memorials of that early period when Sargon and his son Naram-Sin, of Accad or Northern Babylonia, carried their arms as far as Cyprus and introduced the elements of culture and the art of engraving gems among the barbarous nations of the West.

Mr. Ramsay accompanied us to the acropolis of Old Smyrna, Texier's Tantalus, where we noticed that the edges of the stones at the four corners had been cut in a curious way so as to resemble two angular flutings. Mr. Ramsay had observed a similar mode of ornamentation at the ancient city he has discovered at Kavaklıdere. He afterwards took us to see a small and rudely made fortress, with five sides and towers abutting on the outside surface of the walls, discovered by M. Weber at Burnabat. It was probably the predecessor of the Roman settlement at Burnabat, and one of the fortified villages inhabited by the Greeks after the fall of Old Smyrna and before the foundation of the modern city; though I am inclined to think that the towers may have been added during the Byzantine period. It commands a good view of the bay.

We landed at Rhodes on the 11th, with a good deal of difficulty, since the port is practically an open roadstead, and a gale was blowing from the south-west. Here we were received by the kind hospitality of Mr. Edmund Calvert, who, it will be remembered, had informed me a year ago of the existence of a Hittite sculpture and inscription at Frahtin, between Kaisariyeh and Ghurun. He has since heard of similar sculptures and inscriptions about half-an-hour distant from a village called Sudjetin, twelve hours from Nigdeh, in the direction of Tarsus and Adana.

Among the collections of antiquities I have seen in Rhodes I may mention one belonging to the Greek consul, which contains an archaic vase with dolphins and birds in maroon on a drab ground, and a goblet of the Hellenic period in black and red with two faces painted opposite one another on the one side and two figures standing upright on the other, the word ΔΑΜΟΠΑΤΗΣ being scratched on the inner side of the lip. At another house a number of objects found in tombs in the little island of Khalki was offered to me for sale. Among them were several terra-cotta reliefs. One of these represented a head in profile in the Assyrian style, almost life-size. Another, also of large size, represented the upper part of the Asiatic goddess, the head-dress and left side alone being wanting. The arms were braceleted, the hands placed against the breasts, the right hand holding a flower, while the ears were ornamented with earrings. The character of the whole relief was thoroughly Oriental and archaic. The other reliefs were Hellenic. Among the pottery was a small gilded cup, inside which a black vase filled with small glass objects had been found.

We left the picturesque town of Rhodes on the 13th, and rode along the northern coast of the island, past the site of Ialysos—now marked by a solitary column, shattered and fallen, and multitudes of potsherds—to Kalavarda, where we rested for the night. The day was warm and cloudless, the trees green with foliage, the ground studded with anemones, and the air filled with butterflies of various kinds. On our right rose the mountains of Lykia, where the Khimaera was reared, and the Xanthos pours into the sea; then Syme was passed; and finally the Triopian promontory, beneath which Knidos once stood, came into view. We halted for lunch under the shadow of the trees of Kufa, hard by a ruined castle of the Knights of St. John; and, after arriving at Kalavarda, walked off to the site of Kameiros, in the deep recess of an amphitheatre of hills, where we watched the clouds of sunset from what had been the citadel of the old Phœnician city. The tombs opened here have been again covered with soil, and the only records of their existence are the broken fragments of Hellenic pottery with which the ground is strewn.

From Kalavarda we made our way inland, through a country rent with earthquakes and

almost without inhabitants. We first skirted the base of Mount St. Elias, once the sanctuary of Helios, the Phœnician Baal, and then climbed the northern spurs of Attairo, the Atabyros of classical geography, along an almost obliterated track through a dense forest of pine and arbutus. At one spot, where the road branches off to Embona, a village where the best wine of the island is made, the ruins of a Hellenic fortress are marked in the Admiralty map (compiled from the survey of Capt. Graves in 1811), but all trace of them has now disappeared. In the evening we reached the solitary monastery of Artamiti, built on the slope of Mount Artamiti, one of the shoulders of Atabyros, above which, on the highest peak of the mountain, stands the church of St. John, built on the foundations of the Greek temple of Zeus. While descending the path which leads from the church to the monastery on the following morning I came across two magnificent eagles sunning themselves on a pinnacle of rock, which flapped their wings defiantly at me as I gazed at them through my glass. We carried away from the monastery some gold coins of Justinian in an excellent state of preservation, twenty-eight of which had been found in tombs at Yannadi. The name of Atabyros, I may add, I would derive from the Karian *taba*, "rock," comparing the termination of the word with that of Nisyros and similar names. No one who has seen the great rocky mass of the mountain rising into the sky can fail to be struck by the appropriateness of such a title.

A very bad road brought us to Lardos, with its ruined castle and beautiful bay, curving away to the southernmost point of the island. On the shore I noticed a sculptured block of marble, which testified to the former existence of a Greek or Roman building in the neighbourhood. Another hour and a-half over one of the worst paths it has ever been my fortune to traverse, and we looked down on the picturesque city of Lindos, nestling, with its flat houses, in a narrow ravine of broken limestone rock. On one side lay a small bay of deep blue water almost entirely enclosed by rugged cliffs; on the other the modern harbour of Lindos; while in front rose the triangular mass of lofty rock, on the summit of which stand the battle-mented towers of the mediæval castle. We made our way to the Greek theatre, hewn out of the rock below the castle, and there watched the sun setting over the gray hills; then we returned to our quarters for the night through the steep streets of the city, whose houses, like those of Rhodes, are ornamented with the arms of the knights and fragments of mediæval carving, or built among the gateways and arches of the mediæval town. The next morning we visited the Greek tombs, cut in the rocks on the northern side of the city, one of which, now shattered by earthquake, has been carved into the likeness of an Ionic *façade*. Then we climbed to the castle, despite the heat, and there enjoyed the view and the cool breeze from the sea. Within the castle, more especially in the neighbourhood of the cistern and ruined chapel, are several fragments of sculptured or inscribed marble. It is fortunate that the inscriptions have been copied, as the work of smashing the marble into small pieces has already begun. The tombs on the north-east side of Lindos excavated by Messrs. Biliotti and Salzmann are now again covered up.

In returning to Rhodes, we slept at Manola (not Malona, as the Admiralty map writes it), surrounded by orange gardens and in view of the square mass of rock on which the ruined castle of the knights is perched. We reached the capital of the island only just in time, as a thunder-storm burst upon us shortly after our arrival which lasted till noon to-day.

The Island of Rhodes is one of the most

picturesque parts of the world I have ever visited; the variety of scenery through which one passes in the course of a few hours is really surprising. But, archaeologically, it is disappointing; the Knights of St. John have left little that is ancient standing above ground, and the interior of the island could never have been thickly populated. I regret, however, that I did not think of visiting Siana, between Atabyros and Akramitis, in the promontory of which Cape Monolithos forms the point, as Greek tombs have recently been found there.

A. H. SAYCE.

SELECTED BOOKS.

GENERAL LITERATURE.

- APPLETON, John H., and A. H. SAYCE. Dr. Appleton: his Life and Literary Relics. Trübner. 10s. 6d.
 AUBOUARN, O. Voyage au Pays des Boyards, Etude sur la Russie actuelle. Paris: Dentu. 5 fr.
 HARDCASTLE, Mrs. Lord Campbell's Life and Letters. Murray. 30s.
 MOLMENTI, P. G. Tiepolo: les Fresques de la Villa Valmarana à Vicence. Venice: Ongania. 200 fr.
 STAFFORD, P. Variétés morales et littéraires. Paris: Fischbacher.
 SUMNER, Mrs. O. Our Holiday in the East. Hurst & Blackett. 15s.

THEOLOGY.

VZASION latine du Pentateuque antérieure à Saint Jérôme, publiée d'après le Manuscrit de Lyon par Ulysse Robert. Paris: Firmin-Didot. 50 fr.

HISTORY.

- CUBIE-SIMMONS, A. Essai sur les Villes fondées dans le Sud-ouest de la France, aux XIII^e et XIV^e siècles, sous le Nom générique de Bastides. Toulouse: Privat.
 DURKEI, T. Histoire de quatre Ans (1870-73). T. 3. La Commune. Paris: Charpentier. 3 fr. 50 c.
 FRANCK, Ad. Réformateurs et Publicistes de l'Europe—Dix-septième Siècle. Paris: Calmann Lévy. 7 fr. 50 c.
 GIRARD, Ch. La Maréchaie de Villars et son Temps. Paris: Hachette.
 LACAZE, H. L'île Bourbon, l'île de France, Madagascar, Recherches historiques. Paris: Imp. Parent.
 STEVENS, A. Madame de Staël: a Study of her Life and Times. Murray. 21s.

PHYSIOLOGICAL SCIENCE AND PHILOSOPHY.

- ACHENFELD, L. Das niederrheinisch-westfälische Steinkohlengebirge. 1. Lfg. Essen: Silbermann. 10 M.
 HARTING, J. E. British Animals extinct within Historic Times. Trübner. 14s.
 MICHELET, C. L. Das System der Philosophie als exacter Wissenschaft. 4. Bd. 2. Abth. Berlin: Nicolai. 6 M.
 NADAILLAC, le Marquis de. Les premiers Hommes et les Temps préhistoriques. Paris: Masson.
 NEMESKI, O. Beiträge zur Kenntnis der Amphipoden der Adria. Wien: Hölder. 7 M. 20 Pf.
 PAUCHON, A. Recherches sur le Rôle de la Lumière dans la Germination. Paris: Masson.
 PINTNER, Th. Untersuchungen über den Bau d. Bandwurmkörpers. Wien: Hölder. 9 M. 20 Pf.
 REPORT on the Scientific Results of the Voyage of H.M.S. Challenger, prepared under the Superintendence of Sir C. Wyville Thompson. Zoology. Vol. I. Trübner. 37s. 6d.
 TANNER, H. The Abbott's Farm; or, Practice with Science. Macmillan. 3s. 6d.
 UPHUES, K. Das Wesen d. Denkens nach Platon. Landsberg: Schönrock. 3 M.

PHILOLOGY.

- KAEGI, A. Der Rigveda, die älteste Literatur der Inder. 2. Aufl. Leipzig: Schulze. 4 M.
 LEVY, J. Neuhebräisches u. chaldäisches Wörterbuch über das Talmudim u. Midraschim. 13. Lfg. Leipzig: Brockhaus. 6 M.

CORRESPONDENCE.

DR. J. G. WETZSTEIN.

Cambridge: Jan. 8, 1881.

Mr. W. Simpson will no doubt be glad to learn that Dr. J. G. Wetzstein, now Professor in the University of Berlin, is a thoroughly "trustworthy authority." He resided in Damascus as German consul, not "for some time," but for many years. His collection of Arabic MSS. is one of the chief treasures of the Berlin Library. He knows both ancient and modern Arabic thoroughly, as is shown by his contributions to the *Zeitschrift d. D. M. G.* and other periodicals. He has explored in person almost every district of Syria and Palestine, and Mr. Simpson will probably read with pleasure and profit his short Appendix to Delitzsch's *Commentary on Job*, second edition, 1876, entitled "Das Hiobskloster in Hauran und das Land

Uz." In reality, few European scholars have done so much for the topography and epigraphy of the land eastwards of the Jordan as Prof. Wetzstein; and, from my personal knowledge of him, I should say that he is a very sober-minded, matter-of-fact man, whose account of a place or an incident is unlikely to be distorted or exaggerated.

WM. WRIGHT.

MR. SWINBURNE'S NEW VOLUME.

Jan. 7, 1881.

In this week's number of the ACADEMY I find the following remarkable verse attributed to my hand:—

"Till the sum

Of all the sumless sum [*sic*] of curses told," &c.
 "A schoolboy," says the reviewer, "may think this dreadful;" and I must say I should agree with the intelligent youth. Only, this monstrous nonsense being none of mine, I do but discharge the duty of an honest man in consigning to the hand of its real parent—the reviewer or the printer—all responsibility for so portentous a bantling. The figure of speech which I have really used in speaking of a sum of sumless curses, only to be summed up after the close of a criminal's existence, is too common in ancient as well as in modern verse to be worth notice or justification.

Nor perhaps is it necessary to remark that the previous reprint of *Alceia* by a German scholar, however creditable to his taste and learning, can surely in no degree lessen the obligation of Englishmen to the editor who first revived it for the benefit of the author's countrymen.

A. C. SWINBURNE.

BUDDHAGOSHA AND THE "MILINDAPAÑHA."

Lordship Lodge, Wood Green, N.: Dec. 28, 1880.

In the Preface to the *Milindapañha*, the learned editor makes the following remarks respecting the date of his author:—"It [the *Milindapañha*] is older than the beginning of the fifth century, for it is quoted by Buddhagosa, who, besides it, mentions no writings but those of commentators, and to have acquired sufficient authority it cannot then have been of recent production."

Doubtless Dr. Trenckner is in a position to be able to furnish chapter and verse in support of his interesting statement; but it seems a pity that he did not give, in a foot-note, the exact passage in which Buddhagosa quotes the *Milindapañha*. In the absence of any such reference, it may indeed be open to doubt whether Buddhagosa ever makes mention of any writing or composition by the name of *Milindapañha*. That acute commentator may merely refer to some traditional conversations between the sage *Nāgasena* and King *Milinda*, much in the same way as the "Proverbs of Alfred" were once quoted, long before, perhaps, there was any written collection of sayings bearing his name.

Dr. Trenckner promises us a supplement to his edition, which will, no doubt, supply the lacking reference. In the meantime it may not be deemed presumptuous on the part of one who has learnt much from the *Milindapañha* to call attention to a conversation between *Nāgasena* and *Milinda*, quoted by Buddhagosa in his commentary on the *Brahmāya-sutta* (*Majjhima-nikāya*, ii., 5, i.), and which I identify with the substance of the conversation recorded on pp. 168, 169, of the *Milindapañha*:—

"Na mahārāja Bhagavā gūyham dasseti chāyam Bhagavā dasseti ti" (Commentary—Turnour, MS., fol. nī, line 6a).

"Na mahārāja Bhagavā gūyham dassesi, iddhiyā pana chāyam dassesi ti" (*Milindapañha*, p. 169).

Two other similar passages on p. 169 might be quoted, but the identification is complete without them. It is noteworthy that no mention

is here made of a work called the *Milindapañha*; all that Buddhagosa says is "vuttam etam *Nāgasena-thārenīya Milindapañhā pūthhena*" (fol. nī, line 4a).

The *Brahmāya-sutta* deals with the thirty-two superior characteristics of a great man. (See Hardy's Manual, pp. 384-87.)

The quotation from the *Milindapañha* treats only of one of these characteristics. (See Hardy, p. 382; Burnouf's *Lotus*, p. 572.)

The subject is one that does not admit of any fuller discussion in the pages of the ACADEMY.

RICHARD MORRIS.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 17, 5 p.m. London Institution: "The Photographic Spectra of Stars," by Dr. W. Huggins.
 8 p.m. Royal Academy: Anatomy (Demonstration, VII.), by Mr. J. Marshall.
 8 p.m. Victoria Institute: "Pliocene Man in America," by Dr. Southall, and Principal J. W. Dawson.
 8 p.m. Aristotelian: "Locke," by Mr. W. H. Dunstan.
 8.30 p.m. Geographical: "On the Arctic Discoveries along the Coasts of Franz Josef Land by Mr. B. Leigh Smith in 1880," by Mr. O. B. Markham.
 TUESDAY, Jan. 18, 7.45 p.m. Statistical: "The Growth of the Human Body," by Mr. J. T. Danson.
 8.30 p.m. Zoological: "On the Birds collected in Socotra by Prof. J. B. Balfour," by Mr. P. L. Selater and Dr. G. Hartland; "On the Land-shells collected in Socotra by Prof. J. B. Balfour," by Col. H. H. Godwin-Austen; "On the Anatomy of the Kosia (*Phascogaster cinereus*)," by Mr. W. A. Forbes.
 WEDNESDAY, Jan. 19, 8 p.m. Royal Academy: Anatomy (Demonstration, VIII.), by Mr. J. Marshall.
 8 p.m. Society of Arts: "Causes of Success and Failure in Modern Gold-mining," by Mr. A. G. Lock.
 8 p.m. British Archaeological Association: "Notes on Some Prehistoric Remains near Feating, Forfarshire," by Mr. J. Romilly Allen.
 8 p.m. Geological.
 THURSDAY, Jan. 20, 4.30 p.m. Royal.
 7 p.m. London Institution: "The Production of Electricity," by Prof. W. E. Ayrton.
 7 p.m. Numismatic.
 8 p.m. Linnean: "On Some Hybrid British Ferns," by Mr. E. J. Lowe; "A Revision of the Genus *Vibrisia*," by Mr. W. Phillips.
 8 p.m. Chemical.
 8.30 p.m. Antiquaries.
 FRIDAY, Jan. 21, 8 p.m. Royal Academy: Anatomy (Demonstration, IX.), by Mr. J. Marshall.
 8 p.m. Society of Arts: "Forest Conservancy in India," by Sir Richard Temple, Bart.
 8 p.m. New Shakespeare Society: "On the Shares of Shakespeare and Fletcher in *The Two Noble Kinsmen*," by Mr. H. Littledale; "On Mr. Spedding's View of the Battle in *Leir*, Act V.," by Dr. Peter Bayne.
 8 p.m. Royal Institution: "The Phenomena of the Electric Discharge with 14,400 Chloride of Silver Cells," by Mr. Warren De La Rue.
 SATURDAY, Jan. 22, 3 p.m. Physical: "On the Measurement of Small Resistances," and "On a Method of comparing the Capacities of Two Condensers," by Mr. R. T. Glazebrook.

SCIENCE.

CURRENT SCIENTIFIC LITERATURE.

The Atomic Scientific Theory. By Ad. Wurtz. Translated by E. Cleminshaw. (C. Kegan Paul and Co.) It is satisfactory to find, on turning over the pages of this the latest essay from Prof. Wurtz's pen, that the discoveries of great chemists who did not happen to be Frenchmen are, for the most part, honourably recognised and properly appreciated. This account of the atomic theory from its origin to its present state of development, if marked by no particular signs of a profound grasp of the essential hypotheses of chemical philosophy, is agreeably and carefully written. It is divided into two books, respectively headed "Atoms" and "Atomicity." It would have been wiser to have dropped the latter unmeaning or misleading word, and to have substituted for it such terms as "Valency" or "Vinculance"—terms which express the required idea without involving the necessity for tedious explanations and careful limitations. The first four chapters comprised in the "book" on Atoms discuss in succession the early hypotheses of Proust, Dalton, and Richter; the law of Avogadro (to whom full justice is not done); the work and views of Gay-Lussac, Ampère, Dulong and Petit, Prout and Berzelius. Chap. v. describes the present system of atomic weights,

beginning with the reforms inaugurated by Gerhardt, and further developed by Cannizzaro, and proceeding to the subject of Molecular Heats and the laws of Isomorphism. In the sixth chapter, Prof. Wurtz justifies the present system of atomic weights by arguments drawn from the chemical and physical properties and relations of the elements, and then goes on to explain Mendelejeff's system of classification. The last chapter of this "book" gives an account of atomic and molecular volumes, and then we are carried towards the discussion of valency, vinculance, or bonds, by an historical review of the early stages of this question. The four chapters assigned to this subject afford to the chemical student a less clear conception of the doctrine they unfold than would have been the case had the author not used the ambiguous word "Atomicity." It is allowable to apply such a word as "diatomic" to those elements the molecules of which consist of two atoms. And in like manner the term "divalent" may be given to such atoms as are equal in combining power to two atoms of hydrogen. But it is misleading and inconsistent to use the noun substantive "atomicity" as descriptive of the property involved in the adjective "divalent," and not of that involved in "diatomic."

Practical Blowpipe Assaying. By G. Attwood. (Sampson Low and Co.) Taken as a whole, this book is not worthy of general commendation. The author has not consulted the best and latest authorities in the preparation of his manual. He has not introduced some most valuable blowpipe methods now generally adopted. His calculations are not irreproachable. His chemistry belongs, in part, to a bygone stage of the world's history. We search in vain for Ross's aluminium plate, for Griffin's charcoal supports, and the use of hyposulphite as a test for certain metals in the dry way. The terminology of the eight new earths named on p. xviii. is neither English nor Latin. On the previous page we are given some "explanations" which we would advise any chemical beginner not to assimilate. Here we learn that the "combining equivalent," "atomic weight," and "combining proportion" of an element are identical; and we are informed that the atomic weight of oxygen is eight. We were not aware that tungsten, palladium, cerium, and molybdenum were elements of "no commercial value." One of the most curious mistakes in calculation has been made by Mr. Attwood in his elaborate tables for ascertaining the ounces of silver or gold per ton to which the fine metal obtained in an assay corresponds. All the figures in the third column on pp. 117-19 are wrong. Gold and silver are never calculated into avoirdupois ounces of 437½ grains, but into troy ounces of 480 grains. We have been discouraged by the obvious faults of Mr. Attwood's manual from further investigation of its pages. But most of the illustrations, some of the practical directions for assaying, and the majority of the tables for calculation and valuation throughout the volume appear to be of a serviceable kind.

NOTES OF TRAVEL.

WITH regard to the late murderous attack made upon Mr. Comber and his companion in the Congo region, we hear that a serious dispute has arisen between the Makuta towns and the principal chief at Banza Makuta on the subject, the natives being afraid that their trade with the coast may be stopped; so that some good may come out of the matter, and the road to Stanley Pool may after all be opened. In the meantime, an influential native has promised to take the missionaries to Zombo, into which region they have hitherto failed to penetrate,

though they were allowed to visit the falls of the River Ambriz, over the edge of what is now believed to be a lofty inland plateau, instead of a mountain range as marked on our maps. Mr. Comber and his companion having been rendered unfit by recent events for a long journey, Messrs. Crudginton and Bentley will go in their place, and they may be able to discover a practicable road through the Zombo country, thus avoiding the dangerous Makuta district. The Zombo people are stated to be quite a different nation from both the Congo and the Makuta people; they are clever and industrious, and can give the missionaries valuable assistance, if they choose to do so.

THE International African Association have engaged the services of Herr Otto Lindner, who was a member of Herr Güssfeldt's exploring expedition in Equatorial Africa from 1873 to 1876.

THE California Academy of Sciences has just published, as a brochure, an account of the reception given to the officers of the United States steamer *Thomas Corwin* and the whaling vessels on their return from the Arctic regions, at which they stated their views and unanimous expression of belief in the *Jeannette's* safety. A paper is also given which was read before the Academy on December 6 by Mr. C. W. Brooks. It is thought that the *Jeannette* must have penetrated so far north as to have been beyond communication during the past year, and that her crew are now engaged on sledge work explorations, the second year being always best for such operations. Hopes are also entertained that the missing whalers *Vigilant* and *Mount Wollaston* may have communicated with the *Jeannette*. The brochure is accompanied by a sketch showing Behring Strait and Wrangel Land.

WE may hope to hear of some useful exploring work being done this year on the unknown affluents of the River Purûs, as we hear that Lieut. Jones, R.N., has lately gone out to join the South American Missionary Society's station at São Pedro de Caxoeira.

SCIENCE NOTES.

The Gaulish Tumulus of Apremont.—A paper of unusual interest on *La Motte d'Apremont*, by M. Eugène Perron, has been published in a recent number of M. Cartailhac's *Matériaux pour l'Histoire de l'Homme*. "La Motte des Fées" is the name of a tumulus near Apremont, in the Department of Haute Saône, measuring at the base about seventy metres in diameter, but rising to a height of only four feet above the surrounding level. The mound was opened by the author in the autumn of 1879, and the exploration revealed an interment of great importance. Among the relics thus unearthed was a golden crown weighing 232 grammes, with several gold buttons and fragments of fibulæ. A few rings of ivory and of amber were also found; but perhaps the most notable object was a large bronze basin, furnished with iron rings and enclosing a golden cup. Most of these objects appear to have been invested in textile fabrics, the remains of which are still preserved, and form some of the most interesting features of the interment. Regularly placed at the four corners of the sepulchre were the remains of wheels constructed of wood and iron, showing that the corpse had been laid upon a four-wheeled chariot. The body has entirely perished, and the only human relics found in the barrow were some calcined bones, associated with an iron sword much twisted; these bones probably represent a victim who had been immolated at the funeral ceremony. A careful study of the interment leads the author to conclude that this is a Gaulish sepulchre, which

may probably be referred to about the fifth century B.C. All the objects have been transferred to the Museum of Prehistoric Antiquities at St.-Germain. It should be added that M. Perron has accompanied his memoir by a number of admirable illustrations, some printed by photography and others by lithography, colour being introduced where necessary.

Mind begins its sixth year with a number which very well represents its original aims. Pure psychology is provided for by Mr. Sully's paper, "Illusions of Introspection," the title of which may look a little alarming to the defenders of the introspective method in psychology, but which turns out to be far less disturbing than it looks. A very curious and interesting article by Mr. Venn, entitled "Our Control of Space and Time," illustrates the interest of the journal in the developments of logic and scientific method. By the power of controlling space and time, the writer means ability "to move about as freely as we may wish in space or time, and power to enlarge space and time to any extent we may need." The meaning of this in reference to space is clear enough, and everybody knows what scientific observation owes to improvements in each kind of control here indicated. The problem is to find an equivalent for this freedom of locomotion and power of enlarging in the case of time. In dealing with this, Mr. Venn shows considerable ingenuity. His suggestion of the means by which a particular section of time might be prolonged—how, for example, a rapid series of visible or audible events might be spread out, so to speak, before the sense—is well worth considering. As he says, we have not completely familiarised ourselves with the nature of "what does happen under present conditions unless we make it embrace also a good deal about what really might happen under conditions which do not exist." The claims of the more abstruse problems of philosophy are met by Mr. Shadworth Hodgson's account of M. Renouvier's philosophy. This writer is said to have most completely developed the "critical strain" in Kant's system in opposition to the diverging developments of the "absolutist strain" by the "thought theory" of Hegel and the "will theory" of Schopenhauer. Mr. Hodgson finds in M. Renouvier a phenomenist with whom he has much in common, though he ably criticises some of the details of his system, and more especially his rather cumbrous scheme of categories. The remaining articles of the number deal with the practical side of philosophy or ethics. Of Mr. Spencer's reply to criticisms on his *Data of Ethics* it is not necessary to say much. Replies to criticisms are seldom profitable to the general reader, whatever they may be to the critic; and some of Mr. Spencer's hearty admirers often wish that he would reserve the energy he bestows on such replies to the carrying forward of his great philosophic scheme. The other article on "The Summum Bonum" by Mr. D. Greenleaf Thompson is an acute re-examination of the question of the highest good in the light of recent ethical speculation. Mr. Thompson argues from an Epicurean point of view, which he considers to be the only one really tenable, that the good is ultimately the pleasurable. He seems to us to succeed in making some points in defence of egoistic hedonism as against Mr. Sidgwick's attack on "The Methods of Ethics." While allowing much to Mr. Sidgwick, as that we desire objects rather than feelings, the writer contends that a thorough-going analysis of volition shows this to be perfectly consistent with the Epicurean position. As to the reconciliation of egoistic and universalistic hedonism, he sees that the latter, as a body of ethical doctrines, is for the society, and not for the individual. The individual and the social ends

coincide only in part, it being even now the interest of the private citizen to aim at the happiness of *some* others (for to aim consciously at personal pleasure is, as both Mr. Sidgwick and Mr. Spencer have shown, suicidal), though not of the whole community, and much less of mankind in general. Yet even now much turns on individual disposition, since an exceptionally benevolent man will find his pleasure in pursuing a much wider social end, while the whole tendency of progress is to bring the private and public aims into closer agreement.

PHILOLOGY NOTES.

THE *Indian Antiquary* for November commences with a paper by Mr. West on the "Pahlavi Inscriptions at Kanheri." They record the visit of certain Persian Parsees to the Kanheri caves early in the eleventh century; and, though they are little more than lists of Persian names, are peculiarly valuable from the fact of their being dated. They show, therefore, the form of Pahlavi writing in use at that period, and indicate what kind of names—differing much from those now common—were then in favour. Then follows a further report from Dr. Edward Müller on the "Ancient Inscriptions in the North-Western Province and in the Anurādhapura and Mātale Districts in Ceylon." Like the rest of the Ceylon inscriptions, they are not of much historical value, as they add little to the details preserved in the native chroniclers. But they render more complete the very interesting philological history of the dialect of that island—the only dialect in India which can be traced through all its changes, by contemporary documents, from the earliest times to the present day. Mr. Howorth continues his detailed account of the Tartar legends concerning Chingiz Khan and his successors; and Mr. Raghunathji his curious account of the Bombay Beggars and their various customs and cries. There then follows a fragment of folk-lore by Mrs. Steele, and a long and important paper by M. Senart, translated from the *Journal Asiatique*, on the Edicts of Asoka. M. Senart points out examples, too numerous to be regarded as mistakes, of the use of a long vowel for the same vowel nasalised, and *vice versa*. He further proposes to read as *thi* a character which has hitherto been always read *sthi*; and to read as *pra* a character which has hitherto been taken as an inaccurate form of the simple *pa*. After some other notes of a similar kind, M. Senart gives an improved transliteration and translation of the first three Edicts; and we are glad to see that further instalments are to be given of a paper which is the most important contribution to this department of study since the publication of Prof. Kern's well-known dissertation. The letters which Dr. Morris and Prof. Max Müller contributed to these columns on the division of the Buddhist Scriptures are reprinted; and the number closes with the usual notes and queries and book-notices. The most important of these latter is a review by Dr. West of Darmesteter's *Vendidad*; and we are glad to find that the important work of reviewing is now being entrusted to scholars whose contributions will add value to this useful periodical.

THE *Ninth Annual Address of the President to the Philological Society*, delivered last May by Dr. Murray, the editor of the society's English Dictionary, will soon appear in print in the society's *Transactions*. Besides the president's eloquent advocacy of spelling reform (already noticed in the ACADEMY), the most interesting portion of it is that dealing with the progress of the Dictionary, which appears to be very satisfactory, the number of volunteer readers having increased considerably during the past year. Dr. Murray warmly acknow-

ledges the help he has received in America; he says:—

"I do not hesitate to say that I find in Americans an ideal love for the English language as a glorious heritage, and a pride in being intimate with its grand memories, such as one does find sometimes in a classical scholar in regard to Greek, but which is rare indeed in Englishmen towards their own tongue."

He then goes on to acknowledge the eminent services of Prof. F. A. March, and of the American professors generally, and remarks:—

"We have had no such help from any college or university in Great Britain; only one or two professors of English in this country have thought the matter of sufficient importance to talk to their students about it, and advise them to help us."

One of the most striking results of the thorough examination of earlier authorities has been the enormous extent to which dictionaries and encyclopaedias have gone on copying one another for centuries without verification, misprints, such as *adventine* for *adventive*, and fictitious words, such as *abalienation*, which appear never to have really existed in the language, being thus banded down to the present day. Dr. Murray calls attention to the vagueness of the term "English language," and the difficulty, or rather impossibility, of defining its limits. When we consider that English is surrounded by a vanishing border of French, Spanish, Turkish, Zulu, and of special terms, scientific, slang, dialectal, some of which are English to some Englishmen and undreamt of by others, we may well ask, At what Englishman's speech does English terminate? The same difficulty is caused by such loose compounds as *sea-salt*, &c., whose number is unlimited. Dr. Murray himself evidently inclines to the practical view of including as many of the outlying words as possible, as being those which ordinary readers are most likely to consult the Dictionary about.

DR. DAVID ASHER's translation of Lazarus Geiger's *Contributions to the History of the Development of the Human Race* (Trübner) shows very few indications that the translator's native language is that of the author, and not that of the public to whom he wishes to introduce him. As a rule, the English is not only clear, but flowing; and where, as is not uncommonly the case, the writer rises into real eloquence, his translator is fully competent to follow him. But Dr. Asher seems to have formed somewhat too high an opinion of the scientific value of Geiger's posthumous lectures and essays. He may have been called "the greatest of German philologists," but certainly there would be far more found to dispute the title than to concede it. The five lectures which were published after the author's death by his brother were delivered from ten to twelve years ago; and, though often brilliant and suggestive, they stand sadly in need of revision and annotation to bring them up to the present state of knowledge. For example, it is surely unwise to publish in 1880 a lecture delivered in 1867 on "The Colour Sense in Primitive Times and its Development" without a hint of the elaborate enquiries into that subject conducted in different quarters within the last ten years. The appended essay on "The Primitive Home of the Indo-Europeans," in which Dr. Geiger contended that it was to be sought in Southern Germany, is hardly likely to overthrow the commonly accepted hypothesis of an Asiatic origin, weak as the evidence confessedly is on which that hypothesis is based. The book is a pleasant one to read, and well worth reading; but the student will rarely find in it the latest word of science on the questions of which it treats.

FINE ART.

Catalogue général des Monuments d'Abydos.
Par Auguste Mariette. (Paris: Imprimerie Nationale.)

MARIETTE PASHA's Catalogues are as interesting as the books of other *savants*, and the present splendid volume is no exception to that rule. From a work described by the author as "an impersonal collection of materials," it would be idle to expect the discursive wealth of the famous Handbook to the Boolak Museum; yet these pages are everywhere rich in comment and suggestion, and the old grace of style is never absent from them. Of the value of the collection—which, in truth, is anything but "impersonal"—it is enough to say that the book is a *catalogue raisonné* of all moveable objects discovered at Abydos during eighteen years of excavation. These objects (last gleanings from a field perpetually ravaged during the last 2,000 years) consist of statues, statuettes, stelae, vases, libation-tables, &c., &c. Of mummies, mummy-cases, and articles of personal adornment the specimens are very few, and not one papyrus appears upon the list. Every article is described more or less minutely, and every inscribed object has its inscription reproduced in whole or in part according to its historical importance. The majority of these objects are funeral stelae, beginning from the Fourth Dynasty and ending with the period of the Lagidae, and they occupy more than half the bulk of the volume. The immense necropolis of Abydos must have contained hundreds of thousands of these precious tablets; but we may rejoice that over 1,300 have escaped the lime-kiln, and that their inscriptions are placed upon permanent record. Many stelae are genealogical, and give complete histories of private families through several generations. Others are interesting from the sidelights which they cast upon contemporaneous history. Others again (as the thanksgiving tablet in which Rameses IV. boasts that he has done more for the glory of Osiris during his brief reign of four years than did Rameses II. in his sixty-seven years of rule) are already celebrated in science. Our old friends the *Aperiu*, or *Aperu*, by some identified with the Hebrews, reappear in a stela (No. 766) commemorating the visit of Nefer-hotep I. (Thirteenth Dynasty) to the library of the temple of Osiris at Abydos. Having inspected the sacred rolls, his Majesty declares his intention to restore the building, and directs that "workmen and *Aperu*" be sent for. It is to be noted that the word *Aperu* is not here followed by the determinative denoting foreign tribes. This would seem to be the earliest mention of the *Aperiu* yet discovered. Among the stelae of private individuals may be noted the epitaph of a certain priest and Court official named Pentaur, who died and was buried in the first year of Menephtah. There may have been scores of hieroglyphs of this name, but one's thoughts inevitably turn to the Egyptian Homer; and he who sang Rameses II. at Kadesh might well have died at a ripe age in the first year of his hero's successor. Stela No. 1225 (a fragment of twenty-five lines) contains that inscription of "Nimrod son of Shishak" a trans-

lation of which in the second volume of Dr. Brugsch's *Geschichte Aegyptens unter den Pharaonen* recently attracted so much attention. Mariette Pasha, in his notice of this tablet, describes the deceased warrior as "un Nimrod, roi des Ma (l'Assyrie, selon M. Brugsch) co-partageant du trône avec son père Sheshonk;" so accepting the disputed title "Ur" in the sense of "king," but apparently reserving a doubt as to the identification of "Ma" with Assyria.

The citizens of Abydos were men of peace—priests, proprietors, scribes, architects, and the like. The absence of military titles from these funeral records gives matter for curious speculation. At Abydos, as elsewhere, the Hyksos period is marked by a wide monumental chasm. A flourishing population is apparently stricken with sudden annihilation. For several centuries it leaves not even an epitaph behind. When at length it begins to reappear, the stelae wear a different aspect; the hieroglyphs assume unaccustomed forms; the proper names of individuals are unlike the proper names of old. We see that something strange and terrible has happened. But we know nothing; for the face of history has been ploughed up. It is disappointing to learn that the great tumulus of Kom-es-Sultan has yielded no monuments anterior to the Sixth Dynasty; and that Abydos itself is, after all, by no means one of the oldest of Egyptian cities. It seems not to have even existed at the time of the Pyramid builders. Where, then, are we to look for "ancient This" (Teni), the first Egyptian capital? Does this earliest secret of all indeed lie hidden, as Mariette Pasha once suggested, under the mounds of Girgeh? The probabilities seem to point that way.

Like every production of the French National Press, this *Catalogue des Monuments d'Abydos* is a model of typography, paper, and general accuracy. It wants only an index to complete its usefulness in the library. The title of the book is, however, a misnomer. It is much more than a Catalogue. It is an invaluable *Corpus Inscriptionum*; and, like all the archaeological work of its illustrious editor, it is a monument of industry and learning. AMELIA B. EDWARDS.

THE OLD MASTERS AT THE ROYAL ACADEMY. (Second Notice.)

To leave the first and enter the second room is to step from England to Holland, from the eighteenth to the seventeenth century. But there is another change—that from art comparatively exotic and experimental, full of ambition and the strife after beauty, to art which is comparatively native, matured, and contented. Dutch art, as represented here in some perfect work of its best time, is, if not indigenous, at least a well-acclimatised variety of the original stock, and it is now almost impossible to expect the rise of any other school possessing quite equally unesophisticated national properties. The interchange of ideas is too rapid nowadays between all cultivated nations to admit of any one of them developing art without touch of foreign influence; and, though as long as different nations exist their separate characters will always show themselves strongly in their pictures, art is becoming each day

more cosmopolitan. This is one reason that justifies the high value placed nowadays upon the works of the Dutch masters of *genre*, which, if in some ways unsurpassable, are wanting for the most part in noble inspiration. With them commences an important chapter in the history of the secularisation of art, and a variety of painting as individual as an order of architecture.

When again in Europe will an artist be so completely satisfied with himself and his art, so careless of opinion beyond the frontier of his State, if not beyond that of his own district, as to paint, without thought of shame, himself, coarse as a drayman, smoking his after-dinner pipe, while his wife, filled to repletion, snores with loosened bodice at a table still covered with the disordered remains of a gross meal; or to depict the drinkings and merry-makings of his countrymen with all their low details of sudden brawl and improvised *amour*, their drunkenness and its physical consequences, without a thought of satire and derision, as did that same Jan Steen and Teniers and Wouwerman, and other deservedly famous artists? What Hogarth painted in scorn they painted in frolic. Though that old English worthy was not over-refined in his pastimes or squeamish with his pencil, he had a sense of his own dignity and that of Art which seems to have been wanting to many Dutch *genre* painters. This very absence of high motive, however, this content with their ordinary surroundings, contributed to bring to perfection their technical dexterity in representing those beauties which they could feel and those things which they loved. Just as the absence of sources of spiritual emotion and knowledge of perspective and light and shade has developed in Japan an inimitable ability in pure black and white, and in treating flowers and animals in decorative design, and the banishment of human form from Mohammedan art has produced the most exquisite skill in geometrical designs; so these Dutch painters, with light, line, and colour only for beauty and with love for their poor homes, their ungainly fellow-countrymen, and their flat country, with its muddy dykes and dwarf trees, arrived at skill in *genre* painting which will always stand as an example to the world.

To Jan Steen we owe the fullest and most varied examples of the ordinary social life in Holland in the third quarter of the seventeenth century, and even the present exhibition shows us glimpses, not only of his own home, but of those of his compatriots, rich and poor. Specially fine in colour and finish are two rich interiors (100 and 104), filled with convivial groups, eating and drinking; even the little baby in the cradle in *The Christening* seems to enter into the spirit of the festivity. The pictures on the walls, the silver flagons, the handsome costumes, give a good idea of the comfort and luxury of a well-to-do Hollander; and both of them (104 is an *Oyster Feast*) show what important employments were eating and drinking in those days both to artist and sinner. This latter picture is, perhaps, a greater marvel of dexterity than the other, for it is painted so thinly that you can see the canvas through the paint. Hogarth is the only English painter who comes near to Jan Steen in the power of sufficiently indicating the character and appearance of different substances and textures with a few sure touches. Compare this picture with his *Lady's Last Stake*.

The frank expression of the delights of wine and tobacco is not, indeed, a high motive of art, but when it is combined with a feeling of good fellowship, the pleasure of seeing smiling faces, the enjoyment of exquisite gradation in light and shade, and cunning melodies of simple colour, the surprises of sheeny glass and silver, the faithful rendering of textures, the humours of character, and the love of

animals, the want of elevation in the spirit is not felt so much as the physical beauties and human interest of the work. Of poorer merry-makings by Jan Steen there is a spirited example in *The Village Fête* (124), where the enjoyment of everybody in the music and in the energetic action of the dancers runs through and enlivens the whole of the complicated, but unconfused, composition. Very different was the spirit in which his elder, Adrian van Ostade, worked. To Jan Steen the play, to Ostade the work, of the world. To him belonged a fine sympathy with the labours and sorrows and small pleasures of the poor, a simpler love for the every-day life of man and appearance of things—the one unexhilarated by potations, the latter not selected specially to exhibit his skill. Of his precious pictures, Mrs. Hope lends two (106 and 128), the former the loveliest little picture in the room, and the latter charming in the feeling of friendship between the cheery old woman and the kindly old man who is offering her a very small present of a piece of bread.

In the works of David Teniers the younger, whose human sentiment was not so tender as that of Ostade, but who had more of it than Dow, Metz, or de Hooghe, the gallery is very rich. The large and disgusting *Worship of Bacchus* (76) is remarkable mainly for its size, and delightful only for its transparent sky and its easy mastery of execution. It appears much damaged, but the sound portions—see especially the grapes and the green glass on the ground—are wonders of swift painting. Beautiful for their silvery tones and bright certainty of touch are the pair of groups of soldiers (66 and 61); but in these and Mr. Howard-Keeling's still-life piece (69) the illusion of distance is imperfectly given. In 61 and 66 there does not appear to be sufficient space for the men between the table and the wall; and in 69 the drippings of the carcass would not fall into the pan which is supposed to stand beneath it. Sombre, but very luminous, is the colour of his *Oil Mill* (96) belonging to Earl Cowper, and the visitor will find several other good examples of his work.

Of those men who were the representatives of art for art's sake in Holland, and are, as a rule, more remarkable for their extraordinary skill than for the subjects of their pictures—painters of life, but of very "still" life—the examples are also numerous and good. First of these, by right not only of seniority, comes Gerhard Terburg. By him there is a fine portrait of a pompous Burgomaster, belonging to Sir William Ardy (80), with partly shaven lip, dressed entirely in black, only relieved by the colour of his face and hands and that red line along the sole of the shoe, which would tempt one to believe that it was an artist's device but for its frequent appearance, as in the fine Metz (127). Unfortunately, the flesh tints have gone from the hands, and the simple scheme of the colour of the picture is destroyed thereby. Mrs. Hope lends three examples of Terburg, all of them remarkable, but especially 110, for variety and richness of texture. They are not, however, more beautiful than the *Interior (with a Lady drinking)* by that rare master, Van der Meer (of Delft) (93). Of Gerhard Dow (70 and 97) there are two miracles of minute imitation combined with breadth of effect, a Mieris (121) and four Metz (107, 125, 127, and 130). Of these (127), *A Gentleman in a Black Dress, writing*, deserves special attention for its wonderfully clever distribution of reds and blacks, its cunning arrangement of line, and exquisite painting of textures. Fine also are the pose and expression of the figure. There are three de Hooghes, all remarkable for his wonderful skill in painting cool light reflected from shining cold surfaces—bricks and marble, glass and paint. The Queen's *Card Party* (113) has suffered sadly, but it has still left much

marvellous painting, especially in the red blinds inside and the red shutter outside the window and the light upon the painted door.

In speaking of the landscape artists of Holland, I must again mention David Teniers the younger, none of whose successors excelled, and few approached, his clear silveriness and unlaboured skill; but he wanted poetry and warmth, both of which were supplied by Albert Cuyp, by whom there are two beautiful landscapes (65 and 117). The latter unites the cool luminosity of Teniers in its river and distance with all Cuyp's richness and warmth of colour in the beautiful group of blunt-nosed cows lying in the sunny grass; the former, with its distance melting towards the setting sun, offers by its position a good opportunity for contrast between his art and that of his great French contemporary, Claude Lorraine, at its finest. Unfortunately, the shady foreground of Cuyp's landscape, as the shaded portions of so many of the Dutch pictures here, has suffered; see the clever group of a man getting a "leg up" on to his horse in Paul Potter's *Stable Door* (71), and the black cow in the same artist's *Landscape with Cattle* (82). The loss of light and definition in the former makes the perfectly preserved white horse too brilliant for the tone of the rest of the picture. Of the finely finished and polished work of Potter and Wouwerman there are some fine specimens beside these two of the former. Wouwerman is in especially great force with his comparatively large landscapes (73 and 106), the former of which, belonging to the Hon. H. Baillie Hamilton, is distinguished by the beautiful cool stretch of the river and the soft gray hills and sky beyond, as well as by the vigour and nature of the numerous figures, especially the bathers. Perhaps still more to be admired is the Hon. H. Baillie Hamilton's *Landscape and Peasants* (85). Examples of Dusart and Wynants, a scene in Italy by Lingelbach, a few pretty little sea-pieces by William van de Velde, two very nice de Heems, a small Berchem, a good example of the Boths, and a flower-piece by Van Os close the list of an unusually fine collection of Dutch cabinet pictures.

Rembrandt—a name which dwarfs the rest of his fellow-countrymen—is represented by some fine works, two of which are very properly hung among the pictures already mentioned. The finest of them is the *Portrait of a Lady and Gentleman* (75), a powerful and finely finished work in his early style. Far more characteristic is his *Portrait of a Man*, belonging to Lord Cowper (161), painted when he was thirty-seven. The man is evidently a student who has been disturbed by some thought or message calling for instant action. He is in the act of starting up with knitted brows and reaching out his left hand to take down his red cap from the wall. There is a curious mask or cast of a dead face on the books to the right. This splendid work has received some injury, especially in the cheek, but it is one of those inspired compositions that are long-suffering, and it will bear much more serious disfigurement without losing its strength and beauty. The life-size figure of *Marshal Turenne* on horseback, from the same collection, is also a splendid example of Rembrandt's skill, though the horse is scarcely so satisfactory as the rider. The early *Christ and his Disciples in the Storm* (168) has much of Rembrandt in the bold effect of light and the energy and expression of the rude figures, but it is more curious than beautiful. It is in connexion with this great master rather than with the Jan Steens and Metzus that the work of such men as Van der Helst and Frank Hals should be mentioned. A splendid sally (59) from the audacious brush of the latter is contributed by Mr. Bischoffsheim; and the example of the former, *The Arrest of the De Witts* (87), is a masterpiece.

The work of Lucas of Leiden is so remote

from that of the other Dutch artists here represented that it will be convenient to consider the Queen's fine altar-piece, which is attributed to that master, together with the early religious pictures of other schools.

The value of the contributions of Mrs. Hope of Deepdene will be understood when it is stated that she is the possessor of nearly every picture mentioned in this article the name of whose owner is not given.

COSMO MONKHOUSE.

GROSVENOR GALLERY WINTER EXHIBITION.

THERE is a most commendable desire to keep up the freshness of the Winter Exhibitions at this gallery, and this year a large proportion of the space is devoted to designs. The number of exhibitors is very small; but many of the works are of great interest. Several of Mr. Burne Jones's cartoons for stained glass appear to us to be among his finest efforts in decorative art. The *Two Groups of Angels* (354), designed for a window in Salisbury Cathedral, are masterly in drawing and in the management of draperies, as we expect to find all the works of this artist; but the exquisite grace of one of the angelic pilgrims can hardly be described. The *Judgment* (353), designed for a window at Easthamstead, is admirably composed, and in parts well sustains a comparison with the works of the early Florentine artists on which it is modelled; but this cannot be said of the strange figure in the left panel, who has apparently vaulted up from a grave astride of the top of a wall. In *Paradise* (355) and in *Part of a Window*—designed for Brampton—(345) there is wonderful power of expression and skill in drawing. All these cartoons for stained glass are executed in grayish tints; it would be interesting to have placed by them representations of the colours actually used in the windows. The outline *Design from the Song of Solomon* (339) shows perhaps better than any other work the easy grace of Mr. Burne Jones's pencil; and the grand figure of *Elijah* (342)—in which the drawing of the hands should be specially observed—and the quaint and charming *Cupid's Hunting Ground* (327), indicate the wide range of his art. At the same time we must enter a protest against the somewhat monotonous repetition in so many of these designs of the same face. If we are not mistaken, besides appearing frequently among the saints and angels, it figures as St. Matthew in *Dies Domini* and also in *Cupid's Hunting Ground*. That the face is singularly attractive is hardly a sufficient reason for this frequent reproduction. Mr. Walter Crane has several designs for wall-papers and needlework. His *Cartoon for Wall-paper* (348), showing different modes of treatment, is excellent, both in colour and design. Mr. H. Holiday has many works here of varying degrees of merit, from his extremely feeble drawing of *Shakspeare supported by Tragedy and Comedy and surrounded by the Principal Characters from his Dramas* (321) to his well-drawn and comparatively vigorous cartoon for stained glass of *Archbishop Langton* (350).

Coming to the other contents of the exhibition, we encounter first a series of water-colours contributed by French artists. If the majority of these are at all fair specimens of this branch of French art, we can only deplore its excessively unsatisfactory condition. Many of the works are feeble and "niggling" in the last degree; full of tricks, and giving one the impression of not having been studied from nature. It would really appear that when a French water-colour painter gets his picture into the state known as "a mess," he does not feel any discouragement or depression; he straightway dabs on some body colour, strengthens his shadows—*et voilà!*

We decline to characterise further most of these singular works, but M. Dubufe's corpulent female (36), with a dislocated thigh, a deformed foot, and abundant tresses of seaweed, is too remarkable an object to be passed by in silence. M. F. Brissot has two well-painted studies of sheep, *Moutons au Repos* (23) and *La Rentrée du Troupeau* (24); and M. E. E. Viollet-le-Duc contributes a fairly truthful representation of glacier ice in *Le Soir aux Grands Mulets* (20), and an interesting picture of *Sommet du Glacier de Scherzemberg* (?) (25), apparently one of the glaciers on the route to the Weissthör. The English water-colours we must leave for another occasion.

NOTES ON ART AND ARCHAEOLOGY.

PROF. COLVIN is to deliver a course of lectures on "The Amazons: a Chapter in the Study of Greek Mythology and Art," at the Royal Institution, on January 29, and February 5, 9, and 12, at three p.m.

MR. JOHN COLLIER is painting Mr. Edwin Booth in the character of Richelieu.

WE have received from Messrs. Soutter and Sons, of Edinburgh, a little book called *Hints on Fine Art Pottery Painting*, which contains much information about the processes and materials of the art that will be useful to beginners. It also contains some hints on etching on glass and modelling in terra-cotta.

MESSRS. MAYALL have added to their gallery of distinguished statesmen a very fine portrait of Mr. Gladstone. It is a photograph enlarged to life-size, and finished very cleverly in oils; the modelling and lighting of the face leave little to be desired, and the expression is noble. It is now on view at the new gallery at 164 New Bond Street.

WE hear that Lord Suffolk's famous *La Vierge aux Rochers* by Leonardo has been secured for the National Gallery for £9,000.

A PICTURE has been exhibited during the last few days in Sedelmeyer's galleries, in the Rue de Larocheboucauld, Paris, which has attracted considerable attention. It belongs to the Grand-Duke Constantine, who was willing to let it be seen by Parisian lovers of art before he took it away. It represents *The Dnieper by Moonlight*, and is the work of a young Russian painter of remarkable promise, M. Kuindzi.

THE third exhibition of the French Water-Colour Society will open in April, and a specially interesting show of pictures is expected. Among the artists who will contribute are Gustave Doré, Baroness Rothschild, Ferdinand Heilbuth, Leloir, and Mlle. Lemaire. The exhibits will likewise include the last works of Jules Jacquemart.

THE sale of the pictures and miscellaneous works of art belonging to Marcelin Desboutine, the great master of dry-point, which took place at the Hôtel Drouot last week, was attended by a large number of artists—Degas, Manet, Renoir, Forain, de Specke, and the miniature painter Nermarck. The finest picture was sold for something under £40; *La Sortie de Bébé*, another favourite, fetched £32; while other pictures were sold for £16 and £18. The sale of the entire collection did not reach a higher figure than £640.

THE Luxembourg Museum has just been closed for a month. Considerable changes are to be made, it is said, in the size of the galleries, to the advantage of the Senators, and, consequently, to the disadvantage of the artists.

GUSTAVE DORÉ is said to be still undecided what pictures he will send to the Salon this year. He is troubled, in fact, by the difficulty of selection, for he has pictures in his *atelier* of all kinds—views in the Alps, the Cheviot Hills,

the Balkans, and other places where his travels have led him, beside *genre* pictures of various kinds. One of these works, described in *L'Événement*, represents a gipsy woman holding to her breast her young son who has just been seriously hurt by a fall from the trapeze; while the father, a clown, stands by, with a tear running over the paint on his cheeks. It is stated that this picture has been in Gustave Doré's *atelier* for ten years, but he has never exhibited it.

THE *Art Journal* makes a very good start for the new year, though there is still discernible in its pages a certain amount of "the old Adam," which, we have no doubt, will be gradually eliminated. An excellent *facsimile* of a red chalk drawing of Mr. Poynter's—a study for one of his fairest pictures—brings life and improvement into the department of illustration; and indeed, among the minor illustrations, those which illustrate Mr. G. Robinson's pleasantly written chapters on the progress of domestic furniture are both well chosen and well executed. "Hints to Collectors" is begun this month, Mr. J. L. Roget discoursing upon early English drawings. His article is a plain, careful, and business-like account of what the collector of our earlier water-colours may profitably do. It will tell much to many new buyers, and will at least refresh the memories of older ones. The *Art Journal*—which has always retained some measure of interest—has suddenly become generally readable and thoroughly well done in nearly all of its departments.

ALL lovers of emotional landscape will read with vivid pleasure Mr. Alfred Hunt's eloquent paper on "Turner in Yorkshire," contributed to the same number of the *Art Journal*. He is himself one of those artists of whom he speaks, over whom

"the various aspects of earth, sea, and sky exercise exceptional power, with whom landscape beauty is a passion, and Nature altogether a subject of affectionate study rather for the sake of her freaks and vagaries than her uniformities. The excitement," he adds, "of watching her processes soon passes, as in Shelley's case, beyond the point at which keen interest would probably ripen into scientific zeal in minds of equal observing power, but of a less emotional type. No tracing of laws will satisfy that excitement. The desire to know is surpassed in strength by the desire to yield to, to enjoy, to possess as much as possible of the influence which certain aspects of the external world are capable of exerting over us."

A careful study of Turner's work by a man who is not only able to enter with sympathy into his motives, but has himself been subject to the same influences of temperament urging him to similar efforts at expression in the same medium, is what we have long wanted, and Mr. Hunt's papers appear likely to be a very valuable supplement to Mr. Ruskin's long and noble labours, to the essential truth of which, as well as to that of Turner's work, they will bear eloquent and authoritative witness.

THE new number of the *Etcher* contains what is perhaps the best etching it has given its subscribers, at all events for a long while. This is *La Boucherie*—the butcher's shop—by Léon Lhermitte, which is not only technically a success, but which comes to confound those critics—and we confess we were ourselves among them—who had thought M. Lhermitte's talent somewhat closely confined to the adroit arrangement of light and shade. The character in the butcher's shop, it is true, is not very new, but it is very skillfully expressed. Those present—buyer and seller—are both women. It is quite remarkable how, without becoming unnatural, M. Lhermitte has avoided the brutality of his theme. The scene is without coarse or ugly suggestion—a perfectly

charming study of light and shade, and the light predominating, which is unusual with M. Lhermitte. Mr. F. Slocombe has a very graceful, if somewhat sentimental, *Haymaker*, and Dr. Evershed some charming rustic or quaint country houses, delicately studied. These, we perceive, represent certain agreeable old buildings at North End, Hampstead—the scene of many of Dr. Evershed's etchings; but "A. E.," doubtless Dr. Evershed himself, in his interesting note on his contribution, makes a slight mistake concerning one of the principal personages who inhabited the place. He says that William Blake lived there, and that Linnell visited him. It was Linnell who lived there, and Blake who was the visitor. This number of the *Etcher* is a very remarkable one.

THE current number of the *Zeitschrift für bildende Kunst* opens with an article by W. Bubeck entitled "Two Churches of the Italian Renaissance." These churches, hitherto but little known, are those of Castel Rigone, by the Trasimenian Lake; and Mongiovino, among the hills approaching Perugia. They are chiefly interesting from the great quantity of fine early sculpture they contain. Otto Gruppe renews the discussion with respect to the terra-cotta statuette which he believes to have been the model for Michelangelo's *Moses*, and brings forward many forcible arguments in support of his opinion. Martin Schongauer, whose works were recently subjected to strict investigation by Dr. von Wurzbach in a monograph noticed in these pages, is the subject of a short study by W. Lübke, illustrated with several reproductions from his engravings. A clever etching by Kühn, called *A Good Drop*, forms the frontispiece of the number.

THE STAGE.

"THE COUNTRY GIRL."

IF Wycherley's *Country Wife*—one of the comedies by which his name is famous—has its source in Molière, Wycherley at least "conveyed" it so cleverly that it is to all intents and purposes his own. It forms one, and one of the most vigorous, of that formidable assemblage of Restoration comedies for which English Literature is indebted to vigorous and ribald men. Of Wycherley especially, "rough vigour" has been said to be the particular characteristic. It was he who brought Prose Comedy—the comedy of manners—into fashion. Ben Jonson's allegiance was divided between prose and verse; and what he wrote in prose illustrated character rather than the passing fashions of society. Wycherley, a couple of generations afterwards—and after the dull *régime* of the Commonwealth—established on our stage that comedy of manners which has hardly quitted it since. Everyone knows that his plays, like those of his fellows and followers—like those of Congreve, Vanbrugh, and Farquhar—are fitted, as they stand, only for what it used to be the habit to speak of as "the closet;" that is, the study, and not the stage. But Miss Litton, who gave us all she could of Wycherley last Saturday afternoon at the Gaiety, and who proposes to give us more in the like vein, has done very well to open to us the resources of Restoration drama. Restoration drama cannot be presented as it was written. Restoration drama is not poetry. It is not conspicuously rich in noble sentiment or exalted action. It deserves, on the whole, the evil report that Macaulay gave of it; but, as there is now no fear of its being

taken seriously, it is well that its store of entertainment should be opened to playgoers. Macaulay's abuse of it would now be fairly compared to the crushing of a butterfly by an unnecessary wheel.

The Country Wife—though it has long lost its hold on the nineteenth-century stage—was successful enough in London in the eighteenth century. In it—in the celebrated character of Peggy—Mrs. Jordan made her first appearance on the London stage. Her qualities (which were those of charm rather than of intellect), her good humour, her smile, her splendid spirits, found in this piece their best opportunity for display. But it was not *The Country Wife* of Wycherley, pure and unadulterated—or impure and contaminated—that was played then; it was *The Country Wife* altered into *The Country Girl*; it was Wycherley rectified by Garrick.

Garrick's version is substantially the same as that now acted at the Gaiety Theatre. It was Garrick who suppressed the character of Horner, and made Peggy out of the "country wife," and Mr. Moody (as we now have him) out of the yet more objectionable personage whom Wycherley had created or had borrowed from Molière. Garrick made all that was necessary in the way of what a quaint critic, almost of his own day, calls a sacrifice of wit "on the altar of decency." The sacrifice was necessary, but the wit did terribly suffer. There remained, however, enough incident, enough of bright characterisation, and enough of repartee to charm audiences on their own account, or to serve at all events as the vehicle for displaying the charm of Mrs. Jordan. And as regards the morality of the play, it became, when Garrick altered it, as inoffensive as that of a drama by Mr. Tom Taylor. The wife who was courted became the maid who was courted. The scene contains no incident more indecent than is contained in *As You Like It*. Peggy is as pure as Rosalind, as unsophisticated; infinitely lively, but infinitely rough. And, notwithstanding all the reproach that has been levelled at the dialogue of Wycherley, it was found possible by simple curtailment of it so far to abolish its offensiveness that the play, as Garrick re-arranged it, or as Mr. Bannister's retouch now leaves it at the Gaiety, contains no sentence half as indiscreet as many of those that an audience still laughs at most heartily in *The School for Scandal*.

Unlike Mrs. Jordan, Miss Litton is perhaps fitted quite as well by her intellectual gifts as by her temperament to represent the character of Peggy, whose freshness makes the charm of the piece. She is sometimes even a little wanting in exactly the things which Mrs. Jordan must have had so abundantly—as abundantly as Miss Nesbitt—effervescence and flow. She makes up for this by a perfect intellectual appreciation of the character and its requirements; her representation is full of art and subtlety; it is studied much, yet studied so delicately that the elaboration is quite hidden. Each characteristic of the girl who is brought by her guardian to town from what seem to have been the wilds of Hampshire is admirably presented; no one thing is done with over-emphasis, with over-insistence; the character is thoroughly harmonious. It takes rank, as an artistic creation, beside the

Rosalind of the same actress. Of course it has some failings of detail. Emphasis is actually wanted in certain passages in which, in Miss Litton's delivery, it is not present—as, for instance, where Peggy, who is an Ophelia for the nonce, answers to the remonstrance and warning of her guardian, who is a Polonius or a Laertes for the nonce, “If he loves me, why should he ruin me, for I would do him no harm—no, I shouldn't.” But much subtlety is required throughout the whole interpretation, and blame must not be given to occasional shortcoming. It is easy to be fascinating while being refined and gentle, and easy to be rough while being repulsive; but it is difficult—and yet it is the business of the actress of Peggy—to be fascinating and rough, charming and ungainly. She has likewise to show that order of simplicity and ignorance which justifies her title of “the country girl,” and that amount of awakened intelligence and mutinous enjoyment in life which makes her something beyond a country girl—a girl who by no means considers herself as “surfeited with pleasure” because, having been in town a fortnight, she has once walked abroad.

But it does not do to analyse too curiously—to carry one's analysis to the verge of anatomy—when one is concerned with a character thought out in the study, but executed with a view to its effect at the theatre. The character of Peggy, as Wycherley imagined and wrought her, as Garrick amended her, as Mr. Bannister has left her, and as Miss Litton rightly acts her, is not in truth a very consistent whole. She is not quite true to herself. She breaks down under analysis. She is more inconsistent than most of us are. She is the character of a comedian, and not the character of a poet. She is like most of Wycherley's characters in this respect, and like most of the characters of the men of his time, for the creators of these characters lived at the theatre, and it was of the requirements of the theatre that they chiefly thought. Hence, I suppose, their studied brightness of dialogue; their brilliantly polished witticisms, which even Sheridan did but just surpass; their sharply contrasted *dramatis personae*; their study of the fashions of the day rather than of the attributes of humankind. In some few of the later eighteenth-century dramatists the same tendencies are to be seen; in some cases the dramatist who lives at the theatre is theatrical at one time, and at another more genuinely dramatic. Thus it was, I think, with Goldsmith, with his two comedies of *She Stoops to Conquer* and *The Good Natured Man*. The one is the better acting; the other the better reading. *She Stoops to Conquer*, with Miss Hardcastle playing barmaid, is a success at the theatre whenever it is produced; *The Good Natured Man* is hardly produced at all, for, though Croaker is effective, the gentle Miss Richland is too true to the lines of actual life to be sharply drawn and fitted for the stage. On the stage—except, perhaps, in our very highest drama—a character must be presented not quite as it is. *Il faut être vrai*; but, as the French actor's pregnant word has often told us, not *vrai* as he would be in his home, but *vrai* in relation to the *optique du théâtre*.

But this takes us far from *The Country Girl*.

After Miss Litton's part, which makes by far the greatest demand upon the performer, the best played—and it was played with right uniformity, of gloominess—was that of Mr. Moody by Mr. William Farren. His discontent, his intriguing selfishness, were represented as entirely to be laughed at, and, though the *Daily News* tells us in its interesting notice that once at least on the French stage this method has been departed from—in representing, as an object of pity and sympathy, this middle-aged lover, whom Wycherley borrowed from Molière—there cannot be a doubt but that the proper method is the one that is more generally adopted. The whole tone of the piece forbids the exercise of our sensibilities on behalf of Mr. Moody or Mr. Moody's French forerunner. Of the remaining players—Mr. Everill, Mr. Edgar, Mr. J. T. Stephens, Miss Helen Cresswell, and Miss Maria Harris—there is not much to be said. They gave useful help, but brought little individuality to the performance of their task. If Miss Harris was the most lively, it must perhaps be remembered that her part is the most telling. There is always approval for that purely stage creation—the venal but attractive waiting-maid. Miss Cresswell was too weighty for Althea. The stage management was excellent, and the most was made of the scene in St. James's Park, where real children are feeding unreal swans. As, by Garrick's alterations, the action of the play is shifted from the period of the Restoration to that of George the Third, there is nothing inappropriate in the Park scene faintly recalling *The Mall of Gainsborough*.

FREDERICK WEDMORE.

STAGE NOTES.

SEVERAL changes are announced in the play-bills as forthcoming. At the Haymarket *Masks and Faces*, by Charles Reade and Tom Taylor, is to be revived. It will be remembered that a revival of this piece took place at the Prince of Wales's Theatre four or five years ago, when Mr. Bancroft successfully sustained the part of Triplet, which Benjamin Webster had created, and Mrs. Bancroft played with brightness and naturalness in the part of Peg Woffington, which had been associated with Mrs. Stirling. Miss Ellen Terry was entirely successful as Mabel Vane. It is to be presumed that Mr. and Mrs. Bancroft will resume the characters they played on that occasion.

MR. EDWIN BOOTH has decided to alternate the performance of Othello with that of Iago at the Princess's Theatre, Mr. Forrester having been engaged to do the same. Miss Gerard, we believe, will be the Desdemona.

MORE than one actor of merit has died very recently. The death of Mrs. Fitzwilliam—who for many years was a most useful member of the old Haymarket company—has followed upon that of Mr. J. D. Stoyte, a useful actor of burlesque and low comedy.

It may be of interest to our readers to know—in confirmation of what was said in this journal last week as to the excellence of the scenic arrangements in Mr. Tennyson's new piece—that Mr. Irving as manager, and Mr. Hawes Craven as scene-painter, had the aid of the designs and the counsels both of Mr. James Knowles and of Mr. A. S. Murray.

THE dangerous illness of Mrs. Bateman, whom Dr. Andrew Clark has, we understand, been attending for inflammation of the lungs,

causes, as will readily be believed, anxiety to a large circle.

WE are compelled to defer till next week a notice of Mr. Pinero's new drama, *The Money-Spinner*, at the St. James's; only saying now that, notwithstanding what appears to be a plentiful lack of virtue on the part of the principal character, the piece is so adroitly constructed by Mr. Pinero, and the principal character so powerfully represented by Mrs. Kendal, that the erring Millicent Boycott is enabled to evoke the sympathy of the house. Mr. Clayton, Mr. Kendal, and Mr. Hare render good service. Mrs. Kendal's performance in *A Sheep in Wolf's Clothing* is not quite so decidedly successful as is her appearance in *The Money-Spinner*. We reserve details.

MUSIC.

SATURDAY AND MONDAY POPULAR CONCERTS.

THE first concert after Christmas took place on January 3. The programme commenced with Anton Dvorak's quartet in E flat (op. 51), first introduced on December 18, 1880. We are still of opinion that the first two movements are the best of the four. Mr. Eugene d'Albert was the pianist, and played Mendelssohn's prelude and fugue in E minor. We cannot say that his performance of this work was altogether satisfactory; his intentions throughout were good, but his playing at times was lacking in delicacy and clearness. He was well received, and played as *encore* Chopin's *Etude* in C sharp minor from op. 25. Mme. Norman-Néruda gave a fine rendering of Handel's sonata in D major. The concert concluded with Beethoven's trio (op. 70).

On the following Saturday, Mr. d'Albert was again the pianist, and gave a really good performance of Beethoven's grand sonata in A (op. 101). This is by no means an easy work, but the youthful pianist's reading of it was most intelligent; he particularly distinguished himself in the first two movements. For an *encore* he played a *Lied* of Mendelssohn. The programme commenced with this composer's quartet in E flat (op. 12) and concluded with a pianoforte trio by Mozart. Signor Piatti played in his best style a *Largo* by Boccherini.

Last Monday (January 10) Mdle. Marie Krebs was the pianist, and chose for her solo Beethoven's sonata in C (op. 53). It is impossible to hear this lady play without admiring her firm and powerful touch, and also her excellent mechanism; but we cannot say that we were pleased with her rendering of the sonata. It was played in a somewhat exaggerated and unsatisfactory manner, more especially the *rondo*. Mdle. Krebs was *encored*, and gave an *Etude* of Mendelssohn from op. 104. This piece showed to advantage her fine *technique*, and she played it with great neatness and brilliancy. We have mentioned the “pianoforte” *encores* of the last three concerts. Mdle. Janotha always accepted them, and now they seem to have become an established rule. Surely the system of *encores* ought not for many good reasons to be encouraged, and Mr. Arthur Chappell could well afford to show disapproval of such a bad practice. We would note a very fine performance of Mozart's stringed quintet in G minor, and we would also refer briefly to the very excellent and artistic playing of Mdme. Norman-Néruda at all the concerts mentioned. The programme concluded with Beethoven's serenade trio (op. 8).

Dvorak's quartet is the only real novelty that has been performed this season at the Popular Concerts.

J. S. SHEDLOCK.

THEATRES.

D R U R Y L A N E.

Lessee and Manager, Mr. AUGUSTUS HARRIS.
Grand Comic Pantomime, written by E. L. BLANCHARD,
MOTHER GOOSE.

Musio by F. Wallerstein.
Misses Kate Sanley, Ada Blanche, Little Adèle Blanche, Emma D'Auban,
Agnes Hewitt, Carrie Goss, Marian D'Auban, Brashara, De Vera, Prager,
Hagway, Hogarth, Howard, Farquhar, and Louisa Payne; Messrs. Arthur
Roberts, John D'Auban, James Fawc, Mark Kingsford, Charles Ross, Frank
Wyatt, John Ridley, W. Waite, Storey, Culley, Abrahams, Bradford, and
the celebrated Julian Girard.

F O L L Y T H E A T R E.

Lessee and Manager, Mr. J. L. TOOLE.
To-night, at 7.30, HESTER PATELY.
At 8.15, a new and original Comedy, in three acts, by HENRY J. BYRON,
THE UPPER CRUST.
Messrs. J. L. Toole, John Billington, E. W. Gorden, G. Shelton, and E. D.
Ward; Misses Lillian Cavalier, Roland Phillips, and Emily Thorpe.
At 10.15, a new and original Comedy, by HENRY J. BYRON,
THE LIGHT FANTASY.
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LITERATURE.

Buddhist Birth Stories; or, Jātaka Tales. The Oldest Collection of Folk-Lore Extant: being the Jātakatthavannanā. For the first time Edited in the Original Pāli by V. Fausböll, and Translated by T. W. Rhys Davids. (Trübner.)

ALL who are interested in Buddhist literature ought to feel deeply indebted to Mr. Rhys Davids for having so well carried on the work originally undertaken by the late Prof. Childers, but interrupted at an early stage by that lamented scholar's premature death—that of translating the great collection of "Birth Stories," the Pāli text of which is now being edited by Prof. Fausböll. Much yet remains to be accomplished, for the present volume contains only forty of the five hundred and fifty (or more) stories and their accompanying commentaries. But from the instalment of his work which Mr. Rhys Davids has completed it is possible to draw a very favourable conclusion as to the probable merits of the whole. His well-established reputation as a Pāli scholar is a sufficient guarantee for the fidelity of his version, and the style of his translations is deserving of high praise. Only the first thirty-three pages of the translation are from the pen of Prof. Childers, forming part of "The Nidānakathā; or, the Three Epochs," which occupies nearly a third of the volume, containing the narrative of the Bodisat's existence from the time when he formed a resolution to become a Buddha to the termination of his ministry on earth. The rest is due to Mr. Rhys Davids, who has also supplied a very interesting Introduction on the history of the stories and their Westward migrations, and a number of valuable "Supplementary Tables."

The orthodox Buddhist belief with respect to the history of the Book of Birth Stories rests, we are told in the Introduction, on a foundation of quicksand. According to it, a number of the parables in which the Buddha related events which had occurred in his own previous births were formed by his disciples, immediately after his death, into a collection called "The Book of the Five Hundred and Fifty Jātakas or Births," the commentary of which gives an account of the events in Gotama's life which led to his telling each Jātaka or Birth Story. The text and commentary were handed down intact in the Pāli language, in which they were composed, till the middle of the third century B.C., when they were carried to Ceylon. There the commentary was translated into Singalese, and re-translated from it into Pāli in the fifth century of our era, the stories having mean-

while retained their original language. Such is the testimony of tradition. In reality the belief that most of the sacred books of the Buddhists were in existence immediately after the Buddha's death is disproved by the evidence of the books themselves. But there can be no doubt that the Jātaka stories are very old. The best proof of their antiquity seems to be the fact that the very ancient Buddhist carvings on the railings round several Indian shrines, at first supposed merely to represent scenes in Indian life, have turned out to be illustrations of the sacred Birth Stories, the titles of the Jātakas which they illustrate having, in the case of the railing at Bharhut, been found inscribed above the bas-reliefs. Mr. Rhys Davids thinks that the Jātaka Book was most probably due to the religious faith of the Indian Buddhists of the third or fourth century B.C., who were in the habit of repeating a number of parables attributed to the Buddha, identifying the best character in each with the Buddha himself in some previous birth. After a time, such parables became specially known as "Jātakas," and they were, in all probability, collected into a "Jātaka Book" at a very early period. As to the commentary, the work of a later hand, he considers the authorship uncertain, differing on this point from Mr. Childers, who has ascribed the work, in his Dictionary, to Buddhaghosa.

The merits of the forty parables contained in the present volume, considered merely as stories, are not remarkable. But they acquire a great value from the fact that they offer, as the translator says, a nearly complete picture, unmodified by any European influence, "of the social life and customs and popular beliefs of the common people of Aryan tribes closely related to ourselves, just as they were passing through the first stages of civilisation," and that the work in which they are contained may claim to be "the oldest, most complete, and most important collection of folk-lore extant." In the Introduction a few Jātakas are quoted, occurring in portions of the original work not yet reached by the translation, which have been rendered familiar to Western readers by European story-tellers. The best-known is the story of "The Ass in the Lion's Skin." Another is a very ancient specimen of one of the numerous tales in which the hero performs wonders by means of instruments endowed with miraculous powers. Of the different channels through which the stream of Eastern fiction made its way into Europe Mr. Rhys Davids gives a clear account, which he brings to a fitting close by the statement that

"Nārāyaṇa Balkrishṇa Godpole, B.A., one of the masters of the Government High School at Ahmadnagar, has lately published a second edition of his translation into Sanskrit of the common English version of the successful spurious compilation of the old monk of Constantinople,"

that is to say, of the Greek fables which Planudes put forth in the fourteenth century under the name of Aesop.

One of the most striking of the forty tales which the present volume contains is that (No. 6) which defines what it is that really deserves to be styled divine. A certain pond was haunted by a "water sprite," whose

privilege it was "to ask all those who went down into the water what were the characteristic signs of divine beings, and, if they did not know, he used to eat them up alive." The Bodisat of that time happened to be wandering about in the neighbourhood with his two brothers, the Sun Prince and the Moon Prince, and one day he sent them to bring water from the pond. The Sun Prince went first, and was seized by the demon as soon as he entered the water. "Do you know what is of divine nature?" asked the sprite. "Oh, yes! they call the sun and the moon gods," replied the prince, whom the demon immediately carried down and secured in his cave. The Moon Prince, having replied in his turn, "The far-spreading sky is called divine," was similarly made a prisoner. Then the Bodisat himself went down to the pond, discovered what had happened, and held converse with the demon, whom he informed that

"The pure in heart who fear to sin,
The good, kindly in word and deed—
These are the beings in the world
Whose nature should be called divine."

Whereupon the water sprite was converted, released his captives, and became a good Buddhist. A remarkable legend is contained in the Jātaka (No. 31) which inculcates mercy to animals. At the time when "there were Titans dwelling in the heaven of the Great Thirty Three," the god Sakka, whom Mr. Rhys Davids describes as being "not quite the same as Jupiter," expressed an opinion that a kingdom shared by others was not worth having, so "he had ambrosia given to the Titans to drink, and when they became like drunken men he had them seized by the feet and thrown headlong upon the precipices of Mount Sineru." But they rebelled against this treatment, and attempted to recover their ancient seat. Sakka went down to meet them, but was defeated, and obliged to take to flight in his chariot of glory. As the chariot drove along it destroyed many trees, and with them the nests of birds, which thereupon uttered loud cries. Hearing these, Sakka stopped his chariot, being ready to sacrifice his own life, but not to destroy the lives of young fowls. When the Titans saw him stop, they were terrified, thinking that he must have received reinforcements. So they, in their turn, took to flight.

Among other stories worthy of special notice may be mentioned that (No. 9) of the king who, having lived thrice fourscore and four thousand years, found a gray hair in his jet-black locks, and thereupon laid down his sceptre and retired to a hermitage; the history (No. 4) of the large fortune made by a youth who began with nothing but a dead mouse, which was purchased from him for a farthing "in a certain shop for the use of the cat;" the tale of the goat which had been a Brāhman, and had in that state of existence killed a goat in order to provide a feast for the dead, wherefore it had been subsequently decapitated "in five hundred births, less one," a tale which the teacher told in order to put a stop to the practice of killing animals in order to offer feasts in honour of deceased relatives; the account (No. 20) of the escape of the eighty thousand

monkeys who attended their king, the Bodisat of the period, from the demoniacal "blue-bellied, pale-faced, red-handed, red-footed creature" which lay in wait for them in a pond; the description (No. 23) of the heroism shown by the state charger of the King of Benares; the fable (No. 30), which has become naturalised in Europe, of "The Ox who envied the Pig," unaware that the well-fed animal which it envied was being fattened for the table—a fable which the master told for the benefit of a monk who was foolishly "attracted by a fat girl;" the well-known tale (No. 38) of the crab which cut the crane's neck in two with its claws; and the description (No. 40) of the fiery furnace, eighty fathoms deep, which Māra the Wicked One caused to appear in the Bodisat's house, but fruitlessly.

One of the most interesting parts of Mr. Rhys Davids's Introduction is that which deals with "the Barlaam and Josaphat literature." It has for some years been well known that the religious romance of "Barlaam and Josaphat," written in Greek by St. John of Damascus, is really a Christian adaptation of the legendary life of the Buddha, the name Joasaph or Josaphat, as Mr. Rhys Davids remarks, "being simply a corruption of the word Bodisat, the title of the future Buddha, so constantly repeated in the Buddhist Birth Stories." About this there is no doubt, and it is equally certain that the *Martyrologium Romanum* includes the names of Barlaam and Josaphat, "sanctorum Barlaam et Josaphat, quorum actus mirandos sanctus Joannes Damascenus conscripsit." The names of two fictitious personages, the character of one of whom was an adaptation of that of the legendary Buddha, have therefore found their way into the *Martyrologium Romanum* as those of holy Christian persons worthy of being commemorated. But it is going too far to say "that Gotama the Buddha, under the name of St. Josaphat, is now officially recognised and honoured and worshipped throughout the whole of Catholic Christendom as a Christian saint." All who are interested in this question may be referred to an excellent essay on "La Légende des Saints Barlaam et Josaphat," by M. Emmanuel Cosquin, which appeared in the *Revue des Questions historiques* last October, and of which a few copies have been separately printed (Paris: Victor Palmé). M. Cosquin points out clearly that the *Martyrologium Romanum*, which was compiled in 1583 by the order of Gregory XIII., and which was mainly founded upon an early martyrology, the work of a Benedictine named Usuard, who composed it about the year 875, never had the weight of an infallible authority, and that the existence of a man's name in its columns with the epithet *sanctus* prefixed is a very different thing from that holy man's "canonisation." Benedict XIV. expressly affirmed (*De Servorum Dei beatificatione et canonizatione*, lib. iv., pt. ii., c. xvii., n. 9) that the contents of the *Martyrologium* were not "inconcessae et certissimae veritatis," and that the "canonizationis judicium" was one thing, while the "appositio nominis in Martyrologio Romano" was another; and in support of this statement he mentioned the fact that several errors had been detected and corrected in that work, some arising from

misprints, others from mistakes due to the compilers. Thus on the 25th of January there was mentioned, in early editions, a female saint and martyr named Xynoris. No such person had ever existed. St. John Chrysostom had spoken in one of his homilies of a "couple" of martyrs, Juveninus and Maximus, who suffered at Antioch under Julian. And the Greek word for "couple," *ἐννοίης*, being taken for a proper name, gave rise to the supposed existence of a Saint Xynoris. W. R. S. RALSTON.

Mrs. Grote: a Sketch. By Lady Eastlake. (Murray.)

THIS gracefully written sketch is ushered in by a few discouraging words from Mrs. Grote's own pen. She had lived long enough, she said in a memorandum addressed to her executors,

"to recognise the futility of all attempts to prolong the memory of individuals, even of those who have attracted a large measure of public attention and interest, for more than a few years after their disappearance from the scene,"

and she reiterates her conviction of the inutility of such an effort in her own case. Lady Eastlake thinks Mrs. Grote's judgment was for once mistaken, and therefore allows herself the pleasure of answering in print the question often asked by those who did not know her, "What kind of a woman was Mrs. Grote?" She was certainly given to peremptory utterances which will bear a good deal of qualification like the one quoted above, for it may surely be both possible and desirable to keep the memory of a distinguished person alive for a generation when no nearer approach to immortality is attainable. In other respects she belonged to a class which is rather the despair of biographers, because of an imagined difficulty in the way of conveying to strangers any adequate impression of a character that contemporaries have valued for what it is, more than for anything it is capable of producing.

Mrs. Grote was born in 1792, and, according to her own account, was a happy, clever, tomboyish girl; she remembered opening a newspaper for her father and reading out the lines which struck her eye in capitals. "The news announced was the naval victory of Trafalgar, and the last sentence was, 'Lord Nelson was killed in the action.'" Even at this early age, she was able to appreciate Beethoven's music, certainly without any encouragement from contemporary taste or fashion. The next we hear of her is from a letter written in Paris after the Restoration; it is addressed to a cousin, and, while perfectly simple and easy in style, shows a good deal of mental independence. She was able to enjoy French society and to bear her part in the fire of compliments and repartee, though the constant tension of the faculties was too fatiguing, she thought, to make such pastime continuously pleasant. She calls *le Désiré* "a great porpoise of a fellow," and is angry with herself for growing "into a kind of *Buonapartist malgré moi*" at the sight of the numerous public works and improvements all ascribed to the genius and energy of the Emperor.

In 1820, after a three years' acquaintance (during which Mr. Grote made Harriet write themes and analyses of the books he sent her to read), the two were married, without the consent of Mr. Grote, senior, who wished his eldest son to choose a richer wife in the city. "The marriage was kept secret for a month, after which they took lodgings in Chelsea, and subsequently set up house-keeping at the banking-house, Threadneedle Street, familiarly abbreviated by her as 'Threddle.'" Mrs. Grote has told the story of the rest of their joint life, but it is easier for a third person to describe the relationship in which the characteristics of both were so clearly brought out.

Mrs. Grote was fond of historical parallels, and liked herself to be compared to Madame de Sévigné rather than to Madame de Staël; but Madame de Sévigné had never perilled the perfection of her vivacious style by writing themes for a Benthamite *fiancé*, nor was she in any respect as *masterful* a personage as Grota—to borrow Sydney Smith's designation for the wife of "Grotius." If we can imagine something of Mrs. Garth added to the charming Frenchwoman, and then send the product to school with the Mills, we shall get an idea of the power and pleasantness, not without a dash of restrained severity, which gave Mrs. Grote her leading place in the enlightened world. Lady Eastlake very rightly insists on the importance of one trait, which has never received due consideration from psychologists. "*Mrs. Grote was never shy.*" The two sides of an aristocratic temperament were represented respectively in husband and wife. Mrs. Grote was stately, confident, sure of herself and her opinions, and would easily have become overbearing if her pride had not found a safe outlet in magnifying her husband, whom no power on earth could induce to magnify himself. In 1833 she wrote to a friend, "I live with one so much my master, that the true feeling of conceit is effectually *stopped out*. I am made sensible of my inferiority most days in the week." Mr. Grote, meanwhile, was reticent, fastidious, delicately scrupulous, and unbending; like the incorruptible Roland, too much of an aristocrat at heart to succeed as a popular statesman. Sydney Smith described him as "a slave to a pampered conscience," and his wife delighted in admiring his inconvenient virtues without wishing to infect him with her more practical worldliness.

It is unfortunate that, in the Life of a lady who was famous for calling "a spade a spade," the incident of her ploughing a furrow for amusement should be described as her seizing "the handles of a certain agricultural implement;" but most of the quotations given from letters and conversations are well chosen for their purposes. It would be impossible to imagine anything more characteristic than the following:—Mrs. Grote, writing to Léon Faucher, tells him how often she wishes, as they travel in this enchanting Normandy, that he were with them "to explain everything we do not know the reason of. 'Léon Faucher knows everything, from the make of a ploughshare to the date of a 'Tourelle.' Doesn't he, George?' 'Yes, indeed, he has almost universal knowledge of what concerns material existence, as

well as intellectual accomplishment.' " There is something very amusing in the concord of feelings so differently expressed.

Whenever Mrs. Grote was in complete possession of her subject, as in her letters and in conversation, she was original, graphic, quick to discern and happy in characterising minor shades of difference or quality in things and persons. But her published writings were more or less of a disappointment to her admirers—as an essay or dissertation by Madame de Sévigné would probably have been. On minor points, as to which a generalisation could be based on her own personal judgment and observation, Mrs. Grote could generalise wisely and wittily, but the subjects on which she was tempted to write could not be treated altogether in this familiar manner; and whenever she ceases to be individual, whenever she ceases to observe and begins to reason, she drops into all the narrow mannerisms of the earlier Utilitarians. Her brightest inspirations are not reached *a priori*.

It is surely unreasonable to rebel against the kind of limitation such a fact involves. Mrs. Grote was a social power, because she could generally say something to the point about whatever happened within her ken; but, to feel the point of what she said, we must know what it was about, and passing occurrences cannot be remembered for ever—at least not for their own sake, though the literary art of a Pepys or a Sévigné may lend an adventurous immortality. It is a folly of the kind Mrs. Grote was most ready to scourge to write and speak as if only world-wide and eternal influence were worth the exercising. A book in its tenth thousand acts numerically on more minds than Mrs. Grote's life and conversation, but its action may be feeble in comparison with hers; the life of individuals, moreover, is made up of concrete experiences, comparatively few of which can be brought into relation with world-wide forces or ideas. The miniature Grotas who give life and tone to a narrower and less famous circle are not thrown away because London society never hears of them; and the success of Mrs. Grote's career will not be impaired even though, as she anticipated, the memory of it should soon begin to fade. Each generation must live for itself as well as for the next.

Lady Eastlake gives a chapter to the Grotes' relations with the artist-world, from their unsuccessful attempts to protect Fanny Ellsler to the thoroughly satisfactory relations with Jenny Lind and Felix Mendelssohn. Music, in their case, contributed the poetic element to natures that might else have been called prosaic. The memoir should have appeared in the spring, but was delayed by the publisher "on account of the agitated state of the political atmosphere." The delay might have been utilised in providing a portrait frontispiece. A biographical sketch without one, or, better still, two portraits is like the play of *Hamlet* with *Hamlet* left out. Readers should refuse to accept such incomplete productions of the press.

EDITH SIMCOX.

Historical Sketches of Savage Life in Polynesia. By the Rev. W. W. Gill. (Wellington, N.Z.: George Didsbury.)

MR. GILL needs no introduction. His *Myths and Songs from the South Pacific* have become as well known to the students of mythology and folk-lore as the legends of our own Teutonic ancestors. What he has now given us forms the complement to them. It deals with the historical traditions of the Polynesians, or rather with the inhabitants of that little island of Mangaia where Mr. Gill laboured for so long. The traditions are mostly embodied in native songs which have been handed down orally, and the composition of which, as described by Mr. Gill, well deserves the attention of those who are interested in the Homeric question.

Two facts force themselves very prominently upon us as we read Mr. Gill's volume. One is the matter-of-fact character of traditional history, and the clear line of division which marks it off from myth and legend. No one can read the greater part of the Mangaian traditions without feeling that they could not have had a greater claim to truthfulness and fullness of detail if they had been preserved in contemporaneous documents. The other fact is the repulsive character of them all. As we read on we become almost wearied of the same monotonous tale of bloodshed, cruelty, and deceit. We look almost in vain for any actions of even ordinary humanity. As Mr. Gill says, the uncivilised Polynesian was truly hating and hated. Let those who decry missionary efforts in the Pacific study the traditions Mr. Gill has set before us, and compare Mangaia as it was in the days of paganism with Mangaia as it is now. Christianity has changed a scene of internecine war and perfidy into one of peace, order, and confidence.

Perhaps the most revolting feature in these legends is the large part played in them by cannibalism. It was, however, a religious cannibalism; human flesh was eaten only under the imperious commands of religion. It is curious that this religious cannibalism so rarely engendered a craving for human flesh. Now and then, no doubt, it did so; but in such cases the individual was hunted down and put to death, his own flesh being not unfrequently eaten afterwards as a civil and religious duty. On one occasion a whole tribe turned cannibals; but this was in order to strike terror into the minds of their enemies, and the tribe was soon extirpated.

One of the most interesting traditions relates to Capt. Cook. Mr. Gill shows how closely it corresponds with the actual facts. He also gives the song composed to celebrate the arrival of the English ships. The English are called *Bere*, or "Britons," and the refrain comes in more than once, "What gibberish they talk!"

The songs are of considerable importance for Polynesian philology, as some of them are nearly two centuries old and contain obsolete words and forms of words. I hope the book will have as many readers as its predecessor; if that told us what the untrained human mind thinks about the universe and its government, this one shows us what human life and society can be where each man does that which is right in his own eyes.

A. H. SAYCE.

Economics; or, the Science of Wealth. By Julian M. Sturtevant, D.D., LL.D., Professor of Political Economy in Illinois College and ex-President of the same. (New York: G. P. Putnam's Sons.)

It is remarkable that in the United States, where abstract political economy has had little influence over national policy, economists who follow the abstract and *a priori* method express themselves with a confidence which is now displayed by no English adherent to that method. Mr. Perry, for instance, buoyantly states in his latest work that his object is "so to lay the foundations of political economy in their whole circuit that they will never need to be disturbed afterwards, however long and however far persons may pursue their studies." The authors of an American *Primer of Political Economy* announce that their aim is "to give in simple words the well-settled doctrines of the fascinating science." And Dr. Sturtevant's treatise boldly begins: "The science we are about to expound is the logical development and application to a special group of phenomena of a single law of nature as truly as physical astronomy is the logical development and application to the phenomena of the solar system of the law of gravitation."

The law of nature on which Dr. Sturtevant thus builds the whole science of economics is that "every man owns himself and all which he produces by the voluntary exertion of his own powers." This, according to his view, involves the proposition that no one can by the laws of nature own anything which he has not produced directly or indirectly by his own efforts.

"You cannot convince any human being that another person may properly claim the possession of anything as exclusively his own, unless his claim can be traced back to an origin in the natural law just enunciated. The powers of nature are the free gift of God to all, and cannot be possessed. All those objects whereby man's wants are capable of being supplied by his own superadded efforts are given in impartial liberality alike to all. The air, the water, the land, the spontaneous productions of the earth, are free to all."

The Roman jurists had their own theory of natural ownership, and would have smiled at the notion that property can be acquired only by labour. Nor would Dr. Sturtevant find it easy to solve the questions of ownership which they dealt with under the heads of *occupatio*, *accessio*, *alluvio*. To whom, for example, does the natural ownership of the alluvial deposit formed on the bank of a river accrue, or of an island formed in the middle of the stream? The American mind will for the moment feel itself, as it were, smitten with paralysis in political science when faith in the conception of natural rights gives way, as it soon must. The Constitution of the United States will itself seem to lose its foundation when the assumption of the Declaration of Independence is seen to be untenable, that "all men are endowed by their Creator with certain inalienable rights," including life, liberty, and, as Dr. Sturtevant would add, the ownership of themselves and whatever they produce. It is hard to see on what ground, if this be so, the Government of the United States or any other civilised country has a right to tax private property, or to

compel a citizen to perform a public duty at the sacrifice of his time, inclination, pecuniary interest, or, it may be, even of his life. The peculiar stress, it should be observed, laid by American economists on the doctrine of natural rights is closely connected with the theological element, which is conspicuous in most of their treatises; for examples of which we may refer to pp. 2, 25, 46, 118, 198, 221, 266, 274, 314, 317, of Dr. Sturtevant's book before us. The time cannot be remote when it will be universally felt that it is as unscientific to import theology into economics as into physics.

"Another great law of nature, the law of competition," in Dr. Sturtevant's language, follows from the primary law of ownership.

"The law of competition results directly from the fundamental law out of which we said at the outset the whole science should be developed. . . . Competition is that law of nature by which every man who makes an exchange will seek to obtain as much as he can of the wealth of another for a given amount of his own wealth."

From this secondary law Dr. Sturtevant deduces the laws of value, wages, profit, rent, and population, and, in short, the whole science of wealth, according to his conception of its province and method. He treats of wages before profit, although in logical propriety his theory of profit should come first, for his doctrine that wages are determined by competition stands on the doctrine of a natural rate of profit. In his own words,

"it will hereafter be shown that every mode of employing capital has its natural rate of profit, and that capital cannot be retained in any mode of investment when that rate of profit cannot be realised. If, therefore, the wages demanded are such as to reduce the rate of profit on capital employed in that industry below this natural standard, capital will be withdrawn and otherwise invested, the trade will languish, fewer labourers will be employed or demanded, others already employed will be compelled either to withdraw or recede from their demands. Thus wages will decline to the natural standard as determined by competition."

If the rate of profit may be considerably higher in one trade, or in one locality, than in another, or if profits may be so high generally at a given time as to bear a reduction without checking accumulation, Dr. Sturtevant's argument in either case is deprived of its base. It is needless to repeat the proof we have often given, that the doctrine of an equality of profits is a fiction.

Dr. Sturtevant's theory of population ought to be studied in his treatise, but its leading features may be indicated as follows:—Setting aside the doctrine of Malthus as practically worthless, he contends that the safety of the human race in all the changes through which it is to pass in the progressive development of civilisation is to be sought in the full application of the law of competition. Competition acts on both labour and capital. Acting upon labour, it will disseminate, by a regular and necessary process, civilised labour over the whole earth, or at least where there are adequate natural resources. And it will equally tend to diffuse the surplus capital of civilised nations. For the interest and profits of capital decline with the growth of

wealth and civilisation in a country. In the pursuit of a higher remuneration, therefore, surplus capital will follow emigrant labour.

But surely the action of the law of competition in the case is very imperfect, since, by Dr. Sturtevant's own admission, "this law of diffusion was not apparent in the ancient world, or until comparatively recent times. Perhaps the first manifestation of the law occurred in the English colonisation of North America." The outlet for both labour and capital, moreover, must at best be a temporary one. It is beginning to be found out that the earth is a small place. Dr. Sturtevant himself grants that "the fundamental principle enunciated by Mr. Malthus would prove true provided the whole world can be brought into such a condition of peace, prosperity, and civilisation as to permit both capital and population to increase till all the resources of our planet are developed." This can hardly be called the most profound theory that has been broached on the subject of population. The present writer must, however, own to have in one respect done Dr. Sturtevant an injustice. In a recent article in the *Fortnightly Review*, on "Political Economy in the United States," he followed the statement of a distinguished American economist in classing Dr. Sturtevant's treatise (of which he had been unable to procure a copy) among works advocating protection. It contains, on the contrary, a clear and strong argument for the freedom of trade. It starts with the right of free exchange, and follows it out into all its ramifications.

Dr. Sturtevant's treatise is an excellent one of its kind, but the kind, in our judgment, is a wrong one. In England the attempt to deduce the laws of wealth from a single principle may be said to be abandoned by every school; and the notion that Political Economy can be successfully treated by *a priori* methods is losing ground every day.

T. E. C. LESLIE.

NEW NOVELS.

Jeannette. By Mary C. Rowsell. In 3 vols. (Hurst & Blackett.)

Matrimony. By W. E. Norris. In 3 vols. (Smith, Elder & Co.)

Past Hours. By Adelaide Sartoris (Adelaide Kemble). In 2 vols. (R. Bentley & Son.)

The Mysteries of Heron Dyke. By the Author of "In the Dead of Night," &c. In 3 vols. (R. Bentley & Son.)

Is female morality, after all, but empirical and practical that gentlewomen who write more than they read or think so blandly accord to their heroines a licence which they would never permit to themselves or their next-door neighbours? Most certain we are that, in spite of the reverent adulation with which the authoress censures her she-Ritualist, were Mrs. Swithin Glastonbury, *née* Latour, to be inducted into a neighbouring rectory, Miss Rowsell would think twice before calling upon the creature. Good women know, and should know, nothing of wild passions and boisterous impulses. These unfamiliar paths inevitably lead them into moral morasses from which nothing but a keen sense of the ridiculous can

save them. This instinct, alas! Miss Rowsell does not possess, or she would strictly devote her pen to whatsoever things are comely and of good report. Here her plot is perversity itself. Two sisters—Jeannette, all soul, and Isoline, all sense, and both, of course, all beauty and talent—unfortunately hanker for the same baronet; but in vain, until a lucky horse-accident brings him as a patient under their maiden roof. Isoline airs the sheets and stirs the gruel in the kitchen, while, in the dining-room, Jeannette presses the cold aristocratic hand and smooths the raven locks to her soul's hurt, inspected all the time through the keyhole by the lady's maid. Golden days succeed. Jeannette paints retables, Isoline plays sonatas. Sir Morton prefers the sonatas, and proposes. Jeannette then treats her friends and the reader to her vigorous conception of the female Werther. These frantic throes are protracted till the Dowager Baronetess, an Evangelical harridan—of course infernally malicious and, we may add, impossibly vulgar—favours Isoline with the keyhole story. Here the authoress may be said to pass her Rubicon, making Isoline sacrifice her lover and herself to her sister's too apparent infatuation. She effaces herself, going out as a governess and handing over the poor baronet to Jeannette, who greedily accepts his mechanical advances, having rejected her pet vicar, an amorous and saintly celibate. Isoline returns for the wedding, and the night before has a flaming scene with Sir Morton; Jeannette, of course in ambush, witnesses their desperation. The tragic business in the church which crowns the plot is simply broad farce, from the sulky bridegroom, the heart-broken bridesmaid, and the frantic bride, to the amorous officiant, who, at the affecting points in the service (which is quoted and commented upon in full), wipes his eyes with "the loose sleeve of his surplice"—a charming touch showing the utilitarian superiority of the Sarum to the Islington form of that vestment. After many, many pages Jeannette at last shrieks, "I will NOT" (*sic*), tears off her wreath, and makes a shocking and most protracted brawl in church. "Let her go in peace," solemnly exclaims the Rev. Swithin, by this time more inclined to laugh than cry in his sleeve; and forth from the church and village, over hedge and ditch, rushes the bride, till down she sinks with her ivory satin and lovely old Mechlin in her favourite swamp, the first stage on her pilgrimage to the Continent and perpetual virginity. By which we are only to understand that she delays her union with the Vicar until she can gaze with a less jaundiced eye upon the perfect bliss of Isoline and Sir Morton. Judgment had already overtaken the Dowager. Hiding among the abbey ruins to spy upon the flaming scene, she was crushed by the providential fall of the *Priests' Tower*. In her last moments the wretched Church Associationist is reduced to auricular confession, but recants before she gets any absolution, and dies in hardened Protestantism. Dead controversialists, however, can hardly expect to have the last word. With a sort of seraphic chuckle Jeannette boasts how she caused the mystic R. I. P. to be inscribed upon the helpless tomb. The book is not without good points. Isoline is a quiet maidenly

character, if rather silly, and the half-witted Miss Havering is very well described. The style is florid.

The numerous ladies who will highly approve of *Jeannette* will no doubt pronounce *Matrimony*—in spite of its title—very odious, cynical, and stupid. It is, however, a fine book to be read and enjoyed, as it was probably written, slowly and with intention. In his previous story, *Mademoiselle de Mersac*, the author had already attracted attention less by his telling pictures of Algerian life than by his remarkable gift of presenting quite naturally, and without exaggeration, eccentric and unusual types. But after all it is, we suspect, not so much happy instinct as deliberate continence which preserves Mr. Norris from the ensnaring example of Dickens and the deplorable influence of the American humorists. When he has conceived a character of such quaint angularity as his Mr. Gervis, he does not by over-accentuating it, by contriving droll situations for it, by parading and thrusting it forward, weaken the interest of the other characters and mar the *vraisemblance* of the whole story. If the novel of real life and manners admits at all of burlesque, at any rate the clown should not assume the title-*rôle*. This Mr. Gervis, a rich, *blasé* diplomatist, is but a languid, cynical looker-on at life, and with singular art is, therefore, very rarely brought on the stage. He talks little, avoids emotions and scenes, leaving his neighbours to amuse him with their follies and failings in their own way without his meddling. From the first we were charmed with him—his unruffled politeness, his gnarled experience, his crabbed wisdom, his sardonic pleasantries, the perfect honour and justice which have taken the place of warmer and younger feelings—and as we closed the book we could not repress the vulgar and inconsistent regret that there was not more of him, and that he did not reveal himself at the end as a heavy father, showering blessings unctuous and long-repressed like Mr. Martin Chuzzlewit the elder. The moral of the story—marry in haste and repent at leisure—is not a popular one, but it is worked out with some reserve. Mr. Gervis has a son and daughter, both clever and romantic, who both fall in love with mere earthen vessels, and suffer for it. But though neither Nina nor Freddy is meet to mate with Claude or Geneviève, their clay is differently tempered. Nina is a selfish, self-indulgent cynic, and turns out an indifferent wife. Freddy Croft, an inimitable study of the physically active and mentally paralysed young Janissary of our schools and colleges, is as fond as foolish,—as firm in his principles as his principles are themselves few and narrow. These humanities are not bad substitutes for the others, and so he never has cause to mourn that he married a genius. Among many excellent characters we have a flighty, mendacious, gambling Russian princess, with her confidant, the rigid Miss Potts, and a prosy, flatulent, free-thinking Squire, who “falls foul of the Book of Genesis and Admiral Bagshawe,” the veteran who presides over a knot of Beachborough fogies such as Thackeray loved to draw. That the whole

book is a mere imitation of *Pendennis* will, of course, be obvious to the least if not to the most observant reader. The supposed narrator, Mr. Knowles, is indeed an old bachelor with a weakness for young people and his neighbours' affairs, and in his half-tender, half-crossgrained comments, as of one who, standing by, sees almost too much of the game, and in his dexterous variations upon the old themes of time, age, and death, he does remind us of that happy mixture of kindness and crustiness which Thackeray chose to assume when writing in the first person. This and no more need be admitted, that Mr. Norris regards society from much the same point of view—and what better could he choose?—but in his method, in his flashes of airy wisdom or grave playfulness relieving a style of old-fashioned dignity and fullness, he recalls a still finer model. Indeed, we may safely say that, in beginning each chapter with a page or two of moralising, he was consciously imitating *Tom Jones*. Nor could anything be more delightful than the way in which, after taking rest as it were between the chapters, the old gentleman seems to grapple for, and regain, his hold upon the threads of the story. Of the plot we will only say that it is simple and probable, while the action goes on from first to last, as the people all talk, naturally and without effort. To elevate to a place beside the great classics of imagination like *Silas Marner* a work whose great merit is its sober self-restraint and dry keenness would be absurd; but, at the risk of seeming to have our likes as well as our dislikes, we cannot but think that Thackeray's best work has never been approached so nearly both in nature and quality as by the author of *Matrimony*.

Past Hours consists of a few reprinted verses, musical anecdotes, and reminiscences, together with the first hundred and fifty pages of a novel which the authoress of *A Week in a French Country House* was not spared to finish. M^{de}. Sartoris was *fanatica per la musica*, and therefore what sounds like rhapsody to us may be prosaic enough to the illuminated; nay, compared with some of the apostles of sound, she is intelligible enough, even to us, in her laments over the decay of musical taste. The fragment, *Judith*, would probably have turned out a fine work, but already it contained elements far from pleasing. Of these we will not speak, if only in gratitude for the quaint sketch of the decayed ballet-dancer retaining, as Jacky the faithful motherly old *bonne*, the florid airs and graces of M^{lle}. de St.-Armand, inventor of the execrating pose called *Le rêve de Podalisque*.

The Mysteries of Heron Dyke are jealously guarded to the close—it is only fair to confess that all along we suspected that the missing housemaid had fallen down the cellar, and not into the well—but when revealed they are tame to exasperation. The main plot, borrowed from a French source, is a promising one, but feebly and tediously worked out, the supernatural glamour fading out in the fussy description. Only on attaining his seventieth birthday can the old Squire cut out his heir, and leave his estate to his favourite niece.

Finding that he cannot possibly survive so long, he arranges for the concealment of his death with an old servant and a wicked doctor. The niece is sent away, the old man secluded in his chamber, and when dead is coffined, and stowed away in a pantry for two months. When the birthday comes, old Aaron personates him, and is shown to the tenantry and opposition lawyers. The death is then formally given out, and the funeral takes place. This sounds very painful, but it does not read so badly. The idea is, however, too tempting not to be copied, and we must soon expect to read of a heavily pensioned general officer being embalmed and stuffed, and taken out daily in the carriage by his widow for years and years till she has portioned off all her lovely daughters at the expense of the Government.

E. PURCELL.

CURRENT THEOLOGY.

Messianic Prophecies. Lectures by Franz Delitzsch. Translated from the MS. by Samuel Ives Curtiss. (Edinburgh: T. and T. Clark.) An interesting specimen of the theological lectures actually delivered at a German university. Prof. Curtiss, of Chicago, feeling the want of a good handbook to the Messianic prophecies for his own pupils, prevailed upon Delitzsch (so eminent a name can dispense with titles) to permit the publication of a course of his lectures from the *Collegienheft* of one of his students. The book is in some ways very suitable to be a handbook; it is well arranged, and full of the results of exegetical research. In other ways, it might throw a student back; it is dogmatic, and rather largely based on the personal theories of the author. A dogmatic tone is no demerit in a German professor; he knows that, in order to hold his ground, he must use an emphatic style of speech. Over the way, another lecturer maintains widely different views with equal emphasis; and the students, the more intelligent at least, hear and compare both. We in England are less comparative in our theological studies; we mostly hear one side only, so that a dogmatic tone may do great harm in a text-book. Messrs. Clark, at any rate, have done their best to counteract this one-sidedness of study by publishing, not only Delitzsch, but Riehm and Oehler. The *Messianic Prophecy* of the one and the *Old Testament Theology* of the other are both unusually well translated and less dogmatic than this *Büchlein* of Delitzsch.

DR. BAKHUYZEN, of Utrecht, has published a remarkable essay on conjectural emendation of the text of the New Testament (series of prize essays of Teyler's Society, Haarlem). He begins with the history of the conjectural criticism of the New Testament, which he traces up to Origen and St. Jerome; then argues for its necessity; and finally offers some of the principal results of its application. Among other points, he lays great stress on the evidence of the irregular use of conjecture by the transcribers of the MSS. A really imposing number of New Testament critics appear to have admitted at least the principle of conjectural emendation; Markland and Bentley are among the English authorities.

The History of Esarhaddon, King of Assyria. Translated from the Cuneiform Inscriptions upon Cylinders and Tablets in the British Museum Collection; together with Original Texts, a Grammatical Analysis of each Word, Explanations of the Ideographs by Extracts from the Bilingual Syllabaries, and List of Eponyms, &c. By Ernest A. Budge, M.R.A.S.

(Trübner.) There is much to attract the scholar in this volume. It does not pretend to popularise studies which are yet in their infancy. Its primary object is to translate, but it does not assume to be more than tentative, and it offers both to the professed Assyriologist and to the ordinary non-Assyriological Semitic scholar the means of controlling its results. No one, of course, will suspect us of supposing that a Semitic scholar can in any sense "control" this translation without a preliminary acquaintance with the Assyrian grammar and mode of writing. But it is perfectly possible for a Semitic scholar, in the ordinary sense of the word, to test, up to a certain extent, the work of the professed Assyriologists, provided he has devoted considerable spaces of time to these preparatory studies, and all the more so if he has worked a little, under proper guidance, at the inscriptions himself. There is much in the work of some of the English and French Assyriologists which awakens distrust in the minds of "ordinary Semitic scholars"—much haste, much ill-regulated conjecture, much ill-advised quest of popularity. It is with all the more pleasure that we notice the seriousness and comprehensiveness of Mr. Budge's view of his difficult task, and we hope that he will go on prosecuting the study of the other Semitic languages, and not content himself with the slightly meagre philology represented in the vocabulary. Such a work as Dr. Lotz's recent edition of the inscriptions of Tiglathpileser I. (in which, among other gains to the lexicon, occurs the proof that the Assyrian *sāsu* is not "the horse" but "the elephant") stands far, very far, above the standard reached by Mr. Budge. The editor has used all the principal historical texts, and compared every line with the original tablets and cylinders in the British Museum, so that, even where the texts have been lithographed before, this edition will remain for the present the standard one. But there are texts in this volume, as in Mr. George Smith's *Assurbanipal*, which are taken directly and for the first time from the original monuments. Parts of the texts have been translated before by M. Oppert; but one is glad to see the work of a more sober, though far less brilliant, student. Mr. Sayce has revised the proofs with an eye to the Assyrian; we could wish that some experienced corrector had pointed out the tiresome misprints in the English (thus: "Lepsius" for "Lipsius," "Newstadt" for "Neustadt" in the Addenda; "Semetic" for "Semitic," p. 138; "Vau" for "Van," p. 146; "collossi" for "colossi," p. 153).

Commentary on the Psalms. By the late H. v. Ewald. Translated by the Rev. E. Johnson, M.A. Vol. I. (Williams and Norgate.) There is no more sympathetic commentator on the Psalms than Ewald; *Nachempfindung*, as the Germans expressively call it, is one of his highest gifts. The changes of mood so frequent in the lyric poetry of the Hebrews yield their secret to his "awakened ear;" and Ewald was just as sympathetic, just as illuminative, in his treatment of the old Arabic poetry, as those who attended his lectures will testify. Ewald stands as a critic midway between the extreme traditionalism of Hengstenberg and the extreme scepticism of Kuenen; and his chronological re-arrangement of the Psalms is a great help to their fruitful study. We are too much in the habit of supposing that, if not by one man, they at any rate represent one age and one class of writers. No one who has worked through Ewald (no laborious task in this instance) can remain the victim of such an illusion. The translation is good, considering the difficulties of Ewald's style, though not as free from errors as the surpassingly excellent version in the same series of Ewald's great work on the Prophets. Two mis-

prints struck us at once—"conversation" for "consecration" on p. 165, and "Eclessa" for "Edessa" on p. 96.

THE Rev. P. H. Mason, Fellow of St. John's College, Cambridge, has at length published his long announced Rabbinic Reading-book, under the title of *Shemets Davar* (Cambridge: J. Hall; London: Simpkin, Marshall and Co.). Section 1 contains selections from the book of "Jashar," with illustrative passages from various Rabbinic writers below the text; section 2 consists of the Commentary on the Song of Songs by Wolfsohn and Bril, in Mendelssohn's Rabbinic Bible, with notes chiefly from Rashi and R. Isaac Arama. There is also a very full Introduction explanatory of the contents.

Die Chronologie der Bibel, des Manetho und Beros. Von Dr. Victor Floigl. (Leipzig: Friedrich.) An ingenious attempt to widen the basis of the controversy between the adherents of the chronology of the Bible on the one hand and those of the chronology of the cuneiform inscriptions on the other, by showing that the system which suits the inscriptions is in equal harmony with Berossus, Menander, and Manetho. To criticise such a work here would be out of place. The suggestion that some of the high numbers in the Old Testament are produced by taking half-years for whole years seems to a lay reader suspicious.

The Evidential Value of the Acts of the Apostles By J. S. Howson, D.D., Dean of Chester. The Bohlen Lectures for 1880. (Isbister.) A worthy Episcopalian citizen of Philadelphia attempted lately to transplant thither the institution of the Bampton Lecture; judging by the present specimen, the attempt has hardly succeeded. Lectures, to be of any permanent value, must be addressed to an audience of students; in the absence of such an audience, apologetic lectures, in particular, will be popularised till they approximate to ordinary sermons, and then they can hardly have any value at all. As Dean Howson says, "Though I am writing evidentially, I am addressing Christians;" a preacher is forced, not only to reject the non-Christian point of view, but to avoid realising it. The Dean has shown before that he knows something about the questions connected with the Acts, whether we rate his contributions to the study of them very highly or not; but in this little book he contributes nothing to the study or criticism of them—only makes a few edifying remarks on what he has a right to think the best results of such study and criticism.

Critical Handbook to the Greek New Testament. By E. C. Mitchell, D.D. (Religious Tract Society.) The plan of this book is one well worth working out; the execution of it is unequal, but on the whole bad. The first part, on the authenticity of the New Testament Scriptures, is worthless as an argument, though it gives a *catena* of the literature bearing on the Scriptural history that may be convenient in its way. The "History of the Text of the New Testament" is far better—it gives the facts in a brief and telling form, though not so good as Scrivener's lectures, with which the author seems not to be acquainted. The best things in the book are the facsimiles from MSS.; the tables also, and the map, with names of the writers belonging to each country, would be very useful if they were more accurate. The last word in the book is its worst blunder; Zosimus the Pagan historian is confounded with Zosimus the Bishop of Rome.

The Consolations of the Christian Seasons. Part I. By G. E. Jelf, M.A., Canon of Rochester. (Walter Smith; Masters.) This is simply a course (or half-a-course—reaching from Advent to Rogationtide, not, as the title-page says, to Easter) of very good sermons. "Con-

solation" is to be understood in the general sense of *παράκλησις*.

A Treasure-Book of Consolation, by B. Orme (Marshall, Japp and Co.), on the other hand, is a collection of extracts in prose and verse of a character supposed to be "consolatory" for each various type of trouble to which human life is liable. It is a much larger book than Dr. Vaughan's or even Mr. Fosbery's similar one; much less classical, but not in bad taste.

Clerical Reminiscences, by "Senex" (Seeley), is a fairly amusing and instructive autobiography by an Evangelical clergyman of the old school who led an active and varied life in England and India. With a very little trouble it would be easy to identify the author (though he thinks otherwise), and the knowledge of him the book gives us would make one think well of him. But there are a few anecdotes, chiefly about his Indian acquaintances, that he had no business to publish.

Triune Life, Divine and Human: a Selection from the Commonplace Books of J. P. Greaves (Elliot Stock), introduces us to a disciple of Jacob Böhm whose personality deserved a record. It is less certain that the record of his thoughts deserves preservation; he hardly contributes any new ideas, even to those who are in sympathy with his method and spirit. And it is almost as great an anachronism for a mystic of our day to ignore Swedenborg as for a physiologist to ignore Darwin.

The Endowments of Man, by Bishop Ullathorne (Burns and Oates) is a very thoughtful and able work, but cast in a form that does not do justice to its merits. It consists of fourteen lectures, originally delivered in a seminary, but "enlarged for a wider audience;" and this enlargement is probably a mistake. The book is not really adapted, in its external form, for "a wider audience" than that of students of Catholic theology; it would scarcely be intelligible to others; and even these will find the book rather heavy, both to the hand and to the attention, though the effort of the attention will be well repaid. And it is most likely in the process of enlargement that there has crept in some uncertainty, or, at least, obscurity, as to the scope and object of the book. To judge it fairly, it should be read as a statement of the Catholic philosophy of human nature, adapted to the present state of knowledge and to present modes of thought—the premises of the Catholic religion, and even of the Thomist philosophy, being taken for granted. But the first lecture gives the impression that it is intended to prove these first principles controversially as against those of Materialism; and it is no discredit to the writer that he has failed to do this. What he was competent to do—what he probably intended to do—he has done very well; the only thing to be regretted is that he has not succeeded in making a solid and useful work more attractive.

The New Truth and the Old Faith, by a Scientific Layman (C. Kegan Paul and Co.), is an avowed attempt at the reconciliation of religion and science—well intentioned, but rather ambitious (not to say conceited) than powerful. The writer knows enough of the physical sciences to see where their doctrines appear either to contradict or to supersede those of the Gospel; and he has faith enough in the Gospel to persist in finding room for its doctrines even where science fails to support them but does not (as he holds) exclude them. But his knowledge of science is that rather of a well-read man than of a first-hand "scientific" student; and his attitude towards received Christianity is somewhat wanting in Christian humility. He assumes that his own frame of mind is a very common one, and finds fault with Christian preachers for not addressing themselves to it;

but he refutes his first assumption by the fact that one of the chief faults he finds with them is that their sermons are not longer.

Studies in Genesis, by Prof. Stanley Leathes (Elliot Stock), begins with a clumsy attempt to correlate the cosmogony of modern science with that (or rather with those) of the Bible, and then passes into sermons on the lives of the Patriarchs—that on Joseph, at least, being a tolerably good one.

The New Werther, by Loki (C. Kegan Paul and Co.), contains just one true and sound sentiment—that the book itself is “beneath the notice of the critic.”

NOTES AND NEWS.

A NEW work, entitled *Chapters from the History of Old St. Paul's*, by Dr. W. Sparrow Simpson, editor of *Documents illustrating the History of St. Paul's*, published by the Camden Society, is in the press, and will be published shortly by Mr. Elliot Stock.

PROF. SAYCE, whose accident in Cyprus we regretted to report last week, has gone on to Beyrūt. It is unlikely, however, that he will be able to walk or ride for some little time, or that he will return to England before March.

DR. EUGENE OSWALD has undertaken to write a series of short articles on contemporary English authors for J. Meyer's forthcoming *Biographical Dictionary of Contemporary Literature*, edited by F. Bornmüller, and also to revise and complete a set of articles on the same subject for the new edition of the famous *Conversations-Lexikon*. He has lately contributed to another German Lexicon a summary of English literature during the last ten years.

MESSRS. W. SWAN SONNENSCHNEIN AND ALLEN announce for early issue the first two volumes of their new “Illustrated Library of the Fairy Tales of All Nations,” being translations of the *Märchen* of W. Hauff and the *Cuentos Populares* of Fernan Caballero. Other volumes are in preparation, which will include representative fairy collections by authors of other nationalities.

MESSRS. WILSON AND M'CORMICK have been appointed librarians to the Ruskin Society (“the Society of the Rose”) of Glasgow. The collection of books forming the library of the society has been removed to 120 St. Vincent Street, where in future the books will be available for the use of members.

MESSRS. THORIN, of Paris, announce the publication, in parts, of a *Registrum* of Pope Innocent IV., edited by M. Berger, of the Ecole Française de Rome, which is doing such excellent work in historical investigation. The *Registrum* will contain 8,600 documents, for the most part unpublished, extracted from the Vatican archives.

PROF. HOFFMANN, of Kiel, has sent a letter to the members of the German Oriental Society to inform them that he has felt obliged to withdraw his name from the society on account of an article written by Prof. Albrecht Weber, of Berlin, in reply to Prof. de Lagarde, an article which Prof. Hoffmann thinks ought never to have been published in a scientific journal. Other members of the German Oriental Society have likewise complained that such articles should be published at their expense.

THE next meeting of Orientalists, which is to take place at Berlin in September, was to have been presided over by Prof. Lepsius. Though the veteran professor is recovering from his illness, he has had to decline the honour of the presidency. Prof. Dillmann, the distinguished Ethiopic scholar, has been elected in his stead, and has accepted the office.

WE have received specimen sheets of a most elaborate treatise on Phonetics by Dr. Techmer. The general title of his work is *Introduction to the Science of Language*. The first part, “On the Acoustic Motions of Expression,” consists of one column of text and notes, and another column containing eight lithographed tables and 188 wood-cuts.

WE are informed that the Index to the *Estates Exchange Register*, hitherto published at the Mart, Tokenhouse Yard, which gives the results and notices of all sales by auction, will in future be incorporated in a new high-class weekly journal, entitled *Land*, which will be published early in February by Messrs. Cassell, Petter, Galpin and Co.

AMONG the books preparing for early publication by Messrs. Trübner and Co. we notice the following:—*A Manual of the Malay Language*, with an Introduction, tracing the Influence of Sanskrit on Malay, by W. G. Maxwell, Assistant Resident at Perak; *A Grammar of the Frisian Language*, by A. H. Cummins; *France and the French*, translated from the German of Karl Hillebrand; *The Science of Beauty: an Analytical Enquiry into the Laws of Aesthetics*, by A. W. Holmes-Forbes; *Mormonism: its Rise, Growth, and Purposes*, by J. A. Macknight, a nephew of the late Brigham Young; *The Legend of the Wondrous Hunt*, from the Hungarian of John Arany, by E. D. Butler; *Education, Scientific and Technical*, by Robert Galloway; *The History of India*, Vol. IV., Part 2, comprising the Muhammedan Period, by J. T. Wheeler; *The Coins of the Jews*, with about Three Hundred Illustrations, by F. W. Madden; *On the Diamonds, Coal, and Gold of India*, by J. Ball; *Edgar Quinet: his Early Life and Writings*, by Richard Heath; *The History of Materialism*, from the German of F. A. Lange, translated by E. C. Thomas, Vol. III.; a Third Edition of Mr. W. Blades' *Enemies of Books*; *The Imperial Gazetteer of India*, published by command of the Government of India, by Dr. W. W. Hunter, in nine volumes; *The Religions of India*, translated from the French of A. Barth; *The Mesnevi of Mevlânâ Jelâlu'd-Din Muhammed er-Rûmî*, metrically translated from the Persian, by J. W. Redhouse; *The Six Jewels of the Law*, with Pali Text and English Translation, by the Rev. Dr. R. Morris; and *Pictures of Indian Life*, by R. N. Cust.

THE Council of University College, London, have appointed Signor Farinelli, their Professor of Italian, to deliver the Barlow lectures on Dante. The course of twelve lectures will be given in Italian, commencing in May; and the public will be admitted without payment or tickets.

THE Joseph Hume Scholarship in Political Economy at the same college, of the value of £20 per annum for three years, has been awarded to Miss Ada Heather Bigg.

A NEW work of fiction, by A. F. Pisemski, *The Freemasons*, is included in the series of Russian and foreign novels published by M. Hoppe, of St. Petersburg. The incidents refer to a period when Freemasonry had already been proscribed in Russia, and the lodges closed by order of the Government. Among the characters portrayed or discernible are Spersanski, Prince Golitsyn, and other historical personages.

THE first number of a new weekly Spanish review, *La Revista Ilustrada*, has appeared. It contains a sonnet by Nuñez de Arce, together with a portrait of that distinguished poet. There are also a poem by Manuel del Palacio, and contributions by Señors Colorado, Gomez Ortiz, and others.

DR. STARK, of the leading girls' college in Kentucky, has lately printed a short account of

his linguistic experiences in England. He found that the natives talked the American language, but talked it badly, not nearly as well as it is spoken in America. There were many dialects and vulgarisms about, and a frightful misplacement of the initial *h*. Even an Anglo-Saxon professor, too, called which “wich,” and another light of Old English pronounced hard “hawd;” the letter *r* was generally swallowed. The doctor was also terribly persecuted by a conspiracy of malignant folk who would tell him they were “very pleased,” and did not know that *very* ought not to be applied to participles. But he was comforted by being present at one of the spelling-reform discussions of the Philological Society, and by the sight of the editor of its Dictionary, Dr. Murray, and his *Scriptorium* or Dictionary-den, where Mr. Herbage and other helpers were hard at work. Dr. Stark was also gratified at finding in the House of Lords that the two speakers he heard—the Duke of Argyll and Lord Granville—were able men as well as lords, while the rest of the Peers who only gabbled were unknown nobodies. His remedy for the reporters not being able to hear the Lords' speeches is simply an American elocutionist to teach the Peers how to use their voices. Dr. Stark's article is lively reading.

AN amusing mistranslation in Vapereau's *Dictionnaire des Contemporains* has been pointed out by M. Aug. Monod in the *Revue Critique*. Mr. J. Cordy Jeaffreson's *Novels and Novelists from Elizabeth to Victoria* is turned into *Journaux et Journalistes depuis Elisabeth la Victorieuse*!

ON the 28th ult., the university town of Cambridge in America celebrated the 250th anniversary of its foundation, described in the *New York Herald* as its “quarter millennial.” Cambridge was first called Newtown, and did not receive its present name until Harvard College was built in 1639. The first printing-press in America, and, indeed, the only press existing for forty years, was set up here in the same year. The commemorative proceedings included an historical address by Col. Higginson, a speech from Mr. Longfellow, and the recital of a poem by Dr. O. Wendell Holmes.

MISS BRADDON's new three-volume novel, *Asphodel*, will be issued next week by Messrs. J. and R. Maxwell, who will also publish an edition in one volume of Miss Braddon's recent work, *Just as I am*; a new edition of Carleton's *Irish Peasantry*, illustrated by the late Daniel Maclise, R.A.; and Mr. W. S. Hayward's novel entitled *The Woman in Red*.

The Bradford Antiquary is the title of a new journal which will shortly be issued by the Bradford Historical and Antiquarian Society. It will consist chiefly of contributions relating to buildings and sites of local interest.

THE French Academy has in the usual course recommended to the Minister of Public Instruction the name of M. Emile Deschanel for the Chair of Modern French Literature in the Collège de France, vacant by the death of M. Paul Albert. Among the other candidates were M. Paul Stapfer, M. Gustavo Merlet, and M. Alfred Assollant.

WITH reference to the death of Gen. Petrosevitch, the eminent Central-Asian explorer, during the fighting at Geok Tepé a few days ago, we are asked to state that his geographical account of Akhal and Merv, and his map of the unknown Turcoman region, will appear next week in Mr. Marvin's new work, *Merv, the Queen of the World; and the Scourge of the Man-stealing Turcomans*.

WE have received *Nigh Unto the End; or, a Passage in Sacred Prophecy* (Rev. xvi. 12-15), now in *Course of Translation into History*, considered, by the Rev. J. C. Boyce, M.A. (R. Bentley and Son); *Children's Treasury of Bible*

Stories, Part III., by Mrs. Herman Gaskoin (Macmillan); *Johnston's Bible Atlas* (W. and A. K. Johnston); *The Inner Life*; or, *Spiritual Guidance in the Ways of God*, adapted from the French of l'Abbé Baudrand (John Hodges); *Signs and Wonders*, by a Clergyman (Trübner and Co.); *The Children of Holy Scripture*, by L. Massey (Cassell, Petter, Galpin and Co.); *The Christian in his Relations to the Church, the World, and the Family*: a Course of Lectures, by Daniel Moore, M.A. (Cassell, Petter, Galpin and Co.); *Doubts, Difficulties, and Doctrines* (William Stevens); &c.

MAGAZINES AND REVIEWS.

Journal of the Royal Historical and Archaeological Association of Ireland (October 1879). Mr. O'Gorman discusses the site of the Battle of Clontarf, having noticed that the locality pointed out by tradition could not have been visible from the walls of Dublin, while history tells us that the Danish King of Dublin and his Irish Queen watched the defeat of the foreigners with different feelings, and her imprudent exultation cost her the loss of some of her front teeth. Mr. O'Gorman fixes the centre of the fight at Mountjoy Square and Summer Hill, extending across Granby Row, Great Britain Street, Mary Street, and on to St. Mary's Abbey, assuming the weir of Clontarf, where Turlough, Prince Murchad's son, was found dead, to be near Ballybough Bridge. Mr. W. F. Wakeman reports his examination of an alleged discovery of the skeletons of men who had fallen in one of Cromwell's battles at Toam and Killicarney, in the county of Cavan, which on investigation turned out to be a pre-Christian cemetery, with urns and flint implements, one of which is serrated in the most delicate style. At Ardmore Bay a crannoge has been discovered below high-water mark, which Canon Hayman suggested must have been constructed before the separation of Ireland and England.

THE double number of the *Library Journal* for September-October contains a very full abstract of the proceedings of the Edinburgh meeting of the Library Association, which is, however, disfigured by the usual misprints. Surely even American librarians might be expected to know what are the initials of the leading librarians in this country. The number also contains a paper on "The Relation of the Public Library to the Public Schools," in which Mr. S. S. Green urges once more his favourite topic that librarians and public-school teachers should work hand in hand to spread the love of books among the scholars, and at the same time to teach them how to use them. The paper is full of information and suggestion. Mr. W. E. Foster writes on "Methods of securing the Interest of a Community;" and elsewhere in the number illustrates one of his "methods" by contributing three of his interesting "Reference Lists on Special Topics"—viz., on "The Founding of Boston," prepared for its 250th anniversary; on "H. W. Longfellow;" and on "Robert Burns," to accompany the recent dedication of the statue in New York. The number includes the usual bibliographical Notes and News; but the editors should not have given without correction the very inaccurate figures as to English libraries, quoted from an Austrian source, on p. 294, where we are gravely told that "Great Britain has two hundred libraries," the true figure being a good deal nearer two thousand.

IN the current number of the *Revue Historique* M. Tratchevsky ends his paper on "France and Germany under Louis XVI." He summarises the results of the policy of Vergennes, and says that his faults were due to incapacity and feebleness of character. Yet, though he was fiercely attacked, his opponents had the same

fundamental ideas of hatred to Austria and indulgence towards Prussia. He concludes that the French Monarchy, before and after the Revolution, was the chief instrument in promoting the integration of Germany; when it changed its policy, Russia took its place. The editor of the *Revue* appends a note in which, while recognising the novelty of the view thus put forward, he promises a defence of Vergennes in a future number. M. Gazier continues his extremely interesting article on "Henri Grégoire and the French Church" during the Revolution. M. Loiseleur, in reply to the criticisms of M. Bordier, of Geneva, defends the prevalent opinion that the Massacre of St. Bartholomew was not premeditated. On this point the editor of the *Revue* adds an excellent note, suggesting that the truth lies between the two opinions; probably the idea of a massacre had been frequently discussed, though the particular occasion had not been determined, and so the actual occurrence was not the result of a deliberate scheme.

THE *Theologische Tijdschrift* for January contains a suggestive article on de Coulanges' *La Cité antique* by Dr. H. Oort, subjecting the work to a keen criticism from the point of view of researches into the origin of Israelitish society; a survey of the relation of modern theology to Christianity, à propos of the works of Hartmann, the philosopher, and others (ending with a hearty acceptance of Individualism), by Hugenholtz; another "Pauline study" on the Pauline gospel, by Dr. A. H. Blom; a fresh part of Dr. Meyboom's series on the witness of Paul at Jerusalem; and a valuable review of Bühler's critical and historical essay on the Old Catholic movement.

THE current number of the *Neue Archiv für Sächsische Geschichte und Alterthumskunde*, which concludes the first volume, contains an historical essay of some length on "Giovanna Casanova and the Comici Italiani at the Polish-Saxon Court," by the Royal Chamberlain, F. A. Freiherr v. Byrn, and a contribution on the "History of the Dresden Picture Gallery," by Hermann Freiherr von Friesen. There follow some critical notices of new books relating to Saxon history; and the editorial additions, Index, List of Contents, &c., make up the number. The magazine, in its new shape, has found well-merited consideration in Germany on account of its skilful management by the editor, Dr. H. Ermisch.

IN the *Archivio Storico Italiano* Signor Saltini publishes from the Medicean archives a Life of the Grand Duke Ferdinand I. of Tuscany, written by his secretary, Piero Usimbardi. Signor Caffi contributes a notice of the Venetian painter, Giacomello del Fiore, whose paintings are little known, the most important being in the Duomo of Ceneda. Baron von Reumont gives a critical account of the recent researches into the history of the two famous navigators, John and Sebastian Cabot.

IN the *Revista Contemporanea* of December 15 Señor Bonisana, writing on the "Agents of Production in Agriculture," suggests, among other reforms in Spain, that the *Positos*, or State granaries for lending seed to poor farmers, should be converted into agricultural banks for advancing money on security of stock or crops. Tinajero y Martinez, in "Polystoria," deals with French historians up to the eighteenth century, marking out Bossuet's *Histoire universelle* for special praise. Diaz Sanchez, in the "Guia de Simancas," catalogues the contents of Sala XII., relating to the latter half of the eighteenth century, those of war and marine from the fifteenth to end of seventeenth century in Salas XXXIV. and XXXVII., and those of war in the eighteenth century in Sala XII. Suaña y Castellet continues his

Life of Antonio de Nebrija. From a review we learn that the house of Perez Dubrull, Madrid, is bringing out a new "Coleccion de Escritores castellanos," at four pesetas, or francs, per volume. Tomo 1 is the *Romancero Espiritual* of I. Valdivieso, from the edition of Toledo, 1612.

NEW ITALIAN BOOKS.

Appressamento della Morte. Cantica inedita di Giacomo Leopardi, con uno Studio illustrativo di Zanino Volta. (Milan: Hoepli.) This publication has been a real event in the literary world, and the poem—its juvenility notwithstanding—has been the most important result of the chase for Leopardian relics. It had long been sought for in vain; the Leopardi correspondence contained frequent references to it, and a fragment of the opening canto, with some slight variations of form and the title of "Cantica della Morte," had been found among the poet's papers, and published in a posthumous volume edited by Signor Viani. Both by this gentleman and by Count Carlo Leopardi (who had read and admired the poem in his youth) diligent but fruitless search had been made for the entire work. It was known to have been written in 1816; sent in the following spring to the Milanese publisher Stella; to have been rejected by him, and then passed on to Pietro Giordani, the well-known writer, in whose judgment the poet had implicit faith. Giordani's opinion was favourable, but not enthusiastic. He advised Leopardi to be in no hurry to publish, suggesting that it would be better to put the poem aside for a few months, and then revise it by pruning its exuberances and clearing away a few obscurities of expression. After a time, Leopardi seems to have forgotten the poem entirely, and it was never heard of again until 1862. Signor Volta disinterred the MS. from among a pile of mouldy books and papers in a lumber-room of Casa Volta at Como. At first, Signor Volta, who is the grandson of the celebrated discoverer of the electric pile, believed the neatly written MS. to be nothing more than a copy of the lost work, but, on comparing it with undoubted autographs of Leopardi, he became convinced that it was in the poet's own handwriting. We glean from Signor Volta's rather prolix account that his long delay in publishing the poem was caused by his wish to incorporate it in a future volume of Signor Viani's collection of Leopardian remains, but that other reasons at last induced him to give it to the world in a separate form. Of its historical and literary importance there can be no doubt, although opinions differ as to its intrinsic merits. Throughout it bears the imprint of the poet's style and mode of thought. It lacks the forcible sobriety and concision of later productions, but has the true poetic ring and many noble thoughts felicitously expressed. It consists of 300 *terzine*, divided into five cantos; and is not only Dantesque in plan, but plainly moulded on the lines of the *Inferno*. The poet is wandering over a moonlit plain, his soul filled with dreams of happiness, when a furious storm rises and overwhelms him with terror and despair. At last, the thunders cease; a flood of unearthly light dazzles his eyes, and in the midst of the splendour appears the shining vision of his guardian angel, who reveals to him his doom of early death. To soothe his despair, the angel proceeds to show him a vision of the pain and vanity of the world he is so soon to quit. First, a long procession of the victims of love,

"desio che pianto e morte frutta;"

and this serves to introduce the love tragedy of "Ugo of Ferrara," narrated by the shade of the murdered lover, and no altogether unworthy pendant to Dante's "Francesca da Rimini." Then comes the monster Avarice,

with his followers crushed to the earth by enormous weights fastened to their throats. Afterwards appear the philosophers in the train of the giant Error, who rushes forward at headlong speed—but vanishes very slowly. The next vision represents war and tyranny personified as fearsome, blood-stained monsters, with their respective following of repentant heroes and despotic rulers. Canto iv. opens with a vision of Oblivion and its victims, and this is perhaps the most original, as it is undoubtedly the most characteristic, portion of the work. The gloomy figure of Oblivion on a car drawn by tortoises is followed by a melancholy band of those who vainly hoped for fame.

"Oh vita trista, oh miseranda cura!
Passa la vita e vien la cura manco,
E'l frutto insiem con lor passa e non dura . . .
Misera gente, ah non vivesti assai
Per trionfar d'Oblio che tutto doma;
Invan per te vivesti e non vivrai."

These lines forcibly depict the passionate despondency of Leopardi at eighteen, and his revolt against the obscurity to which the conditions of his life seemed to irrevocably condemn him. Next in succession is a vision of Heaven; and the poet's heart dilates with joy as he beholds the splendour "that his tongue refuses to describe." He sees the triumphant hosts of redeemed souls, and his angel points out to him the "divine poet" who "del dir nostro pose la gran pietra." Canto v. is an anti-climax, since, notwithstanding the previous pageant of celestial joys, it is occupied with the poet's passionate regrets at being snatched away from life. Nevertheless, it is full of beauties; and the first verse sounds the note of the subdued grief precluding resignation.

"Dunque morir bisogna, e ancor non vidi
Venti volte gravar neve 'l mio tetto,
Venti, rifar le rondinelle i nidi?"

But again, later on, nature revolts against the harsh death decree, and his anguish is expressed in bitter lament that he should be deprived of life "before he has left his footprint upon the earth."

"Morir quand 'anco in terra orma non stampo?
Nè di me lascierò vestigio al mondo
Maggior ch' in acqua soffio, in aria lampo?"

These lines, written in 1816, recall the epitaph dictated a few years later by our dying Keats, "Here lies one whose name was writ in water," with this difference, however, that the despair of the young English poet was genuine and unmitigable, while that of Leopardi, although equally genuine, was born of transient presentiment, and could therefore be alleviated by hope. In fact, we know that even in the closing hours of his suffering life he still had hopes of surviving to an advanced age. The canto closes with the stoical line,

"Mi copra un sasso, e mia memoria pera;"

and the whole poem, in spite of abundant defects, when considered as a work of art, or compared with maturer fruit of Leopardi's genius, is very remarkable in its intense subjectiveness, as a memorial of one of the dreariest periods of Leopardi's dreary youth, and, above all, as a proof that the future sceptic was at that time in the full fervour of religious belief.

Studj di Critica e Storia letteraria. Di Prof. Alessandro d'Ancona. (Bologna: Zanichelli.) Italy boasts few scholars of learning equal to that of Prof. d'Ancona, and the four essays composing the present volume furnish new proof of the wealth of the author's resources. The first essay, "Il Concetto dell' Unità politica," traces the thread of national aspiration through the labyrinth of Italian literature from the fourteenth to the nineteenth century, but dwells chiefly on its manifestations in the

fifteenth and sixteenth centuries. It is, however, in the study on the life and works of Cecco Angiolieri da Siena, the little-known humorous poet, who was a contemporary of Dante Alighieri, that Prof. d'Ancona's powers of research and keenness of criticism are best displayed. This very interesting paper affords a vivid picture of the life and manners of pleasure-loving Siena towards the close of the thirteenth century. The out-at-elbows, dissolute Cecco was, in fact, the earliest humorous poet of Italy; and Prof. d'Ancona considers him a perfect embodiment of his fellow-townsmen's most salient characteristics—in the Middle Ages, at all events. Dante speaks of the Siennese as "quella gente vana;" many old authors were fond of comparing them to the French; and our author has to cross the Alps to find a congenial contemporary in the person of Maître Rutebeuf, the starving *Trouvere*, who, like poor Cecco, sang his domestic woes in lilting rhyme. The paper on the *Novellino* and its sources is a valuable contribution to the history of that much discussed collection of tales; and "The Leggenda d'Attila" is an exhaustive summary of the different versions of this great legend, and the sources from which they were drawn. Indeed, Prof. d'Ancona's exhaustiveness occasionally becomes almost a defect. He has the whole history of Italian literature so completely at his fingers' ends, has so prodigious an amount of valuable information to give on its every element and item, that he has little space to spare for graces of style. Probably he is content to command the ear of the studious public, and would care little to captivate the passing attention of those who run as they read.

Marco Foscarini e Venezia nel Secolo XVIII. di Emilio Morpurgo. (Florence: Lemonnier.) This is a careful study of Venice in the last century, and in Marco Foscarini, last but three of the Doges, Prof. Morpurgo finds a perfect type of the spirit of the Venetian oligarchy. His portrait of the grave, podantic, learned patrician, the acute, if narrow, thinker, who during his last ten months of life enjoyed the supreme dignity to which he had so long aspired, is interesting rather than attractive. Reading of his studious life, his laborious and Casaubon-like preparations for the great History that he never completed, his carefully planned orations, we cannot help agreeing with Gasparo Gozzi in finding Foscarini a very dull companion. Indeed, the spectacle of Gasparo Gozzi, the witty, laughter-loving satirist, confined in a still country house, "where there was neither play nor amusement," and bound to listen to eternal dissertations on political economy from the earnest lips of his host, would make no bad theme for a picture. No wonder that, in writing to an intimate friend, Gozzi should have said "that, having to be so terribly serious by day, so many ridiculous ideas came to him by night that he would often lie in his bed roaring with laughter for a couple of hours or so." Certainly Gozzi was hardly the man to appreciate the solid qualities of a politician who, as ambassador to the Court of Turin, drew up the *Relazione di Savoia*, which is one of the most remarkable political documents of the eighteenth century. Foscarini's best-known work is, however, his unfinished *History of Venetian Literature*. Crammed with erudition, it is a store of information to all students, and will always keep its place as an invaluable book of reference. There is much interesting material in Prof. Morpurgo's chapter on Venetian society towards the end of the last century, but the author's style is somewhat too grave and laboured for so brilliant a topic. Strange to say, the bustling, witty, playful turmoil of Venetian life is seldom handled with due lightness and brilliancy of touch by Italian writers. The volume includes several of Foscarini's orations before the Consiglio Maggiore, never before pub-

lished, and also some important documents relative to the Ducal elections, &c.

Sessanta Novelle popolari Montalesi, raccolta da Gherardo Nerucci. (Florence: Lemonnier.) Signor Nerucci is a well-known student of folk-lore and the Tuscan dialects. His present volume contains sixty tales gleaned from the peasantry in the neighbourhood of Pistoia, and transcribed *verbatim* in their characteristic phraseology. Naturally, the majority of these tales are merely Italian versions of popular tales common to all Aryan nations; there are also a few of distinctly literary origin, such as *Pipetta Bugiardo*, immediately derived from tale lxxv. of the *Novellino*, and some others that have travelled to Italy from the far East. In the *Cento Sporte* are clear traces of descent from Ali Baba and the Forty Thieves, with just the variations imposed by Italian surroundings. *Le tre Melangole d' Amore* is almost identical with the Hungarian version of the Three Pomegranates; while *Zelinda e il Mostro* is a droll combination of Beauty and the Beast and Jack the Giant-killer, the giant, of course, being replaced by the Southern Orco. The quaint little story of Fanta-ghirò, the princess disguised as a man, who escapes detection of her sex notwithstanding the various tests applied by the King's mother, strikes us as being one of the most thoroughly Italian in spirit, but it is not of popular origin. Signor Nerucci attributes the importation of many of these tales to the numerous pilgrims who, in the Middle Ages, and even down to very recent times, were accustomed to beg their way among the Tuscan mountains on journeys to this or that sanctuary. Down to the last century many hospices for the use of pilgrims still existed in Tuscany. Then, having been diverted from their original purpose, and become haunts of thieves and assassins, they were suppressed by the Grand Ducal Government. One great charm of this volume is the absence of all attempt to give literary form to these old friends in Tuscan dress. They are related exactly as they fall from peasant lips during the long winter evenings when old and young collect together by the light of a lantern in the warm cow-houses and pass their time in eating chestnut-cakes, in spinning, talking, flirting, and listening to these old-world tales.

Ricordi della Vita intima di Enrico Heine. Per sua Nipote Maria Embden Heine (Principessa della Rocca). (Florence: Barbèra.) The lady who has the honour of being Heine's niece and daughter of his favourite sister Lötchen (M^{me}. Embden) has had the idea of giving to the world a few anecdotes of the great poet gleaned from the personal reminiscences of her mother and grandmother. So far so good; and as two or three of these anecdotes have escaped the researches of Heine's biographers, Princess della Rocca has done well to give them to the world. But with this our praise of the book must end. It is badly put together, contains a large proportion of irrelevant padding, and is chiefly eloquent in proclaiming the bitterness of the writer's dislike for her uncle's wife. Nor does it carry out the promise of the title-page as regards rectification of the errors of Heine's biographers. It is true that the lady denies that Heine was ever really in love with his cousin Amalia, who was commonly thought to have inspired some of his most despairing lyrics. But that is a point which no one but the poet himself could have really cleared up, and a man's nearest relatives are not necessarily the confidants of his deepest feelings. Again, the author positively denies the existence of the autobiographical memoirs supposed to have been sold by Gustave Heine to the Imperial Library of Vienna, and asserts that Heine's frequent mention to intimate friends of these memoirs is by no means a proof

that he had really written them. In her opinion this pretended autobiography merely consists of a few pages that he consigned to his wife, charging her to threaten their publication in the event of his family's refusal to provide for her support after his death. Now we cannot see why the acknowledged existence of one set of memoirs should be positive proof of the non-existence of a more voluminous work. The question remains open.

LINDA VILLARI.

SELECTED BOOKS.

GENERAL LITERATURE.

- ALI, Syed Amer. The Personal Law of the Mahomedans (according to all the Schools). W. H. Allen & Co. 15s.
 BASTIAN, A. Die heilige Sage der Polynesier. Kosmogonie u. Theogonie. Leipzig: Brockhaus. 6 M.
 BECKER, B. H. Disturbed Ireland. Macmillan. 6s.
 DUCAMP, Maxime. Exposition des Deux-Siècles: Souvenirs personnels. Paris: Calmann Lévy. 3 fr. 50 c.
 ELLIS, R. W. Decoration and Furniture of Town Houses. C. Kegan Paul & Co. 12s. 6d.
 ECKMANN-CHATHAN. Les Vieux de la Vieille. Paris: Hetzel. 3 fr.
 JAUBERT, Madame O., Souvenirs de. Paris: Hetzel. 3 fr. 50 c.
 LOISEAU, A. Histoire de la langue française: ses Origines et son Développement jusqu'à la fin du XVII^e Siècle. Paris: Tassin. 7 fr. 50 c.
 LONG, J. Farming in a Small Way. Smith, Elder & Co. 7s. 6d.
 MACQUOIN, K. S. In the Ardennes. Chatto & Windus. 10s. 6d.
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CORRESPONDENCE.

THE ROMAN WALL.

King's College, London: Jan. 15, 1881.

Attention has been called to the fact that in the last few weeks the Roman wall has been come upon in two places—near the Minories and near Houndsditch. In the latter place the lower part of one of the old towers has also been discovered. It is of this old tower that I wish now briefly to speak.

The piece of the wall with which it is connected is that which once ran, and still in great part runs unseen, from Aldgate to Bishopgate, parallel to Houndsditch. The houses on the east side (strictly the north-east, as the streets to be mentioned run from south-east to north-west) of Duke Street, Bevis Marks, and Camomile Street—*πολλὰν ἀνομάτων μορφή μία*—are built upon the old wall. The houses on the west side of Houndsditch, therefore, stand just outside the wall—on the site of the ditch that lay beneath it.

Fitzstephen, it is well known, mentions that the wall of London was well towered. These are his words, which contain several points of interest:—

"Habet ab oriente arcem Palatinam maximam et fortissimam, ejus et area et muri a fundamentis profundissimo exsurgunt, oamento cum sanguine animalium temperato. [There are many other traces of this superstition.] Ab occidente duo castella munitissima [Baynard Castle and Montfichet], muro ubi alto et magno duplatis heptapylae portis intercontinuante, turrito ab Aquilone per intercapedines [at intervals]."

Between Aldgate and Bishopgate there were four towers still standing in Queen Elizabeth's reign, as we see from Aggas' map, which must have been familiar objects to Chaucer, especially during his residence in Aldgate House close by, as well as to certain eminent Elizabethans who also lived in the neighbourhood.

Of these four towers, the first, counting from Aldgate, is described by Maitland as still sound in 1753. It rose to the height of twenty-one feet.

The second, some eighty paces further on, was also existing at that time, though in a rent and decayed condition, but not too bad to be the abode of "a baker." It stood opposite to Gravel Lane. "The door thereof," says Maitland, "is in Shoemaker Row, fronting the passage into Duke's Place."

The third, I think, is that recently uncovered and considerably demolished. This stood in what is now Bevis Marks.

The fourth stood in Camomile Street. This is the tower that was discovered some four years ago, and forms the subject of the admirable work just issued by the London and Middlesex Archaeological Society, written by a distinguished antiquary, Mr. John Edward Price.

The third tower would seem to have resembled the others. In Aggas' map it is just like its neighbours. The basement of it is of about the same dimensions. Unhappily, no such treasures of sculpture have been found in it as in the Camomile Street tower. Just one piece of carved stone—a fragment of a column or something of the sort—has been disinterred, as I was informed by the foreman of the works on the spot. As in the case of the Camomile Street tower and of others (e.g., those at Burgh), this of Bevis Marks was, in its lower stages, built separate from the wall—built with an interval of some inches between it and the wall. One peculiarity is to be mentioned, which perhaps some competent person will explain.

A segment of it, on the south side, was built quite distinct from the rest, with a facing of its own on the side where it joined the main block. Otherwise, the work consisted of solid masonry.

"One of the best illustrations of such a tower," to borrow Mr. Price's words concerning that of Camomile Street,

"is still standing at Rome; it is attached to the great wall of Aurelian, is quite perfect, and is situate between the Porta Pinciana, a work of the Emperor Honorius, and the more modern gateway known as Porta Salaria. Such towers were solid at the base, hollow in the centre, and united to the main wall at the top. They usually contained a room with windows or loopholes for watchers. In the wall of Aurelian a corridor runs from one tower to the other; this was the sentinel's walk constructed within the thickness of the wall."

It may be noted that the neighbourhood of these towers probably explains the name Castle Street in some instances of its occurrence. There is a Castle Street running between Bevis Marks and Houndsditch; a Castle Street not far from the north-west corner of the wall, near St. Giles's, Cripplegate. Castle Baynard was originally one of these towers.

I will just add that Mr. Price is of opinion that our so-called Roman wall is of comparatively late date.

"The extensive and irregular line of wall," he says, "which surrounded our city in the Middle Ages, and the foundations of which were carefully examined and surveyed at the time of the Great Fire of 1666, can hardly be identified with that erected by the Roman Government prior to the close of its occupation in the fifth century. The wall, as we know it, must belong to a later period. It may, indeed, have been erected any time prior to the coming in of the Normans."

Elsewhere he thinks that "it may fairly be assumed that Bishopgate was constructed at the same period as the wall;" and he mentions the tradition that the bishop commemorated in the name Bishopgate was Erkenwald, who died about the year 683. Mr. Price's views are entitled to a respectful hearing; but to most people it will be very difficult to believe that work so thoroughly and characteristically Roman dates from a post-Roman era. To most people such a theory will seem but a brilliant paradox. There is no time just now, however, to discuss it.

JOHN W. HALES.

MR. SWINBURNE'S "STUDIES IN SONG."

Dublin: Jan. 15, 1881.

I regret that in my review of *Studies in Song* I inadvertently allowed an error to occur in one line of a quotation. The passage I desired to comment on runs thus:—

"Till all have ceased for ever, and the sum
 Be summed of all the aimless curaea told
 Out on his head by all dark seasons rolled
 Over its cursed and crowned existence," &c.

As to *Alcilia*, Mr. Swinburne and I have no difference. It pleased me that my friend, the English editor, should receive his tribute of graceful verse. And I could not allow the service rendered to literature by my other friend, the German editor, to be forgotten. Almost the last task of Dr. Wagner's life, a labour of love, links my name with his in a way for which I cannot but be grateful. I claimed for him a distinction which is his due.

EDWARD DOWDEN.

3 St. George's Square, N.W.: Jan. 17, 1881.

Your correspondent of last week appears to contend that *Alcilia* was not revived by my late friend, Prof. Wagner, for the benefit of Englishmen as well as Germans. The contrary is the fact. Prof. Wagner had separate copies of his *Alcilia* reprint made especially for sale in England. He put these into the hands of his English publishers, Messrs. George Bell and

Sons; he sent copies to me and several other Shakspeare and Early-English students; and I mentioned the fact of his *Aleilia* reprint being on sale here in one of the literary weeklies. The reprint was also advertised. The fact was well known to all literary antiquaries. The book has been continuously on sale for the last six years. It is so still, at 5s. Dr. Grosart's costly reprint, £1 11s. 6d., being only for his fifty subscribers, welcome though it may be to those who can afford it, is not so truly a revival of the *Aleilia* for us as Prof. Wagner's cheaper edition of 1875, that anyone can buy at a bookseller's.

F. J. FURNIVALL.

THE BUDDHIST "NOBLE PATH."

Oxford: Jan. 10, 1881.

It is well known that the Buddhist Salvation consists of a life in accordance with a system called the "Noble Path," which comprises these eight divisions:—Right Views, Right Aims, Right Speech, Right Conduct, Right Livelihood, Right Exertion, Right Mindfulness, and Right Meditation. Those terms seem wide and general; but Buddhist religious writers have, as is often the case in the progress of a religious system, confined the application of the terms to certain fixed and technical meanings. Thus the first, Right Views, is said to concern the four great truths of Buddhism; the sixth, Right Exertion, is confined to the particular kind of exertion called the four *sammappadhānas*; and again, the seventh, Right Mindfulness, to the so-called *Satipatthānas*, and the eighth, Right Meditation, to that particular kind of meditation which the Buddhist writings call *Jhāna* meditation.

I have just discovered in the Bodleian Library a MS. of one of the so-called Abhidhamma books, the Dhamma-Sangani, not hitherto known to exist there, and I find in it an interpretation of the Noble Path different from the technical one above referred to. Now, the relation of the Abhidhamma-Pitaka to the other books of the Buddhist scriptures is a very interesting question. Some scholars think that the Abhidhamma books are all later than the Suttas and the Vinaya; others think that they are at least as old. The explanation of the Noble Path may throw some light upon this. The Dhamma-Sangani explains Right Views as "investigation through wisdom and knowledge, the acquirement of scholarship, proficiency and cleverness through the faculty of distinguishing and of inference, wisdom conducive to spiritual insight, thoughtfulness, the force and power and substance and brightness and light and lustre and brilliancy and jewel of wisdom, the absence of ignorance." The Dhamma-Sangani explains the other details of the Path in a manner similarly free from the technical limitations above referred to. I may add that the same explanation of the Path occurs also in the Vibhanga, the second of the Abhidhamma books. In comparing the explanation of the Sutta and Abhidhammapitaka we find that they agree only in the explanation of Right Speech, Right Conduct, and Right Livelihood, which constitute, if I may be allowed to say so, the less philosophical parts of the Path. The other explanations seem much simpler, more comprehensive and natural, than those of the Sutta books. They are, therefore, probably older rather than later. It looks as if they were written before the technical limitations came into use. But, of course, this only throws some light on an interesting question, and is not at all decisive. It may be that in neither of the two explanations given have we the genuine one. Wherever the sins of the body and the speech are mentioned, those of the mind also are referred to. Not so in this case.

I hope to enter more fully into this question in an edition of the Dhamma-Sangani, together with parts of Buddhaghosa's Commentary, which

I am preparing, and in which I hope to show that at least those Suttas of the Sutta Pitaka which consist merely in an enumeration and explanation of different philosophical terms are later than those of the Abhidhamma books which treat of the same subject.

We, of course, want all these books edited and translated before we can get at a decisive answer; and I hope that Prof. Max Müller will include one or more of the Abhidhamma books in his series of *Sacred Books of the East*, which has already given so many valuable contributions to the student of religious systems.

OSCAR FRANKFURTER.

THE ORIGIN OF THE SONNET.

47 Connaught Street, W.: Jan. 18, 1881.

The reviewer of *English Sonnets by Living Writers* in last week's ACADEMY observes that I "seem to lean too much to the theory of the sonnet's Provençal origin." So far, however, from this being the case, there is not one word of mine in the whole of the volume in favour of that theory, and, as a matter of fact, I do not agree with it.

With reference to the supposition that the sonnet was introduced into Europe by the Arabs, it may be mentioned that in the literary history by Hammer-Purgstall we find notices of some ten thousand Arab authors before the year 1258, and a principal feature of their literature was its poetry. The Arabs overran Sicily and other parts of Europe in the ninth and tenth centuries. The earliest Italian poem which has been preserved to this day is by Ciriaco d'Alcamo (Alcamo being an Arab fortress in Sicily), and was written about 1175. Mr. Charles Tomlinson (apparently quoting from Signor Trucchi) states that in the earliest known productions of the Italian troubadours the form, style, and modes of thought of the Arabian poets are to be traced. Unfortunately, all the Italian poetry before 1175 and a large portion of the Arabic poetry are lost to us, and cannot, therefore, be referred to. The influence of Eastern literature can be traced also in the Northern-French writers at a very early date, and their *Le Casteioient d'un Père* is an early translation from the Arabic; while Thibaut and his followers, the leading Northern-French poets of the thirteenth century, had visited the East, and were probably well acquainted with Oriental poetry.

That the sonnet and other forms of verse were written at a much earlier date than is usually supposed would appear probable when we remember that there is preserved at Milan a Latin treatise upon Italian poetry, written in the year 1332 by M. Antonio di Tempo, in which no fewer than sixteen different species of sonnet are enumerated. It would be interesting to know which was considered the "correct" sonnet in those days; perhaps, the *sonetto-in-rondo*.

The origin of these forms must remain to a great extent a matter of conjecture, but it is quite possible—nay, even probable—that the sonnet was first written in Italy, and the *rondeau*, &c., in France.

SAMUEL WADDINGTON.

"EARN" OR "ERNE" = TO GRIEVE.

Cambridge: Jan. 18, 1881.

Mr. Arber kindly sends me the following:—"Ye talke so unreasonably well, it maketh my herto *yerne*"—*John Bon and Mast. Person*, p. 20 of Percy Society reprint, 1852 (No. 94); first printed by J. Daye and W. Seres, about 1548.

WALTER W. SKEAT.

Helenburgh, N.B.: Jan. 17, 1881.

Prof. Skeat recently wrote some valuable notes on this verb, particularly as used by Shakspeare. As I am not sure that he took any

of his illustrations from Marlowe, I think the following from *Edward II.*, IV. vi. 70, may be welcome to those interested in the subject:—

"Abbot. My heart with pity earns to see this sight,
A king to bear these words and proud commands."

The text is that of Mr. Fleay's annotated edition (Collins), where the note given on "earns" is simply that it is the "old spelling of yearns." Either there should have been no note at all, or the editor should have pointed out how the word in its "old spelling" was applicable to the sentiment of the passage.

THOMAS BAYNE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 24, 5 p.m. London Institution: "Problems in the History of Civilisation," by Dr. E. B. Tylor.

8 p.m. Royal Academy: "On the Last Roman, Byzantine, and Romanesque Periods of Art," by Mr. E. Armitage.

TUESDAY, Jan. 25, 3 p.m. Royal Institution: "The Blood," by Prof. Schöber.

8 p.m. Civil Engineers: Discussion on "Deep Winning of Coal in South Wales."

8 p.m. Colonial Institute: "The Future of Canada," by Sir Alexander Gale.

WEDNESDAY, Jan. 26, 8 p.m. Society of Arts: "Suggestions for preventing London Smoke," by W. D. Scott-Moncrieff.

8 p.m. Telegraph Engineers and Electricians: President's Inaugural Address; "Some Experiments on Induction with the Telephone," by Mr. A. W. Heaviside.

8 p.m. Literature: "On a Recent Tour in Spain, with Notices of the Al-Hamra and of Spanish Customs," by Mr. K. N. Cast.

THURSDAY, Jan. 27, 3 p.m. Royal Institution: "The Troubadours," by Mr. F. Hueffer.

4.30 p.m. Royal.

7 p.m. London Institution: "The Manufacture of Indigo from Coal," by Prof. H. E. Armstrong.

8 p.m. Royal Academy: "The Early Italian Masters of the Fourteenth Century," by Mr. E. Armitage.

8 p.m. Society of Arts: "A New Mechanical Furnace, and a Continuous System of manufacturing Sulphate of Soda," by Mr. J. Macfarlane.

8.30 p.m. Antiquaries.

FRIDAY, Jan. 28, 8 p.m. Quaker: "On Sponges," by Mr. B. W. Priest; "On Filarias," by Dr. T. S. Cobbold.

8 p.m. Philological: Final Spelling Reform Meeting, Mr. H. Sweet.

9 p.m. Royal Institution: "Modern Spectroscopy," by Dr. Schuster.

SATURDAY, Jan. 29, 3 p.m. Royal Institution: "The Amazons," by Prof. Colvile.

SCIENCE.

Spinoza: his Life and Philosophy. By Frederick Pollock, Barrister-at-Law, late Fellow of Trinity College, Cambridge. (C. Kegan Paul & Co.)

MR. POLLOCK'S book on Spinoza is undoubtedly the fullest and ablest account of the great philosopher which has yet been given in English. It is evidently based on thorough and careful study, and, in spite of certain tendencies in the critic which are somewhat alien to the author, it often shows remarkable insight into the bearing and consequences of Spinoza's thought. I am not sure that a reader unacquainted with Spinoza's own works would carry away a perfectly true impression of him from the account given by Mr. Pollock. The points which by Spinoza himself are most strongly emphasised are often, as it seems to me, thrown into the shadow; while other points to which he assigns less relative importance are brought into greater prominence. Still, I do not think that Mr. Pollock has anywhere directly misstated Spinoza, or has even given any false impression of him which may not be corrected from the words of Mr. Pollock himself. And even the one-sidedness of his view of Spinoza to which I shall have to refer has its value, as it is the opposite one-sidedness to that of which Spinoza's critics have generally been guilty, and brings to light that aspect of his doctrine which has been least attended to. No one, I think, however well he may be

acquainted with Spinoza's writings, can study Mr. Pollock's book without gaining some fresh insight into the manifold bearings of the Spinozistic philosophy. In the following criticism, however, I must confine myself to one or two of the cardinal points upon which a difference in the interpretation of Spinoza must turn.

Philosophers of an earlier age often contain, in a kind of implicit unity, different aspects or elements of truth which, in a subsequent time, become distinguished from, and opposed to, each other as separate philosophies; and which, only after they have thus been distinguished and opposed, become capable of a final and satisfactory reconciliation. In no case is this truer than in that of the great writers of the first period of modern philosophy; Descartes and Spinoza hold together, and as it were in solution, many thoughts and tendencies which we usually regard as natural enemies. As a Pantheist, and even in some sense a Mystic—for his great logical principle, "*determinatio est negatio*," is the very principle of Mysticism—Spinoza contains much that is utterly opposed to the secular and individualistic tendencies of the eighteenth century; yet, in his assertion that the individual is the real, in his condemnation of asceticism, in his attempt to separate the affirmative from the negative element in thought, and in his aversion from teleology, he has much that connects him very closely with Locke and Hume. His full bearing cannot, I think, be appreciated either from the point of view of the eighteenth century or from that of the reaction against its secularism and individualism, but only from that peculiarly modern point of view which is the one thing common to the philosophies of Kant, of Comte, of Hegel, and of many others, and from which the Universal and the Individual are not any longer regarded as reciprocally exclusive, but rather as in necessary correlation with each other. Now, as it seems to me, Mr. Pollock looks at Spinoza from a point of view which, though partially changed, like that of Mr. Spencer, by the spirit of the time, is still essentially that of the Individualism of the eighteenth century. And this leads him, while recognising the presence of another element in Spinoza, to treat it as a remnant of Scholasticism clinging to him by reason of the intellectual traditions of his time, rather than as a vital element of his thought. Some critics have seen in the *Deus sive natura* of Spinoza the natural expression of a consciousness for which nature was lost in God, and have therefore called him an Akosmist. Mr. Pollock sees in it the first utterance of the spirit which, in the next century, omitted the *Deus*, and spoke of nature alone. "Spinoza does not ignore Theology, but provides a Euthanasia for it" (p. 166). In this view the essence of Spinoza's work was to pour the new wine of science into the old bottles of a theological philosophy until the bottles were burst. In the same spirit, Mr. Pollock at times even objects to the application of the name of Pantheist to Spinoza, because it tends to confuse him with theorists like "the Hindu philosophers of the orthodox Brahmanical schools," who held "that all finite existence is an illusion, and life a mere

vexation and mistake, a blunder and sorry plot of the Absolute" (p. 355). Now, without questioning this representation of Brahmanism, it may be remarked that there is nothing more certain than that Spinoza does hold that the finite, *qua* finite, is an illusion, and that the moral life begins in the rejection of finite objects as ends in themselves (*cf. De Emend.*, chap. i.). All Pantheistic systems begin with the negation of the finite as an independent existence; or, as Spinoza calls it, a *res completa*; and all, even Brahmanism, proceed, in some way, to the re-assertion of the finite as real in and through God. Spinoza, in like manner, lays it down as his first logical principle that "determination or limitation is negation," and argues from it that it is only imagination that gives to the modes—that is, to particular things—a fictitious independence and substantiality. It is, therefore, by removal of this limitation, by negation of this negative, that we arrive at the truth of things. On this principle it is that Spinoza asserts the unity and continuity of space or matter against the idea of its being an aggregate of discrete parts, and treats number and measure, which involve such discretion, as mere *auxilia imaginationis*. If he had yielded entirely to this tendency, he would soon have merged all determinate existence in the gulf of the Absolute Substance. Fortunately—and it is here that Mr. Pollock's protest receives some measure of justification—Spinoza regards extension and thought as not limited by each other, notwithstanding their distinction, and thus is enabled to assert the reality of a duality of attributes. And again, in dealing with the modes, he supposes that the negative element by which they are distinguished from God can be taken away without affecting the affirmative element—the *conatus in suo esse perseverandi*—which is really the self-affirmation of God in them. And by this imperfection of logic—which we may also recognise as an anticipation of a better logic—he substitutes a higher unity of affirmation and negation for their absolute separation. His partial admission of this idea lifts him above other Pantheists, and enables him to turn against the asceticism with which Pantheism was often connected, as a "*tristis et torva superstitio*;" and a clear recognition and conscious acceptance of it would no doubt have raised him above the one-sidedness of Pantheism altogether, or enabled him to reconcile the relative truth in it with a recognition of the relative truth of Individualism. But such a recognition would necessarily have transformed the character of his philosophy in almost every respect.

Again, Mr. Pollock says, and often repeats, that "Spinoza was a thorough-going Nominalist" (p. 146). In reality, Spinoza was as far from being a Nominalist, in the ordinary sense of the word, as he was from being a Realist. Nominalism conceives the world as a collection of individual substances; Realism, on the other hand, loses the individuals in a unity which is merely an abstraction. Now, Spinoza undoubtedly asserts that "the individual is the real;" but he reduces all finite individuals to modes, and declares that, as to their essence or definite character, they are to be explained,

not from each other, but only "from the eternal things which, though singular, yet, on account of their omnipresence and far-reaching power, take for us the place of universals in the definition of mutable (or finite) individual things" (*De Emend.*, chap. xiv.). And the whole scope of Spinoza's theory of method is that an experience which starts from finite individual things must be illusive; and that all knowledge, still more the highest kind of knowledge, the *scientia intuitiva*, must rest on, and start from, that unity of knowing and being which is the presupposition of all things. Spinoza's denunciations of abstraction, in fact, are quite as much directed against those who, in the spirit of Nominalism, would separate the individual from other individuals and a *modo qui a rebus aeternis fluit*, as against those who would exalt general terms into real essences. Mr. Pollock partly recognises the truth of this when he declares that "the idea of the most perfect being includes, if it is not equivalent to, the belief that the whole nature of things is one and uniform," and that this "is the first principle of all science" (p. 136). He also explains in another place how it is that Spinoza comes to regard the unity of all things, not as an aggregate reached by combining individual things, but as prior to them, both in thought and in being (pp. 141, 180). But the imperfection of his general view of Spinozism seems to be due mainly to his defective appreciation of the consequences which Spinoza draws from this principle. Thus Mr. Pollock finds the idea of a knowledge *sub specie aeternitatis* inadmissible, because the "act of knowing and feeling involves change, and change involves time" (p. 185). Spinoza would probably have asked his critic in what way the fact that it takes time to perform the acts of knowing involved in the recognition that the angles of a triangle are equal to two right angles affects the truth or certainty of the proposition. In truth, the knowledge of time and change, like every other knowledge, presupposes a consciousness which is not itself determined by time.

The most important criticism which Mr. Pollock makes upon the Ethics as a whole is closely connected with this. In Spinoza's language the mind is said to be *idea corporis*, but this Mr. Pollock maintains to be an ambiguous expression, which is sometimes used by Spinoza to signify the "conception of the body," sometimes to signify the mental states corresponding to certain bodily states. "Now a man may easily think of his own body, but he is not always doing so, and when he does his thought will not be accurate, unless he has learned something of physiology; and even if every human being were an accomplished physiologist, the constant relation of the mind as a whole to the body as a whole would be something different from the relation of the knowing to the known. The organic sensations which furnish the ground-work for a large part of our conscious life are not knowledge or concepts" (p. 132).

To this confusion Mr. Pollock traces what he thinks the most important error of Spinoza. Now, I think it may be shown that this charge is due, in part at least, to Mr. Pollock's forgetfulness of the distinction which Spinoza makes, and of the relation which he establishes,

between the individual's first imperfect consciousness of himself and of his body and that consciousness to which science or philosophy has to bring him. To make this intelligible we must first indeed admit that Spinoza, though he speaks of the life of animals as similar to the life of man, yet does not find room in his philosophy for any mere feeling which is not the consciousness of an object. "None of the modes of thought," he declares, "be it love, desire, or whatever you please, can exist, unless there be in the individual an idea of the object loved, desired," &c. (Eth. ii., axiom 3). The idea which constitutes the mind is therefore always an idea or consciousness of something, and that something is, primarily the body, secondarily the mind, or idea of the body. But the body can present itself as an object only when it is affected by other objects. Hence our first consciousness is a consciousness of the body in relation to many other objects around it. It is not the physiologist's knowledge of the body, as Spinoza distinctly tells us, any more than it is the physicist's knowledge of external things (Eth. iii., props. 23-28). It is a knowledge in which the consciousness of our body is confused with our consciousness of other things, and our consciousness of other things is confused with the consciousness of our body; and again, it is a knowledge in which the consciousness of the mind itself, the *idea corporis*, is confused with the consciousness of other ideas, and the consciousness of other ideas with the consciousness of the mind (props. 28, 29). In a word, it is an individually determined consciousness of an external world as "referred to" our own bodies, and an individually determined consciousness of other minds as "referred to" our own mind. But this confused conception of our bodies and of the external world, which is dependent upon the associations of the individual, is capable of being corrected if we look to the *communia*, the things presupposed and implied in all bodies, and ultimately to the unity of space and extension itself. And, in like manner, this confused and imperfect conception of our minds and of the mental world is capable of being corrected and made clear if we refer it to the thought or consciousness of which all particular thought or consciousness is a limitation. In this way, according to Spinoza, we rise from a view of the world *sub specie temporis*—i.e., from a knowledge which is a collection of particulars, accidentally associated because of the way in which they have presented themselves together in individual experience—to a view of the world *sub specie aeternitatis*—i.e., to a knowledge in which things are referred to the unity which is presupposed in all-being and all consciousness alike. Now, if we consider what this view of knowledge involves, we may see that the ambiguity which Mr. Pollock finds in the *idea corporis* is due simply to the fact that he does not distinguish between what the body and the mind or idea of the body are to the scientific, and what they are to the unscientific, consciousness (according to Spinoza's conception of them both). According to Spinoza, the *corpus* and the *idea corporis* correspond to each other, but we must not correlate the *corpus* as

it is in itself or for science with the *idea corporis* as it is for opinion or imagination. When Mr. Pollock points out that the body, as object of consciousness, is not identical with the body as it is the condition of consciousness, Spinoza would answer that in the former case the critic is speaking of the body as it is to opinion, and, in the latter case, of the body as it is to science, or, what is the same thing, as it is in itself (for of the body except as object of some consciousness we can, of course, say nothing). It is scarcely necessary to observe that in neither case is the body an object by itself, or apart from other objects in the external world.

When these things are taken into account, the only difficulty that remains in the language of Spinoza is that which is caused by his imperfect idealism—i.e., by the fact that, while he maintains that extension or matter is the necessary object of thought, and that it is in reality as it is in thought, he still treats it as having an *esse formale* out of thought, or different from its existence for thought. Mr. Pollock seems to think that this gulf was transcended by Kant when he referred both inner and outer experience to a common "thing in itself" which possibly may be a mind (p. 176); or that it may be transcended in the method of Berkeley by declaring all objects to be resolvable into feelings—in other words, that "feeling, or something commensurable with feeling, is the only unit and measure of reality." But Kant's real solution of the dualism in question is to be found not in his idea of the *noumenon* but in his conception of the phenomenal world, as the unity of an inner and an outer experience which are known in necessary correlation to each other and to the thinking self. Spinoza's parallelism of extension and thought has no doubt a certain similarity, as Mr. Pollock observes, to the theories of modern psychologists like Lewes; but the substitution of feeling for thought in such theories necessarily excludes Spinoza's conception of body as the object of mind, and thereby eliminates that idea which connects the Spinozistic with the critical solution of the difficulty. Why Mr. Pollock should call such theories as that of Lewes "scientific" and not "metaphysical" I am unable to see, unless the metaphysics of scientific men is always entitled to be called scientific.

In the above remarks, I have confined myself to a criticism of Mr. Pollock's treatment of a few of the leading ideas of Spinoza. It would, however, be unfair to leave Mr. Pollock's book without saying that it contains a well-written Life of Spinoza, and a full and thorough exposition and criticism of all his works on theology and politics as well as on logic and ethics. It also contains a good account of all the sources from which Spinoza can be supposed to have drawn any important suggestions, and a chapter on the influence of Spinoza upon later philosophy—which, however, gives comparatively but little indication of the greatness of that influence in the case of the later German philosophy.

EDWARD CAIRD.

NOTES OF TRAVEL.

THE *Geographische Mittheilungen* commence the new year in the most promising manner, for the first number contains papers and maps by Dr. Emin-Bey, Clemens Denhardt, and Prof. H. Hoffmann of more than usual value and interest. Emin-Bey describes a journey into the country of the Luri, who live along the western shore of Lake Albert, and whom, together with the Shuli and Wachopi, he considers to be an outlying branch of the Shiluk, seven degrees farther to the north. Several districts which Baker places to the east of the Upper Nile actually lie to the west of that river. It also appears, from itineraries collected, that the distance which separates Dr. Junker's Lubar from the Upper Nile is much greater than shown on existing maps. Lake Albert must therefore be shifted to the eastward, or Junker's route inflected in an opposite direction. Even more valuable is Clemens Denhardt's report on the countries explored by him during 1878 and 1879, which is accompanied by a most valuable map embracing the whole of the country between the coast and Victoria Nyanza, which supplements to an appreciable extent the information published by Wakefield and New. Herr Denhardt ascended the River Tana as far as Masea, which lies 170 miles from the coast in a direct line, and within eighty miles of the snow-clad Kenia. Concerning the latter, the explorer gathered a considerable amount of information, but could obtain no sight of it. The river, as far as explored and surveyed, takes its winding course through a vast plain of red loam, which affords pasturage to the herds of the Somali, who have recently driven the Gallas to the south of the river, and only ceased the war of extermination they waged against them on the interference of the Mohammedan coast population. The Tana, when in flood, inundates the adjoining country, but its ravages are in some measure checked by embankments thrown up by the agricultural Wapokomo. The river, as far as explored, and for a considerable distance beyond, is described as being navigable for vessels drawing three feet of water; and, as European travellers meet with a kindly reception among the riparian tribes, it appears to present peculiar facilities to explorers and commercial adventurers. Native boats ascend the river as far as Hameys, at the foot of the mountains, in thirty days. Prof. Hoffmann's "Phenological Map of Central Europe" exhibits, by a variety of tints, the difference in time between the flowering of plants around Giessen (his place of residence) and in the remainder of the area delineated. The map, as might have been expected, almost resembles a hypsographical one, for the Alps and other mountain regions, no less than the valley of the Rhine and the plains of Lombardy and Hungary, form very conspicuous features upon it. There are, however, several districts, exceptionally favoured by nature, which stand out like oases in the midst of the darker tint that surrounds them. One of these is Berlin, which, as regards the development of its vegetation in April, is only one day behind Vienna, and is four days ahead of Dresden. Far more striking, however, are the Italian lakes, Botzau, Gorizia, Trieste, and Fiume, where plants flower between twenty and forty-three (?) days earlier than at Giessen. In the paper accompanying his map, the author furnishes the data upon which it is founded, and explains the method of its construction.

SIGNOR C. DE AMEZAGA's paper on Asab Bay fills nearly the whole of a recent number of the *Bollettino* of the Italian Geographical Society. It is accompanied by views and elaborate maps. To judge from one of these latter, the Italian factory and settlement is intended to grow into a town, for, in addition to the stores of the well-known Genoese firm

of Rubattino, there have been built, or are in progress, an hotel, an engineering shop, a club house, a bakery, barracks, and other structures. A port also is being constructed. Whether the development of commerce will ever compensate this vast outlay remains to be seen. The French, who have acquired a strip of land in the same neighbourhood, appear to be less sanguine than their neighbours. Obok has never been utilised by them, and the reply recently given by Government to a Marseilles firm, which applied for permission to establish a factory, was anything but encouraging.

By last accounts Col. Flatters had not yet started from Wargla to commence his second surveying expedition for the proposed Trans-Sahara railway, and this unexpected delay in his movements is believed to be due to reported disturbances among the border tribes of the Sudan. On leaving Wargla he intends to strike south-west until he arrives at about 4° E. long., and he will then follow this meridian in his southward march, reaching the Amadghor saline by the Upper Igharghar. If the Tuaregs prove to be as well disposed as he is led to believe, Col. Flatters proposes to explore several lines of country with a lightly equipped party, while the main caravan proceeds by one route. In order to make his examination of the region more complete, he intends to make two flank surveys, one of which will connect his route with El-Goleah on the west by way of Messeguin, while the other will extend to the eastward as far as the routes explored in his former journey.

It is said to be owing to the assistance given him by Signor Geesi, one of Col. Gordon's old lieutenants, that Dr. Junker has succeeded in penetrating into the heart of the Niam-Niam country, where no traveller has been before. On reaching Dem-Bekir, near the southern borders of Dar-Fertit, he ascertained that the chief Ndoruma was in the neighbourhood and desired to learn the objects of his journey and the number of men he had with him. He succeeded in making a favourable impression on him, and this powerful chief returned home to prepare a house for Dr. Junker. The latter afterwards moved on from Dem-Bekir to Solongo, where he found a large body of porters sent by Ndoruma to accompany him to his town.

THE French Government are about to send Comte d'Hérissou to Tunis on a journey of archaeological exploration. In order to facilitate his labours, he will there be joined by Baron de Billing, formerly French diplomatic agent in that country.

IN order to obtain news respecting Capt. Gallieni's party, another expedition started from St. Louis on October 30 for the Upper Senegal, accompanied by a body of armed men. They will push on as far as Bamaku.

It does not appear probable that M. Paul Soleillet will, after all, return to France at present. A friend of his in Algiers has lately received a letter from him, notifying his departure for the interior with his caravan on November 13, and stating that his line of march would take him between Matam and Fort Bakel on the Senegal. The messengers sent by the Governor of Senegal had returned to St. Louis, having failed to overtake M. Soleillet, so that he would appear not to have received the official intimation of the intention to recal him.

THERE is no truth, we are glad to learn, in the rumour of the loss of the *Oscar Dickson*, with M. Sibiriakoff on board, on her voyage to the rivers of Northern Siberia. The vessel is now safely laid up in winter quarters in one of the rivers which flow into the estuary of the River Obi.

AT a meeting of the ethnographical section of the Russian Geographical Society on the 4th

inst., M. Potanin, who has lately returned from an expedition into North-western Mongolia and the Altai, exhibited photographic views of the Shaman costume and its appendages, and also a collection of *angons*, or objects connected with the religious beliefs and customs of the native races. M. Potanin at the same time gave an account of some curious legends current among them regarding wild animals and the constellations Ursa Major and Orion. In the legends of wild animals the bear plays a prominent part. To Ursa Major are ascribed the creation of the world and of man, and even the foundation of human society. Regarding the Deluge, they have a tradition, the origin of which seems doubtful, that only one man and his three sons were saved, and that one of these sons, Ham, was the progenitor of the Shamans.

SCIENCE NOTES.

Geology in Japan.—A welcome illustration of the interest which is now taken by Japanese in the study of geology and the cognate branches of science is afforded by the recent publication of a Catalogue of the minerals, rocks, and fossils in the Geological Department of the *Kobu-dai-gakko*, or Imperial College of Engineering at Tokyo. We believe that this Catalogue—which forms a volume of 180 pages, and contains, in addition to the inventories, much useful descriptive matter—is mainly the work of Prof. Milne, who is well known as an enthusiastic geologist and seismologist. By far the most interesting portion of the Catalogue is that which refers to the collection of Japanese minerals—a collection including about 1,700 specimens, mostly representing minerals of economic value. Japan is peculiarly rich in coal, beds of one kind of fossil fuel or another being found in almost every province; but the coal appears to occur in rocks which are not of the same age as our carboniferous system. Of metallic minerals the most important probably are the copper ores. In the year 1877 there were 729 private mines in active operation, yielding about 3,354 tons of copper; to which amount must be added upwards of three hundred tons obtained from the Government mines at Ani and Sado.

THE Rev. Humphrey Lloyd, D.D., Provost of Trinity College, Dublin, died on the 17th inst., in his eighty-second year. His father, the Rev. Bartholomew Lloyd, had filled the same office. Dr. Lloyd obtained his fellowship in 1824, and in 1831 was appointed Professor of Natural Philosophy. He was the author of a *Treatise on Light* (1831); *Elements of Optics* (1849); *Elementary Treatise on the Wave Theory of Light* (third edition, 1874); *Account of the Magnetical Observatory of Dublin, and of the Instruments and Methods of Observation employed there* (1842); *Treatise on Magnetism, General and Terrestrial* (1874); *Miscellaneous Papers connected with Physical Science, reprinted from the Transactions of the Royal Irish Academy, the Reports of the British Association for the Advancement of Science, &c.* (1877). He edited *Dublin Magnetical and Meteorological Observations* (2 vols., 1865-69). As the head of a great institution Dr. Lloyd was honoured for his largeness of views, his fine balance of temper, his impartiality and disinterestedness.

PHILOLOGY NOTES.

THE first part of the thirteenth volume of the *Journal of the Royal Asiatic Society* contains a number of articles, each of them adding some new and curious facts to our knowledge of the East. Mr. Dowson's article on the "Invention of the Indian Alphabet" is valuable, though leading to a negative rather than a positive result. It shows why the Devanāgarī alphabet

could not have had a Dravidian origin, but does not go beyond the statement that the idea of an alphabet probably reached India from without, while the practical application of the idea was her own. Dr. Eddins gives some interesting extracts from Northern Buddhist literature, showing how the conception of Nirvāna varied from extreme sceptical nihilism to very realistic dreams of paradisiacal bliss. Mr. Maxwell's account of the Malay "Chiri" is very curious. It shows that an old Sanskrit formula has been preserved among various tribes of Malays, being read or repeated by heart at the installation of chiefs in Perak and elsewhere, without a word of it being understood. The Sanskrit is so disguised that a few words only can be made out or guessed at here and there, such as *Sri-mangala-mantra*, *parākrama*, *śrī bhuvana* or *Tribhuvana*, *siddha siddha*, *Maharāja*, *Rājādhirāja*, *dharma-saṅgha-sarana* (?), *śrīdharma-rājādhirāja paramēśvara*, &c. It is a subject that requires further investigation, as it may throw light on a very early influence exercised by India on the Malay islands. Dr. van der Tunk's "Notes on the Kawi Language and Literature" are rather fragmentary, but they excite a wish for a more systematic treatment of the language and literature of Bali, for which Dr. van der Tunk is evidently well qualified. Here, too, as in the case of the Chiri, we see clear traces both of Brahmanic and Buddhist influences among the Malays; and the mention of Amitābha, Amoghasiddha, and other Buddhas indicates the source from which these influences were derived. We are glad to find that the *Journal of the Royal Asiatic Society* has opened its pages to articles of a purely popular character also. Prof. Monier Williams, in his lecture on "Indian Theistic Reformers," gives a very useful and readable *résumé* of the information contained in Miss S. D. Collet's *Brahmo-Year-book* and Miss Carpenter's and Mr. Macdonald's publications on Rammohun Roy. We do not know whether Miss Collet is responsible for several blunders which occur in the Sanskrit quotations. Surely *Brāhma-sabhā* or *Brahmiya-samāj* is not "the assembly or society of God," but the society of the Brāhmas or believers in Brahman; nor is *brāhma* derived from *brāhmā*. There is no such word as *brāhmā*, except in composition; the base from which *brāhma* is derived is *brahman*. Why is *muktikārana* translated by "the Giver of Salvation," and *Nir-avayava* by "Formless"? This occurs twice; but *niravayava* has the technical meaning of "without parts." *Tattva-bodhinī sabbā* does not mean the "Truth-knowing," but the "Truth-teaching," or, according to Boehtlingk, the "Truth-rousing Society." We do not wish to point out any more of these slips, nor should we have blamed Miss Collet or Miss Carpenter for them, but they should hardly have been repeated in the *Journal of the Royal Asiatic Society*.

THE eighth edition of Engelmann's *Bibliotheca Scriptorum Classicorum* (Leipzig: Engelmann) appears under the care of Dr. E. Preuss. The portion now issued (vol. i., pp. 1-400) embraces the literature of the Greek writers down to Homer. A careful examination of several articles has resulted in the discovery of only one slight error in the price of an English book, and no omissions. It appears that this edition has been brought up to date with all the scrupulous completeness and accuracy which distinguished earlier issues, and made the work so indispensable to students.

THE edition of the *Querolus* issued by M. L. Havet (Paris: Vieweg) is a very elaborate and painstaking attempt to restore this interesting anonymous comedy to its primitive metrical form. M. Havet is not the first scholar who has attempted the task; for the last two centuries the opinion has steadily gained ground

that the play had a certain metrical character; and, although most critics have been content to consider it, in the form in which it has come down to us, as written in a very free metre, some have maintained that the numerous irregularities, which for centuries concealed its metrical character from the eyes of readers, are due, not to the carelessness or ignorance of the writer, but to a recasting of the whole into the form of prose. This is the view which M. Havet has adopted. He adduces some forcible *a priori* arguments for his position, and quotes striking analogies from early French literature for the rewriting which he assumes. The text is submitted to a most exhaustive analysis. Numerous lists are given of the various metrical peculiarities noted. Assuming, as M. Havet does, that the original metre was trochaic tetrameter catalectic, he gives first a list of the verses which have remained unaltered in the prose rendering—these amount to about one-sixth of the whole; then follow lists of verses where a very slight change of inflection or an easy transposition restores the metre; then instances of a more complete change. The reconstruction of the drama which is based upon this analysis is accompanied by a translation into French. A well-written Introduction gives the reader all necessary information as to the character of the piece, its literary history, the MSS., and the previous editions, but this naturally does not contain much that will be new to the student of Roman literature. The distinguishing and original merit of M. Havet's work is in the restoration of the original form of the drama. It would be too much to say that his suggestions are all equally convincing; the editor himself acknowledges the tentative character of much of his work. But there can be little doubt that he has found the true solution of a problem which has perplexed several generations of scholars; and that future criticism of the text of the *Querolus* must follow the lines which he has marked out in his exhaustive edition.

This forms the forty-first *fascicule* of the Bibliothèque de l'Ecole des Hautes Etudes, and is a handsome octavo volume of 360 pages. The forty-third volume of the same series is a treatise of more than five hundred pages by the same industrious scholar, *De Saturnio Latinorum Versu* (Paris: Vieweg). In this work the laws of Saturnian metre are stated with the greatest fullness, and established by all the attainable examples. M. Havet's method is a somewhat extravagant one as regards paper and printers' ink—every one of the two hundred or so extant Saturnian verses is printed again and again, often eighteen or twenty times, as it serves to illustrate a rule—but it undoubtedly has its advantages for the reader. In metrical questions M. Havet follows too closely C. F. W. Mueller to be entirely in harmony with what may be considered the most orthodox school; but his collection of facts is extremely useful, and his acquaintance with the literature of his subject very complete, so that the work is one of real value to the student.

The Letter H, Past, Present, and Future. By Alfred Leach. (Griffith and Farran.) Mr. Leach tells us in his Preface that the publication of this short sketch was suggested by an examination of the contradictory rules current for the pronunciation of *h*. He wishes to promote a uniform pronunciation, and, at the same time, to correct various popular errors as to the nature of aspiration. His treatment of the subject is confessedly purely popular, and his book must be judged from a popular standard. With this limitation we must say that Mr. Leach has produced a very readable and instructive essay. His range of reading is wide; he has studied Ellis's *Early English Pronunciation* to considerable advantage; has corresponded

with Prof. Skeat, whose views on silent *h* he sums up in an Appendix; and has evidently given thought to the problems of phonetics. The section on Silent *h* shows independent investigation, and is a genuine contribution to the history of English pronunciation. The author gives first a tabulation of the conflicting opinions of orthoepists, from Walker downwards, on the pronunciation of the *h* in *honour*, *herb*, &c., and then the results of his own observations of educated usage, and of accounts of their own pronunciation furnished by various eminent literary men, of whom he gives a list. The following are the rules he deduces:—(1) *h* is silent in *heir*, *honest*, *honour*, *hour*, and in their formatives, inclusive of *honorarium* and *honorary*; (2) in *humour* the *h* may be either silent or not, in *humor* = *fluid* the *h* is sounded; (3) *h* is aspirated in all other words, including, *herb*, *hotel*, *hospital*, *humble*, *humility*.

FINE ART.

The Crypt of Canterbury Cathedral. By W. A. Scott Robertson, Honorary Canon of Canterbury. (London: Mitchell & Hughes.)

THIS is a most careful and thorough account (and none the less thorough because temptations to digress on historical and other matters suggested by the subject have been resolutely resisted) of a part of Canterbury Cathedral which is not much known, though it contains a good deal that is of special interest, both historically and artistically.

This, the largest specimen of English crypts, was built by Ernulf, a monk of Bec, who came to Canterbury with Lanfranc, and in 1096 was promoted to be Prior of Christ Church, from which he was removed to the Abbey of Peterborough in 1107. While at Canterbury he rebuilt the choir of the cathedral on a larger scale, making it thirteen feet wider than before, an alteration which necessitated the reconstruction of the crypt beneath. His building shows, by the width of the vaulting spans and the boldness of the design, how rapid had been the progress in architectural skill since the previous crypt had been designed in the time of Lanfranc.

The historical associations alone of this portion of the cathedral would render it an object of great interest. Here Becket's body was secretly deposited on the day after his murder, without any funeral service, in a new stone coffin which, by some strange chance, happened to be lying there. Here Henry II. submitted his back to the blows of the eighty monks of Christ Church, and spent the following night in prayer and fasting as a sign of his contrition for having suggested the violent death of the Archbishop. Here also his son, Richard I., offered public thanks for his escape from a foreign prison. In the Lady Chapel, in the centre of the crypt, the Black Prince directed his body to be buried, and perhaps it was so for a time, until he was removed to the more honourable station in the Trinity Chapel where he now lies. The beautiful screen and reredos in the Lady Chapel were evidently executed during the Prince's life; and Canon Robertson suggests that the work was a spontaneous thanksgiving for the dispensation which permitted him to marry the Fair Maid of Kent, and a memorial of his love for her. His chantry on the south side of the crypt, founded at the Pope's desire as an acknow-

ledgment of the dispensation, and a portion of the body of the building were given in the time of Queen Elizabeth to a congregation of French Protestants, who fled hither to escape the persecutions in their native country, and their descendants continue to perform divine service there on Sunday afternoons.

The general architectural features of the crypt are clearly described and discussed, and plans and drawings added to illustrate them. The pillars which support the vault are decorated in a very unusual style. Alternately they have decorated shafts and plain capitals, and *vice versa*, the ornamentation becoming richer as it approaches the east end, according to a common rule. All the flutings and spirals on the shafts are beautiful; but the finest example occurs on a pillar in the Chapel of the Holy Innocents, of which the shaft is covered with leaves or perhaps feathers, for it is difficult to say from the illustration which is intended, all overlapping and sloping downwards.

The capitals exhibit some most extraordinary grotesques. One is a sort of nightmare travesty of Bellerophon's *chimera* with two human heads; while another recalls Hercules and the Nemean lion, but the hero is transformed into a monkey. Some of the animals' heads rather remind one of Assyrian sculptures, especially in the arrangement of the muscles round the mouth and the manes, though the work is, of course, executed in a different spirit. Perhaps some of the strange figures and groups produced by mediæval artists may have been suggested by antique Greek and Roman gems, which, as we know by the monastic treatises on their magical virtues, were by no means rare. This may account also for the impossibility of attaching any meaning to some of these curious productions.

But the most valuable of the artistic treasures of the crypt are the paintings in the apse of St. Gabriel's Chapel, which has long been built up. From the complete silence of Gervase about it in his description of the cathedral written in 1199 it was presumably shut up before his time and unknown to him. Canon Robertson suggests, and with reason, that it was most likely done to conceal the corpse of Archbishop Becket, or some of the treasures of the cathedral, during the troubles which beset the monks after his murder.

The scheme of the paintings is as follows:—In the centre of the roof is Christ in Majesty, surrounded by scenes representing the Annunciation by Gabriel of the births of John the Baptist and of Christ, and by figures of the Angels of the Seven Churches and of Seraphim. The work was, beyond dispute, executed in the twelfth century, and resembles in character the paintings on the chancel roof of the little church of Kempley, in Gloucestershire, which are described by Mr. Micklethwaite in *Archæologia*, xlv. They are, however, very superior both in design and in execution, as an obscure parish church could hardly obtain the services of as skilful an artist as would be employed in the metropolitan cathedral.

A coloured illustration of the naming of John the Baptist is given, and the other

paintings are reproduced in black and white. In the former, the artist's expedient for representing Zachariah's dumbness should be noticed. There are no lips between his gray moustache and beard. The angels at the head of the Majesty possess the apparent power of flight and lightness in which mediæval angels have so much the advantage over their successors of the Renaissance.

It is very curious to compare these photographs with the illustrations in Dart's *History of the Cathedral*, which was made in 1726, as showing how impossible it is for a man to copy, or even really to see, what he does not understand or feel. No doubt the artist thought his copy was perfectly faithful, but no one could guess that the chubby-faced Seraphim in the engraving were mediæval. Rather they are like members of the angelic host in some seventeenth-century Breviary. At the present time, whatever complaints may be made about the inability of the nineteenth century to produce original architecture or architectural decoration, we can at all events reverence and preserve and copy accurately those remains of our masters in the art which a superstitious hatred of superstition has neglected to destroy.

C. TRICE MARTIN.

History of Painting, Ancient, Early Christian, and Mediæval. From the German of Woltmann and Woermann. Edited by Prof. Sidney Colvin. (C. Kegan Paul & Co.)

(Second Notice.)

FROM the profusion with which works on art issue from the presses of Germany it would seem as if German readers possessed a very enviable advantage over the rest of Europe. Whether it is that English scholars do not possess the minute and voluminous knowledge, or the faculty for appropriating the knowledge of others, or the courage to undertake extensive literary labours, certain it is that we possess no work which can compare in any of these particulars with those of Germany.

It is somewhat of a reproach to the knowledge and industry of English art-writers to have to rely upon the labours of German scholars in this department as they have so notoriously relied in the department of philology. And such is our insular contentment and lack of enthusiasm that, had an exceptional fellow-countryman—the Gibbon or Buckle of art-history—accomplished a grand work comprising architecture, sculpture, and painting, and extending to seven closely printed and unsparingly annotated volumes like those of Dr. Carl Schnaase, we should be quite satisfied to let well alone; we should not dare to intrude upon the ground made sacred by such protracted labour. Not so the indefatigable *savants* who lecture on art and archaeology in the Imperial Academies of the Fatherland. They no sacred reverence, no fears of profane intrusion, are able to dismay. If they see an opening they “make for it.” They search archives, take notes of every scrap of evidence, and religiously peruse every item of information which falls in their way. This is the kind of labour which English writers

are fond of calling “original research.” The practice of it, which formerly was island-born, is only just now returning to our shores. The other quality which goes to augment these German books is the tremendous faculty possessed by their writers for accumulating material from sources already accessible, but widely scattered and sometimes liable to be overlooked. If a library exists, a German writer is sure to know something about it; if a book is extant, the chances are he knows its table of contents.

To those who merely give a passing glance at a work like that of Schnaase, it might be a question what room could possibly be found for another minute and searching history of art. Those whose pursuits have drawn them to its more intimate examination will see why the late learned art-professor at Strassburg thought it needful to attempt yet another. Woltmann's idea was, by limiting the area of his labours to painting and expanding its details, to produce a history that should be perfectly intelligible to the unlearned reader, yet available as a work of reference for the student.

Schnaase's *History of the Structural, Plastic, and Pictorial Arts* is not strictly a popular work. In the first place, except in the architectural portion, it is almost without illustrations. A popular book about pictures is seriously incomplete without them. The next objection is that it is too subjective, too abstract, and given to philosophic explorations into the inner consciousness of different art-epochs for the popular taste. Lastly, it is too bookish—a work largely made from other books, even in its illustrations selecting from those already given to the public rather than from inedited examples among existing remains of art. Nevertheless, it is a noble monument of the author's industry, erudition, and capacity for analysis.

But in a work aiming at popularity something more than literary industry is required. To be a work that shall be considered a permanent and accessible standard of authority it should deal rather with works of art than with works on art. The monuments of past ages should be the materials *par excellence* of such a book, and not shelves of books about them. The latter, of course, are often invaluable aids in suggesting lines of enquiry, or in directing the student to the objects on which, rather than on other men's ideas, his own opinions should be formed. They are the means, not the end. It cannot fail to be noticed, as some explanation of this bookish tendency in German literary efforts, how many of the writers on art have attained the academic rank of Doctor. For art to be made the subject of profound and scholarly research is immensely to its advantage and to the advantage of the student. But we can all see that this is not unattended with danger. The Herr Professor, before he can truly appreciate his duties, must be an artist as well as a scholar; and, when he has attained the qualification of scholarship, he should decidedly and entirely devote himself to the acquisition of that practical and technical knowledge without which book-learning is but a vain, sterile, and pretentious delusion. Now, every German art-professor knows this. But, being a German, he is

instinctively a *helluo librorum*, and when he attempts to write a book the inevitable result is a large disgorging of other men's ideas. The watchfulness of the literary class in every department is very remarkable. It is a sleepless *qui vive!* Hence, to say that writers “make for an opening” is not altogether an intemperate assertion. Of course, in the domain of art they are professors, or, at least, doctors. The number is legion. Best known of all, perhaps, is Dr. Kugler, whose modestly termed Handbook is, however, bulky enough to be more than sufficient for ordinary requirements. Dr. Lübke, again, hastily goes over the general ground, but lingers more minutely on Church architecture, in two voluminous treatises. Dr. Sighart deals carefully and attractively with the arts of that most art-loving of countries—Bavaria. Dr. Woermann has his eagle eye on antiquity. Dr. Rahn reconnoitres the Carolingians and the arts under the Saxon Emperors, but more particularly their progress in his own picturesque Alpine valleys. Dr. Woltmann takes up the art of the Rhineland and Elsass, and at length, aided by the investigations of the specialists who had assisted Dr. Schnaase, begins the history of painting generally apart from the other branches. This is the work now before us. As the English editor observes, it prefixes to the usual commencement—the story of Christian painting—a notice of the art as practised in ancient Egypt, the Asiatic empires, Greece, and Rome; and treats of the various European schools of miniature painting and mosaic in the Early Christian and through the Middle Ages, down to the advent of Cimabue in Italy and the Van Eycks in the Netherlands. It then takes up the story of painting as usually understood, and will, when complete, trace its development in the various schools of Europe. The portion now published goes down to the Early Italian masters of the fourteenth century. Its intention, therefore, is to stand as the most complete and trustworthy popular history yet offered.

The old writers and so-called *connoisseurs*, whose classical travels used to entertain our grandfathers, systematically, studiously, and copiously neglected all old painting that was not done either on wall or panel. For a picture to be worthy of their distinguished regard it had to be at least a fresco—all the better if a “quadro.” But between the sixth and the thirteenth century whitewash and other contrivances had rendered these varieties of painting exceedingly scarce as remains; while wars, invasions, barbarian ravage, and general attention to other matters made their production excessively rare. The *virtuosi* never condescended to consider mere monkish picture-books as having any relation to the lost art of Zeuxis and Parrhasius or the new-found art of Giotto. Accordingly, it became the rule to skip the whole period, and to teach the unsuspecting public that a vast *hiatus*—a chasm of outer darkness—separated the fading light of classicism from the dawn of the mediæval Renaissance. Mosaic work almost shared the fate of the Gospel-book; imperfectly examined and contemptuously passed by as the uncouth efforts of illiterate barbarians. The possibility never

occurred to the critics that the art stream, dried up, as it were, above ground by the fierce heat of social conflict, had sunk beneath the surface, and was running, turbidly it might be, but still running, for half-a-dozen centuries hidden away from the turmoil and strife of the upper world, and destined, when the conditions of existence should be favourable, to reappear.

If, as sometimes happened, a more than usually beautiful volume momentarily attracted attention, the wonder was looked upon as a sort of knickknack for a cabinet, but by no means as forming any organic portion of the long, though often feeble, course of pictorial art. As some indication of the contempt into which miniature art had fallen at the time of the French Revolution—and the story could be repeated of other periods—we may translate a passage from the Preface to the Douay Catalogue (in *Catal. des MSS. des bibl. publ.*, t. vi., p. ix.).

“During the Revolution were destroyed vast numbers of MSS. and books which on the establishment of the literary *depôt* were taken and placed there, and conveyed afterwards in huge chests to the old convent of the Carthusians, where they were made up into cartridges for musketry and cannon. The paper served for the former, the parchment and vellum for the latter. Young girls to the number of 160 who were then employed in the Chartreuse used daily to sell at two sous each the vignettes and drawings which they cut from the leaves of the MSS. They sold so great a number of them that every house of the Quarter St.-Albin possessed some, nailed to the chimney-piece or to the walls of their rooms.”

One of the earliest writers to insist on the true value of these remains, and to assign their place in the history of art, was the industrious, plodding, yet, it must regretfully be added, untrustworthy German art-critic, Dr. Waagen. In his fifth letter from Paris, in 1835, he alludes to an opinion formerly expressed respecting the “high importance of miniatures towards the History of Painting in every country of Europe.” Had his life been spared it is probable that he would have corrected many of his own hasty judgments—perhaps have repudiated the opinions of his earlier writings. He had intended to make miniature painting the subject of a great and exhaustive work. It suffices at present to know that such neglect is no longer tolerated. After two hundred pages of discourse on early Byzantine art Schnaase says, “by far the most important sources for every epoch are the Miniatures of the Manuscripts.” In regard to this observation he evidently considered himself in the light of a pioneer, for by-and-by (vol. iii., p. 235) he says that for the first time it is necessary to fix the place of miniature art and to remark upon its origin. Dr. Woltmann has fully appreciated these suggestions. How he has fulfilled his complete intention in the present work, or rather in its original, will depend greatly on the requirements of his readers. To the general reader it is deeply interesting and attractive, for it is written in an enthusiastic—even, it may be said, in a poetic—vein. His descriptions at times are themselves glowing pictures in words. Of course this enthusiasm somewhat evaporates in the translation. Indeed, few translators would

be conceited enough, or pedantic enough, to ape the style of their authors. It is sufficient for a translator of prose if he conveys without error the meaning of his original. Nor is this the easiest of all possible tasks. On the whole—and in so extensive a work this is no little praise—the present translation is ably and faithfully performed. Little blemishes, of course, there are which a captious critic might be swift to single out, as on p. 202, where the cathedral library at Trieste is put for that of Trèves. There is a little vacillation also between two names for the same place or person. Liège in some passages becomes Lüttich in others. So we have both Regensburg and Ratisben, Otto and Otho. But these are trifling matters, simply little worries to the eye. The student will occasionally find small inaccuracies of reference in the notes and in the translation of technical terms. But, on the other hand, he will meet with valuable editorial interpolations and improvements. A slight rearrangement of chapters and paragraphs, for instance, adds considerably to the lucidity of the text, without injury to the general plan of the work.

Dr. Woltmann, it must be said, is not quite free from the faults which have been observed in other art-writers. He copies somewhat too readily from other books, and relies too easily upon the statements of those who have been found so often in error as to require careful examination. Perhaps the extent of his work has necessitated this frequent taking upon trust. At the same time, it derogates somewhat from the critical value of the result. Yet, with all faults, this new History of Painting may be honestly and truthfully recommended to the reader as substantially fulfilling the hope and promise of its lamented author, and in its English form as reflecting deserved honour for sustained and conscientious labour on the part both of editor and translator.

JOHN W. BRADLEY.

THE OLD MASTERS AT THE ROYAL ACADEMY.

(Third Notice.)*

THE large gallery at Burlington House is well fitted to display to advantage such grand compositions as Rembrandt's portrait of *Marshal Turenne* already mentioned, and the stately portrait-group of *John Count of Nassau, his Wife, Son, and Three Daughters* (13), by Van Dyck; and the hangers have rightly allowed no historical considerations to interfere with the important duty of selecting the most suitable positions to show off the valuable works of art sent to them for exhibition. It would indeed be difficult to find any fault with the admirable arrangements this year, and, on leaving Room Two for Room Three, the distinction between the “cabinet” and the “gallery” is at once felt. Of largeness of style, as well as canvas, there are, indeed, a few overflows from the greater to the lesser room, as in Van Dyck's portraits of *Thomas Wentworth, First Earl of Cleveland, his Wife and Daughter* (90), belonging to the Earl of Stafford, and *Philip, Fourth Earl of Pembroke and Montgomery, K.G.* (112), belonging to the

Earl of Carnarvon. These, with Miss Clara Montalba's powerful *Fluteplayer*, ascribed to Velasquez, not to mention Franz Hals' *Merry Comrade* and a finely modelled head by an unknown artist of the Spanish school (79), lent by Mr. G. A. Burn, are a preparation for the change.

It is a distinguished and courtly society into whose presence one is suddenly ushered. Was it in the painter's or the sitters, this stately elegance of demeanour, this personal pride which is carried so gracefully by all Van Dyck's lords and ladies, so distinct from the solid stiffness of the preceding and the loose insouciance of the next generation, and each so unlike the natural bearing of the eighteenth century? In both, no doubt; for the painter echoes the time, and is not able to impart to it anything higher than is in him. Yet it is strange that a man so alive to the beauty of his generation should not be able to conceive a Madonna of a more refined type than that in his *Assumption of the Virgin* (132). Here, however, he followed his master, Rubens, but, refining upon him at all events, and with something of a Guido sentiment, made his Virgin thick-throated but well bred, earthly but not gross, while his angels became the most complete hybrid between a Cupid and a cherub that has ever been imagined. This picture, though now a little sickly in colour, is one of the best specimens of Van Dyck's religious art. We wish we could give similar praise to the only example here of his classical imagination—his *Nymph and Satyrs* (67)—which is like a copy of Rubens at his coarsest.

It is, however, as a portrait painter that Van Dyck is great, and his greatness is very visible here. The figure of the Earl of Cleveland in 90 would be a magnificent figure by itself, but in this composition seems isolated from his wife and daughters, who are by no means so satisfactory as examples of humanity. Fine, also, is the *Earl of Pembroke* (112), and bravo in attire, the character of the man being scarcely separable from the dignity of his office. Neither of these works can compare with the superb 137, where the dignity of the Count of Nassau and his wife is beautifully relieved by the grace of their children, especially of the son, who, with gently curved figure, dressed in red, stands between his stately parents and sweet-faced, but dignified, young sisters. Finer still in expression and character is the grand figure of *Christian Countess of Devonshire* (143), with her kindly, but shrewd, face. The portraits of *Sir John and Lady Borlase* (134 and 139) are of little interest, except in their technical qualities, and for showing that even the art of Van Dyck failed at times to raise his sitters up to the pitch required by his standard of dignity, and to accommodate itself to types of human nature which required a condescension from its fastidious ideal.

Grand was the air of Van Dyck, not stooping to sympathy, but demanding admiration, and giving to the human beings he represented the stamp of their true and social position at the sacrifice of that common feeling of humanity which touches us in pictures of a far earlier period. Such are those of *Andrea del Sarto* and *Moroni* in this same gallery, and of *Holbein's* portrait of *Sir Thomas More* in the Fourth Room; such also are the portrait of *Andrea del Sarto*, by himself, and that of *Pope Julius II.*, by Raphael, in the National Gallery. These artists at the beginning of the sixteenth century are more modern in spirit than Van Dyck, giving to their sitters the natural expression which they wore in every-day life, when they were unconscious of observation. However little likely we are to forget that man is the same in all ages, it is yet somewhat startling to see looking at you across three centuries and a-half faces like those of the *Moroni* (153) and

* Two misprints which I have overlooked may be as well corrected here. For “George Fox” in the First Notice read “Charles James Fox;” and for “de Heems” in the Second read “Van der Heyles.”

the Andrea del Sartos (150 and 153), which, but for their costume, might be reflections of visitors at the Royal Academy in 1881. The "modernness" of 158 and 153 consists in the total absence of artistic or other affectation, but that of 150 lies deeper. Whoever may be the person here represented, whether the painter himself as stated in the Catalogue, whether his friend Domenico Conti as suggested by Crowe and Cavalcaselle, or someone else (as seems, on the whole, most probable), it is a face with a history, and what is more to the present purpose, a face whose soul is looking inwards while his eyes are looking outwards—a face that dumbly appeals for sympathy and finds it as much now as ever. Modern also in this sense, that no difference of costume or age, no aristocratic air or strange idiosyncrasy, interferes in the least with the sympathy between man and man, is that perfect portrait of *Sir Thomas More* by Hans Holbein (414) of which Mr. Henry Huth is now the fortunate possessor. Were the face but an ordinary one, its modelling, colour, and executive skill would ensure its recognition as a masterpiece of art; but all these are but appropriate incidents of the main motive of the picture—the expression of a great intellect and noble character brooding thoughtfully. The other Holbein here—Mr. Herbert Blackburne's *Portrait of a Lady* (201)—though simple in its humanity, brings back to us the stiffness of character and costume of the age of Elizabeth. Modern also in its unsophisticated natural grace is Earl Cowper's *Portrait of a Warrior* (209), by an artist whose name is not given. There is nothing to wonder at in the hesitation to ascribe the picture to a known name. Though so natural, it has yet a studied elegance of air which is not characteristic of Moroni, whose name at once suggests itself in connexion with the picture. The dark, pale face of Lord Wimborne's *Portrait of a Man* (162), ascribed to Moroni, seems due either to some dark blood in its subject or to a sinking in colour. It is a fine work, the vivid semblance of a man who, according to the motto on the picture, *duritiem mollitie frangit*. It is not thus that a contemporary would wish to be painted, wearing his claim to respect on his sleeve; but not very remote modern paintings of virtuosos show that gentlemen such as that represented in the fine work of Parmigiano (145) now, as in the sixteenth century, pride themselves on their aesthetic tastes. This is a fine work both technically and in character, the face showing the serious air which comes of weighing those small distinctions which make all the difference between first-rate and second-rate in matters of art and value. The picture is remarkable for the dimly lighted eyes. The Catalogue is surely wrong in imagining that the landscape behind him is a natural one; whence, if so, comes the light upon his face? Not a glimpse of country through an open window, but a picture, is surely that luminous view.

The *Portrait of a Lady*, another of the Andrea del Sartos, from Earl Cowper's collection, is not in such good condition as the rest. Whatever other objections there may be to the theory that it is a portrait of Petrarch's Laura, there is surely none with regard to the face, which is refined and beautiful, and even winning, despite the somewhat cold and removed look in the eyes: a far different type—and one much more suited to a poet's dream—from the grand and massive beauty by Giorgione belonging to the Earl of Strafford. The face of this, with its rich pink and white, its golden bands of hair, and its full lips, reminds one of Paris Bordone; but, with all its fleshly attributes, it has more dignity of character and less voluptuousness than the later master.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

A SERIES of "Art Essays," contributed by Mr. P. G. Hamerton to the *International Review*, has just appeared in volume form in the United States.

MR. MILLAIS has completed the portrait of the Bishop of Manchester which is to be presented by the "Testimonial Committee" to Mrs. Fraser. It will be sent to the Royal Academy exhibition in May next.

THE erection of a statue to Nicéphore Niepce, the inventor of photography, has been long under consideration, but it has at length been decided that M. Guillaume, of the Institute, should be charged with its execution. Certainly, among the numerous statues that are bestowed in France on distinguished men of all kinds, the humble worker whose brilliant idea has led to such wonderful results in modern photography may well be admitted as worthy of one. It is to be erected next May at Châlons-sur-Seine, the place of his birth.

MESSRS. CASSELL, PETER, GALPIN AND CO. have made arrangements to publish shortly, in monthly parts, *Picturesque America*, illustrated with steel plates and original wood-engravings. It will be uniform with *Picturesque Europe*, issued by the same publishers.

ALGERIA is beginning to develop a taste for the fine arts. Not long ago the success of the exhibition at Algiers took everyone by surprise, and now another, which has been organised at Oran, is equally successful. "The pictures sold," says an enthusiastic correspondent, "as if by enchantment."

THE Louvre has just acquired two important Italian bas-reliefs of the end of the fifteenth century, of marble and terra-cotta respectively, representing the Virgin and Child.

M. ROBERT DE LASTEYRIE has been nominated to succeed M. Quicherat as Professor of Mediaeval Archaeology at the Ecole des Chartes; and M. Ch. Clermont-Ganneau, now French vice-consul at Jaffa, has been elected correspondent by the Academy of Inscriptions.

M. DOSNE, according to the *Chronique des Arts*, is having accurate photographs taken of M. Thiers' study in his house in the Place Saint-Georges, with a view to the precise reproduction of the arrangement of the furniture, books, and works of art in their new home at the Louvre.

THE first number of the *Gazette des Beaux-Arts* for 1881 is not of great interest, but it contains a very soft and brilliant etching by Boilvin of Rubens' *Vierge aux Innocents* in the Louvre, with its clouds of babies encircling the Mother and Child. The manner of the master is well preserved, both in the modelling of the flesh and the brilliant lightness of touch. It illustrates the first of a series of papers by M. Paul Mantz on Rubens, which begins well. The same writer also contributes an amusing article on the excellent teacher but mediocre painter, Léon Cogniet, recently deceased at the good old age of eighty-six. This article is illustrated with an effective etching by L. Bonnat, after his characteristic portrait of Cogniet. M. Alfred Darcel descants on the Retrospective Exhibition at Düsseldorf, and M. Camille Lemonnier on the Historic Exhibition at Brussels, and M. Paul Gout gives the second and last of his interesting papers on the Helmet. An illustrated account of recent art publications of the houses of Hachette, Mame, Rothschild, and Charpentier, and a not too favourable notice of Dr. von Wurzbach's monograph on Martin Schongauer, close the number.

THE STAGE.

MRS. BATEMAN.

THE dangerous illness of Mrs. Bateman, regretfully recorded in these columns last week, ended in her death even before the lines which were written had passed into the hands of our readers. Mrs. Sydney Frances Bateman died on Thursday afternoon in last week, and was buried on Monday in the still almost rural churchyard of Hendon, under the grayest and most inclement of winter skies. To the public and to the members of the profession, as well as to her personal friends, Mrs. Bateman's death is a real loss, and her absence from the world of the theatre leaves a blank which will not be filled. The daily papers have chronicled such few outward facts of her life as seemed the most salient—her birth, in Maryland, fifty-seven years ago; her marriage to Mr. Bateman; her literary efforts; her literary sympathies; her theatrical enterprise, first of all with her two elder children, one of them the now long-accepted and widely famous artist, Mrs. Crowe; her assistance given daily and nightly to her husband in the management of the Lyceum; her still later work in raising Sadler's Wells from a position of obscure indigence to a very high place indeed in the ranks of intellectual entertainment. Some of these facts are of themselves sufficient to testify to Mrs. Bateman's possession of qualities remarkable in anybody, but most of all remarkable in a woman. But it needed some personal knowledge of Mrs. Bateman for the strength and charm of her character to be properly appreciated. It is no secret that more than once her work was up-hill work, in which success could only be obtained by an extraordinary attention to the minutest details, as well as by a sagacious judgment exercised upon the larger questions that presented themselves. It is no figure of speech to say that her energy was inexhaustible, and that her courage was never found wanting. Her mind had acquired the aptitude that comes generally only to men—perhaps principally to lawyers and doctors and heads of public departments—the aptitude for immediately transferring a perfectly engrossed attention from one subject to another. Her whole mind was instantly brought to bear upon each subject as it arose, and no variety or superfluity of subjects seemed to weary her or to cause her to slacken her grasp. Thus much for her intellectual capacity, which found ample occupation in the varied business of a theatre, but which could just as readily and effectively have been exercised upon tasks of which the extent and importance are more commonly known. Her taste in literary matters was not only healthy—as, of course, was to be expected from an educated gentlewoman; it was also fine and delicately discriminating. There are, however, few persons of such fine taste and of such high aims in the artistic departments of the theatrical business who would not have been continually betrayed into error of judgment in deciding upon what pieces should be presented to the public. Mrs. Bateman—almost before the playgoing public began to be intellectual—knew how to make a very fair compromise between what her taste inclined her to and what the public wanted. In this way she was able to do a real work of education which would never have been done had she forced the purely intellectual drama into a place not ready for it. Thus it was at the Lyceum, when Mr. Irving appeared in the *Bells* before he appeared in *Hamlet*; and thus at Sadler's Wells, when the racy comic melodrama of *The Danites* was followed in due course by those Shaksperian revivals which were destined—and which we are happy to believe are still destined—to make it clear that Sadler's Wells has most fully resumed the position it held twenty years ago under Mr. Phelps. Of the more private qualities

of Mrs. Bateman little need be said. They were of the kind most appreciated in the happiest of English society, and they are therefore more fittingly testified to by her family in quietness than by writers who address themselves to the public. To her influence upon the contemporary stage the best tribute is paid when it is said, as it may be very truthfully, that it is not yet ended.

STAGE NOTES.

MR. EDWIN BOOTH's performance of Othello, given on Monday night at the Princess's Theatre, will not increase, though it may probably sustain, his reputation. His performance of Iago, on Tuesday, we were unable to see, but much was to be hoped from it, for the obviously deliberate art of the actor—his capacity for touching the intellect more than the heart—would appear to be particularly fitted for one of the subtlest and certainly the least sympathetic character in the Shaksperian repertory. In America we believe the reputation of Mr. Booth's Iago to exceed that of his Othello; and the relative position held by the two performances in England is likely to be the same as it is in the States. To those who do not demand to be moved strongly at the theatre, Mr. Booth's Othello cannot be unsatisfactory; but the majority of playgoers do demand to be moved, and the demand is a reasonable one, and it will hardly be satisfied by Mr. Booth's performance of the Moor. Othello, it is evident, is nothing if not passionate; Mr. Booth's passion has too little of suddenness and abandonment. He goes with sometimes too complete a deliberation through the business of the scene; the fire and majesty of such an actor as Signor Salvini in this character, and the intensity of such an actor as Mr. Irving, seem wanting to Mr. Booth in Othello. But the American actor is far too accomplished to approach failure; he fails only to rouse us to the necessary enthusiasm. On the whole, he is well supported. If Mr. Forrester does not fully repeat the success of his Iago at the Lyceum, it is only because the success was a surprise when it was first achieved and has now become comparatively familiar. It would, however, at any time have been a mistake to have considered it a performance pointing to Mr. Forrester's speedy attainment of exceptional rank in his profession. Mr. Ryder in Brabantio is extremely well placed. It is for parts like these—the characters of persons of dignity whose most sudden sorrows do not move them to the point of extreme excitement—that Mr. Ryder was born. The well-graced actor, adept in dignified bearing and courtly elocution, has not often been seen to greater advantage. Mrs. Hermann Vezio, as Emilia, is equally well fitted. She is entirely the mistress of every requirement of the character. Miss Maud Milton, who has never been wanting in simplicity and taste, shows, as Desdemona, that she has the gift of earnest and passionate expression. On the whole, *Othello* is very creditably cast. Pains have not been spared to give us a performance good in many directions, and not only noticeable for the appearance of one "star" actor.

MR. FRANK MARSHALL, one of the few stage writers equally able to be grave and bright, has of course had no opportunity for displaying his more serious qualities in the comic opera called *Lola*, produced a few nights ago at the Olympic Theatre. The play deals in what is admittedly an entertaining fashion with the adventures of a society journalist and a lady who is ambitious of promotion to the ranks of professional beauties. The music by Signor Orsini is of as high a class as can fairly be looked for in light comic opera. It is not strikingly original, it is continually melodious, and never vulgar. The

piece is well played, the chief successes being made by Mr. Walsham and by Miss Elinor Loveday, one of the most agreeable of the many young singers who have appeared in the most popular piece ever written by Mr. Sullivan.

MISS ISABEL BATEMAN will, we are glad to say, assume the management of Sadler's Wells Theatre, and the theatre will re-open this evening with the successful performance of *The School for Scandal* which was interrupted by the sad event which we have mentioned above. Mr. Hermann Vezio, Mr. Charles Warner, and Miss Virginia Bateman appear in Sheridan's comedy, which for the next few nights will be preceded by *The Spitalfields Weaver*. The welcome performance of the last-named piece is occasioned by the characteristic offer made by Mr. Toole to appear at this theatre at a time when his generous services will naturally be the most appreciated. The programme is thus one of altogether exceptional attractiveness, and Miss Isabel Bateman's management begins most hopefully.

MUSIC.

RECENT MUSICAL WORKS.

Organs and Organ Building. By C. A. Edwards. (Bazaar Office.) This is an excellent book, and will doubtless find many readers. It is intended for organists and amateurs who have neither time nor inclination to study lengthy text-books, and who avoid mere pamphlets as "too shallow to afford any lasting benefit or satisfaction." It is a treatise on the history and construction of the organ from its origin to the present day, and the author has managed to crowd into a comparatively short space much valuable information and many useful and practical hints. There is one chapter entitled "Minor Casualties in Organs" specially useful to amateurs and country organists. The historical portion is very brief. The account given of the celebrated organ erected in Winchester Cathedral in the tenth century is not altogether satisfactory, nor is the much-debated term "pair of organs" quite fairly discussed. In the first chapter there is an interesting copy of a drawing (a representation of an organ) from the Utrecht Psalter. This MS. has been ascribed by able authorities to the sixth or even fifth century. A similar drawing has been given in other works, but copied from the Canterbury Psalter written in the eleventh century, and only an inaccurate copy of the Utrecht MS. The chapter on "Distinction in Keys" is somewhat fanciful. The author gives what he considers to be a fair *résumé* of the chief character of various keys. The key of C minor, he tells us, is plaintive. It is, however, associated with Beethoven's C minor symphony and his sonata for piano and violin in that key. Again, he tells us that A minor is most delicate, and that Mendelssohn wrote some of his best *Lieder* in this key. He quotes Mendelssohn several times. Why did he not mention Mozart's fine sonata, or Schubert's three sonatas in A minor, or at any rate Mendelssohn's Scotch symphony? Once again, he says that some of the best of our great works are in the key of E flat, and, for example, gives "If with all your hearts" from *Elijah*. Why not have given a symphony or a quartet or a sonata by Haydn, Mozart, or Beethoven, or have stated that they all wrote very great works in that key, especially symphonies? Lastly, he tells us that B flat major has nothing particular save its dulness to recommend it. Beethoven, however, chose that key for one of his finest and brightest symphonies (op. 60), one of his grandest trios (op. 97), one of his greatest sonatas (op. 106), and one of his most wonderful quartets (op. 130).

Dictionary of Music and Musicians. Edited by George Grove, D.C.L. Part XII. (Mac-

millan.) This part contains a most valuable article on the history of the pianoforte signed "A. J. H." There are two articles on Pianoforte. Music and Pianoforte Playing about which we would say a few words. The observations on the followers and disciples of Liszt are somewhat unkind and not altogether true; it is not quite correct to accuse them of want of respect for the old classical school, and there are some followers of Liszt whose playing is not "thumping, jerky, and incoherent." Mention is made of Hans von Bülow's prodigious memory, yet not "always faithful to the original text of the composer." Why single out Hans von Bülow? the same might be said of Rubenstein. The article on Pianoforte Music contains several inaccuracies, and we think it was unnecessary to mention all the works of the well-known composers, especially as a complete catalogue is given under each name in the Dictionary. The article contains, however, much valuable and interesting information.

Music Primers. Composition, by Dr. Stainer. (Novello, Ewer and Co.) This work forms a valuable addition to the series of primers issued by Messrs. Novello. It will help those who have "something to say" how to express and develop their ideas, and will help others at any rate to analyse and enjoy the works of the great masters. Eminently practical are some of the first rules in the book. For example, a short tune is to be played over, and the pupil, if possible, to determine the key of the tonic. Again, the pupil is recommended to write out from memory any short melodies which he may hear from time to time. The chapters on Melody, Rhythm, and Sections are very interesting; the author is correct when he states in his short Preface that he has attempted to work out his scheme without following or imitating any previous writer. Dr. Stainer uses his own technical terms for the various divisions of melody, and one cannot but regret the absence of uniformity displayed by different writers. The author professes to write for beginners, and we think he might have given a few simple rules to show when notes of a tune naturally suggest the same or a different chord, although capable of being treated either way. The chapter on Rhythm is full of practical details, and the exercises at the close are most useful. Why did Dr. Stainer quote the melody from the choral symphony in A major? We do not quite agree with the author in his remarks on inequality of sections and other irregularities generally. Rich seems to us to have often aimed at rhythmical irregularity both to excite interest and avoid monotony. The chapter on Development is very well written, and concludes with interesting analyses of various movements. J. S. SHEDLOCK.

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SATURDAY, JANUARY 29, 1881.

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LITERATURE.

The English Poets: Selections, with Critical Introductions, &c., &c. Edited by T. H. Ward, M.A. Oxford. Vol. III.—“The Eighteenth Century: Addison to Blake.” (Macmillan.)

At this day, when the pressure of life, the vast amount to be known, and the little time to know it in, render it necessary for all subjects—history, philosophy, science—to be epitomised and condensed, poetry could not escape the common lot. Indeed, poetry lends itself to this process more readily than many other subjects. For while even the greatest poets have written many things that may without loss be forgotten, the lesser poets have, many of them, written only a few things that deserve to be remembered. Of recent attempts to epitomise, and yet to present a fair general view of, the poetry of England, that of Mr. Ward is by far the most notable—one every way worthy of the university to which so many of its contributors belong. The first two volumes of this work were noticed in this journal in June last. To-day we shall find more than enough to engage our attention in the third volume, which contains selections from the poets of the eighteenth century, beginning with Addison and ending with Blake. In a volume which includes extracts from forty-four separate poets, not to mention Scottish minor song-writers, it would be easy to ask why certain poets are included while certain others are omitted—why, for instance, a place should have been found for Whitehead and none for Michael Bruce, the boy-poet of Loch Leven, reputed author of the “Ode to the Cuckoo,” an ode worthy of being placed beside Wordsworth’s on the same subject; and why no piece of Logan, Bruce’s college friend, and, as some say, his plagiarist, should be noticed. Or it may raise our wonder that, when Lady Nairn’s pathos is illustrated by that most touching of songs, “The Land o’ the Leal,” her humour also should not have been exhibited by “The Laird of Cockpen,” and her blending of pathos and humour by “Wha’ll buy caller herring?” These, however, are but minor matters. The great distinctive excellence of the work lies in the, for the most part, admirable essays by which the selections from each poet are introduced. The editor has been fortunate in securing the assistance of so many able men for this part of his work. The Rector of Lincoln College, the Dean of Westminster, Mr. Matthew Arnold, Prof. Dowden, Mr. Swinburne, not to mention many younger names, are enough to confer distinction on any work to which they lend their aid. The essays of these and

other contributors are not only valuable in themselves, but will have an additional value, as historical records, for future time. To those who know the several poets, and have already formed some judgment for themselves regarding them, the critical estimates of this work are not only full of interest, but of instruction also. One can, however, imagine a drawback to their usefulness. Such ready-made criticisms, lying at hand in a popular work, may easily minister to an evil mental habit of our day, by supplying the young too easily with ready-made opinions about literature, while they neglect to study the poets’ works, and to allow their minds to be steeped in the poetry itself. Turning to the estimates here given of the greater poets—for it is to some of these only we have space to advert—the first prominent essay is that by Mr. Pattison on Pope. Nothing could be more necessary in a work of this kind than to seize and express truly the power and the weakness of a poet who is the representative man of a style which dominated English poetry for more than a century. Mr. Pattison shows, in his clear, incisive way, that Pope was not the originator of the style in which he wrought, but the master who perfected it. That style set in soon after the Restoration, and continued more or less till the French Revolution. Its aim was perfection of form, literary finish, the neatest, most epigrammatic expression. The thought that was conveyed was of small account compared with the style which conveyed it. It was the age when English prose was forming itself, and the verse then written was not far removed from prose. “It is by courtesy,” says Mr. Pattison,

“that the versifiers from Dryden to Churchill are styled poets, seeing that the literature they have bequeathed us wants just that element of inspired feeling which is present in the feeblest of the Elizabethans. . . . But, if not poets, they were literary artists. They showed that a couplet can do the work of a page, and a single line produce effects which in the infancy of writing would require sentences.”

The material in which Pope worked—in which he was perfectly at home—was the manners, prejudices, passions, sentiments of his own day—the atmosphere he breathed was that of the cultivated man about town. Beyond this he had little knowledge and less interest. Mr. Pattison regards as the best of Pope’s works, because containing most of his true self, the “Essay on Man” and the “Moral Essays.” Yet it is in these last that Pope satirises and libels Addison. On the whole it would be impossible, in the same space, to convey a more direct or just estimate of Pope than that which the Rector of Lincoln has given. What Pope bequeathed to his country’s literature was a pointed perfection of expression and a finish of style which not even those who most loudly revolted from him have been able to neglect.

The poet most unlike to Pope of his contemporaries, James Thomson, is well and discriminatingly introduced by Mr. Saintsbury, who points to the popularity of Thomson’s poetry, which has outlived so many revolutions in taste, as a sure proof of its worth. Of this popularity he finds the reason in the admirable choice of a subject

which appeals to, and is comprehensible by, everybody; and in a treatment which, while it succeeds in making the common uncommon, does not make it too uncommon for the general taste. An eye for the truth of nature, a blending of literal fact with poetic grace—this is the gift which Mr. Saintsbury rightly attributes to Thomson. We cannot but demur when he so highly commends Thomson’s blank verse as to put it beside that of Milton and that of the present Laureate, as one of the three best models of the metre in our language. It is too cumbrous, often Latinised both in its structure and in its diction. The Spenserian versification of the “Castle of Indolence” approaches much nearer to perfection.

The high and, for his age, unique quality of Collins’ lyric poetry is brought out with that peculiar emphasis which characterises Mr. Swinburne’s panegyric. “There was but one man in the time of Collins who had in him a note of pure lyric song—a pulse of inborn music—irresistible and indubitable,” and that man was Collins. “The Muse gave birth to Collins; she did but give suck to Gray.” All of positive praise that is here given to Collins one accepts gladly; but why should it be set off by disparaging another poet of high, though different, quality? There is no essay in the volume which contains more suggestive thought than that on Gray by Mr. M. Arnold. Quoting an expression of Gray’s friend, the then Master of Pembroke Hall—“He never spoke out”—Mr. Arnold makes it the key-note of his reflections on Gray. He asks why it was that he never spoke out; how his scantiness, his sterility of poetic production, is to be explained. Mr. Arnold finds the cause of it, not in Gray’s shrinking and fastidious disposition, not in his long weakness of health and consequent depression, but in the chilling temperament of the age he lived in—an age when the powers of understanding, wit, and smartness, not the deeper emotions of the soul, were in the ascendant—an age whose work was to write prose, not poetry. This is a view which Mr. Arnold has ably advocated before in the essay with which he prefaces his reprint of some of Johnson’s “Lives of the Poets.” But it may be doubted whether Gray’s lack of poetic fertility may not be traced more truly to his own peculiar nature—a temperament powerfully affected by his long residence in college rooms—than to general circumstances of his time. Few things are more repressive of poetic impulse than prolonged academic habits. The fountain of inspiration must be strong indeed which cannot be frozen up by such seclusion.

In his essay on John and Charles Wesley it is interesting to hear Dean Stanley discourse on the reasons why out of the multitude of hymns most are such entire failures. Of the modern translations from the Roman Breviary, he thinks that Cardinal Newman’s alone have “a distinct poetical glow and artistic finish. All the rest are couched in the uniform pedestrian style which is unfortunately familiar to English Churchmen in the vast mass of the verses contained in *Hymns Ancient and Modern*.” The three reasons which the Dean assigns for the failure of most hymns I cannot stay

to give, but I would refer those who care for such things to the Dean's suggestive essay. Charles Wesley's beautiful, but little-known, hymn on "Catholic Love" is included among the extracts, and for this the Dean will secure the thanks of many whose hearts instinctively echo to its two opening stanzas.

The editor discourses, if not tenderly yet, on the whole, appreciatingly, of Cowper. But at the close of his remarks he gives it as his opinion that Cowper is "a favourite with the middle, but not with the cultivated, classes." As an offset to this it may be mentioned that the man of greatest genius whom Oxford has in this century produced has expressed his special admiration and fondness for Cowper, although holding theological opinions most opposite to his.

It is hard to say the right word about Burns. To Englishmen, not to speak of foreigners, he is, if not a sealed book, yet in a great part inaccessible, by reason of his dialect and his strong local colouring and allusions. He is then most powerful when he is most vernacular. When Scotchmen, on the other hand, begin to speak of him, their national fervour is apt to run away with their critical judgment. Even Dr. Service, in the able and appreciative essay with which he here introduces the selections from Burns, seems not wholly to have escaped the national bias. All readers of this work will remember the somewhat caustic banter with which Mr. Arnold in his general Introduction plies Scotchmen for their tenderness to that which is not best in Burns' work. This is how it strikes an impartial critic viewing it from without. What is to be desired is a purely catholic estimate of Burns from the hand of some Sainte-Beuve, enabled by knowledge and sympathy fully to understand Burns and his whole situation, yet far enough removed from him to estimate his works in the pure light of catholic criticism. But in default of this, the next best thing is a large-hearted tribute from "a brither Scot," and this we have well rendered in the essay of Dr. Service.

In looking over the contents of this third volume one is sometimes tempted to grudge the space that has been given to the very lesser lights, and to wish it had been devoted to longer extracts and fuller comments on the greater ones. But this would be to change the aim of the work, and to make it, perhaps not more entertaining, but less instructive. I could have wished that space had allowed me to dwell on some more of the critical essays in this volume. The few I have alluded to are but samples of the general quality of nearly all of them. Nowhere within the same compass will a student of English literature find guides to the English poetry of the eighteenth century so well equipped with knowledge, so candid, yet so sympathetic. M. Taine's work contains more elaborate treatment of the greater poets, but the dashing verdicts, often spiced with paradox, of the brilliant Frenchman stand in marked contrast to the wise insight and tempered judgment with which the English essayists appraise these poets of their country. Whatever other function this volume may fulfil, it will remain a lasting record to tell what judgment the best thought

of England in the later nineteenth century formed of the poets of the eighteenth.

J. C. SHAIRP.

Calendar of State Papers, Domestic Series.
1640. Edited by W. D. Hamilton, F.S.A.
Rolls Series. (Longmans.)

THE recent instalment of Mr. Hamilton's Calendar covers only the short period of the five months which passed between the beginning of April and the end of August in the eventful year which witnessed the last struggles of the system of government bequeathed by Elizabeth to the Stuart kings. As might, therefore, be expected, the volume is replete with information, probably surpassing in this respect any of its predecessors, as unfortunately it will be found to surpass any of those which will follow it. After the breach between the King and the Parliament, State papers are to be looked for elsewhere than in the Record Office. Mr. Hamilton will have some gleanings to give us, notably in that interesting correspondence addressed to Pennington of which Mr. Forster made so much use. But he will never again be able to fill a single volume with the papers of five months, or of twice that period.

Mr. Hamilton has done his work carefully and well, as was to be expected of him. No real historian will ever trust to the best of Calendars as long as the original MSS. are accessible to him; but those who wish not to write but to read history will do well to seek it here. The abstracts of all important documents are fully given—so fully that those who are acquainted with the originals are sometimes tempted to wish that Mr. Hamilton had, at the expense of a very few additional lines, given the actual words of the letters of which he often alters the form so slightly.

In turning from the body of the work to the Preface the reader is met by the old difficulty of determining what the nature of such a Preface ought to be. The historian would probably wish to have an indication of the localities where information in print or MS. is to be found which would supplement that disclosed in the volume which the Preface introduces. To do this, however, in any satisfactory way would require an acquaintance with the contents of the libraries of Europe which can scarcely be expected from those who are hard at work on a special set of documents from one year's end to another, and it seems to be precluded by the rules of the office in which they are employed. Mr. Hamilton has preferred to follow Mr. Bruce's system of giving a slight sketch of the period to which his papers refer, interweaving with it quotations from the more prominent documents, especially when they were previously unknown. It cannot be denied that in this way Mr. Hamilton has produced an interesting Preface. On one point, indeed, he has made a discovery of no slight importance. The paper which tells how the Short Parliament was dissolved on account of the intention of the leaders to take up the cause of the Scots, and not on account of Vane's refusal to accept a vote of less than twenty subsidies, is a most valuable contribution to the history of the time, and

deserves mention the more because Mr. Hamilton is modestly disposed to hide his light under a bushel, and does not sufficiently impress upon his readers the revolution which he has brought about in the received account of one of the great crises in our history.

In other respects, however, the Preface is sadly defective. It is, perhaps, rather ungracious to look upon work of this kind with a critical eye. To a calendarer the work of writing a Preface must be something like a holiday in Switzerland to an over-worked lawyer. When he is compiling his calendar he cannot pick out the nuggets like the student who uses his work afterwards. He has to spend time upon a large quantity of documents which have not the slightest interest for him, and which, in many instances, will never be of the slightest interest to anyone, when they are often the very papers the arrangement of which in chronological sequence gives him the greatest trouble. In his Preface he can skip about and disport himself at pleasure, absolutely ignoring dry legal documents or undated petitions by miserable hangers-on of the Court for the payment of their arrears. Yet this very freedom has its hidden dangers. The calendarer is obliged to spend his days in a certain office. He is obliged, by the rules of that office, to confine his remarks to the papers before him, and it is perhaps not to be wondered at if he tends, in the exuberance of his self-confidence, to forget that there are fresh fields and pastures new outside the walls of the building in Fetter Lane.

Into this error Mr. Hamilton has fallen. His account of the Short Parliament, superior as it is to any which has preceded it, shows a want of acquaintance with MSS. in the British Museum which is fatal to its completeness, as his omission to refer to the agitation on the subject of the military burdens prevents the reader from grasping the whole situation as it stood.

More serious complaint may be made of the pages referring to the celebrated proposal to bring over the Irish army which has been attributed to Strafford. In the first place Mr. Hamilton says that the words were spoken in the Council, whereas, as appears beyond doubt from the evidence given at the trial, they were spoken in the Junta or committee of eight, though contemporary pamphleteers sometimes make the same mistake as Mr. Hamilton has fallen into. No doubt this mistake is of no great historical importance; but it is really too bad to be told that when Strafford said, "You have an army in Ireland you may employ here to reduce this kingdom," he *certainly* referred to Scotland. Other enquirers have not been usually so positive; and, if Mr. Hamilton had merely left this statement unsupported by argument, his large acquaintance with the documents in his office might have given weight to this *ex cathedra* decision. Fortunately, however, he has given the reason which led him to the conclusion. "This kingdom," he says, "certainly refers to Scotland, the war with that country being then under consideration." The same kind of logic would lead to the conclusion that no verb in Lord Macaulay's great work could possibly have had France for its nominative because the subject was the history

of England. The very question at issue is whether Strafford did or did not think that a previous subjugation of England was necessary to the conquest of Scotland. It is no blame to Mr. Hamilton that he is not aware that a despatch of the French agent Montreuil, dated early in May, mentions a proposal for bringing the Irish army to England as having been made. This effectually disposes of the notion that the interpretation given by the Parliamentary leaders to Vane's notes on this matter was invented by them some months subsequently.

Another observation of Mr. Hamilton's is entitled to some weight. "It is noticeable," he says, "that the minutes of Council business which so frequently occur among the State papers are either in the writing of Secretary Windebank or of Edward Nicholas, but not of Vane." *A priori* arguments, however, must not be taken for more than they are worth; and the statement made in the Long Parliament that the notes were Vane's, and that the King sent for them and had them burnt, is given by D'Ewes, the last part of the statement being in cypher, happily easily legible. As this was never contradicted by Charles we may take it for granted that it was true.

SAMUEL R. GARDINER.

Young Ireland: a Fragment of Irish History, 1840-1850. By Sir Charles Gavan Duffy, K.C.M.G. (Cassell, Petter, Galpin & Co.)

THE large volume which Sir C. G. Duffy has issued, doubtless as a political pamphlet—if the term may be allowed—in view of fresh legislation on the state of Ireland, is but a fragment of that fragment which is all it professes to be. For while he does more than his title-page promises, in that he gives a retrospect or "bird's-eye view" of Irish history from the legendary invasion of Milesius, fourteen centuries before the Christian era, here set down as an ascertained fact; on the other hand, he stops short with the death of Thomas Davis in 1845, not very long after the release of O'Connell, so that the story of the famine of 1845-47, of the abortive rising of 1848, and of the settling down in the two following years, has yet to appear in order to fulfil the author's pledge. The work has a double object, for it is literary as well as political, and aims at describing the personal characteristics of the group of remarkable young men who aided Sir Charles Duffy in establishing the *Nation* newspaper, and in copiously producing other literature intended to bring about the same changes in public opinion by different means. It is probable that English readers will for the most part be more in sympathy with the generous zeal which the writer displays in thus gracing the memory of his former colleagues, than with the powerfully drafted indictment against the government of Ireland ever since the invasion of Henry II. They will say, and not unreasonably, that the extreme darkness of the picture can hardly be reconciled with the writer's personal history, as having combined the experiences of a "treason-felon," escaping conviction by the skin of his teeth, with those of a responsible Minister of the British Crown in an important colony, and with a title and decoration bestowed only for

loyal public services. If, on the one hand, Sir C. G. Duffy had ever laid himself open to the suspicion of having been seduced, as many before him have been, by offers from those in power; or if, on the other, any revolution had taken place in the relations between Great Britain and Ireland like that in modern Austria which made powerful Ministers of Deák and other Hungarian patriots whose heads were proclaimed in 1849, of course there would be no incompatibility between the two pictures; but neither theory has the support of facts. And, consequently, the difficulty is still unsolved, how a man of indisputable integrity could accept office from a Power founded merely on tyranny and abuse. We know that all the blandishments of the Tuileries failed to rally the Republican patriots of France to Napoleon III., because they could never forget how he made his way to the Crown, and they would no more have served him in Algiers or in New Caledonia than in Paris or Marseilles. That Sir C. G. Duffy could act in unlike fashion in Australia, as Thomas D'Arcy M'Gee did also in Canada, inevitably weakens the force of his accusations, and necessitates the substitution of such counts as misadventure and chance-medley in many places where he would have us read malice prepense. Without doubt, practical responsibility has told upon him, and he has besides honestly striven to moderate his statements; and yet, after the fullest admission of many painful and shameful truths in his narrative, the dispassionate reader cannot fail to recognise the *ex parte* ring of a brief as distinguished from the impartial summing-up of a judge. One example will suffice to illustrate this defect. When naturally and reasonably complaining of the selfish eagerness with which the English Parliament headed off every attempt of Ireland to earn bread in any manner save agriculture, by crushing all its manufactures and export trade with prohibitive tariffs, there is no word to tell the reader that this was no exceptional malignity of politicians, but the simple carrying out of the erroneous views of political economy then prevalent everywhere, and rampant still in the United States and Victoria. The English manufacturers and traders sincerely believed that Irish competition would ruin them, and saw no safety except in protectionism. And, what is perhaps more serious, we are told nothing about the very large part played by reckless strikes in destroying such native industries as were not touched by English statutes, although the fact is familiar to all students of political economy. In both respects, sheer stupidity, believing itself to be the instinct of self-preservation, was the real factor at work, and not aimless malignity of purpose. It is obvious that it does not lie within the province of a purely literary journal like the *ACADEMY* to discuss the political questions with which Sir C. G. Duffy's volume is mainly concerned; and so much must suffice as a caution to readers who may be carried away by the graphic and effective presentment of the author's views. There are, however, two other aspects of his work which are open to treatment here—namely, its contributions to the history of the present reign; and, still more, its literary reminiscences of the remarkable group of

young men who aided in the establishment of the *Nation* newspaper.

Of the former of these two, the most valuable seems to us the light thrown on the character and career of O'Connell, resulting in a portrait almost as far removed from the indiscriminate eulogy which has been most usual among that famous man's admirers, as from the ungenerous depreciation and caricature of the *Greville Memoirs* and of *Punch*. For good or ill, Daniel O'Connell played an important part in British history, and no adequate account of it can be written which fails to estimate his personality aright. This Sir Charles Duffy helps us to do by a few bold descriptive strokes, illustrated by the details of incidents which brought into relief the peculiarities he drafts for us. It seems a mistake, however, whether the political or the literary view be taken of his work, to occupy so much of its space in narrating the whole story of O'Connell's trial and imprisonment in 1844, and the subsequent quashing of the proceedings on appeal in England. It ought, of course, to appear prominently in any biography of O'Connell himself, but its bearing on "Young Ireland" (a party as distinct from O'Connell's as the Peelites of that day were from the older Tories) is very indirect; and its only apparent value here is as a fresh count in the indictment against the administration of English law in Ireland down to a still recent date.

The literary portraits are more germane to these columns, and they are drawn not only with considerable vigour, but with a hearty affectionateness which, while it may perhaps cause the likenesses to be somewhat idealised, at any rate conciliates the good-will of readers for an author who shows how strong is his own good-will.

It would be difficult to find an exact parallel to the aspect of the group. Something like it, of course, might be found in sketches of the ardent young men who prepared the Italy of 1815 to become the Italy of 1860, and still more like in the young Frenchmen whose literary activity kept France in a ferment during the later years of Louis Philippe; but the resemblances are only partial and superficial. A critic who looked at the picture from the outside only might complain that Sir C. G. Duffy has not made quite clear what it was exactly that the Young Irelanders wanted to do, despite much careful and vivid narrative of their theories and endeavours. But, in truth, this very vagueness is the most correct representation, for they themselves, seeing all things through a golden haze, were the last people to have formed clear and definite plans, capable of being practically wrought out into political or social action. The only idea which comes out into anything like clear relief is unquestionably a noble one—that of infusing a sentiment of self-respect into a large section of the Irish people, which had so long been treated as a mere proletariat as to have almost learnt to despise itself. Beyond this, nothing is definite, and that for a reason which can hardly be unknown to Sir C. G. Duffy—the absence of any great historic past such as fired the imagination and nerved the arm of Young Italy. English history under the Heptarchy

is very hard reading, and it is not till the Bretwalda begins to be sole monarch, instead of mere dean of a college of kinglets, that the sense of national unity and dignity strikes the student's mind. But in Ireland the Ardriagh never united the country, and the tribal wars and feuds split up the land into mere jarring fragments. The one bright spot in that history of Ireland which Sir Hercules Langrishe, in a brilliant epigram, described as the "Continuation of Rapine" is the Celtic scholarship of the seventh, eighth, and ninth centuries, spreading over Western Europe through the agency of Irish missionaries. But this one true glory, whose modern equivalent we may assume to be the improvement of national education in its widest sense, including secondary and tertiary grades as well as primary, was just the one thing about which Young Ireland does not seem to have concerned itself. What it did, however, was done with zeal, with fervour, and with no little ability and literary aptitude. In one instance, at least, there was yet more. Thomas Davis had a spark of that indefinable quality which is called genius, and his poetry shows it as much as the verses of Kingsley and Hawker do in modern English literature. It is there, it is genuine and unquestionable, but there is not quite enough of it to achieve great things. Sir Charles Duffy's warm affection and admiration lead him to believe that Davis's early death prevented him from showing what was really in him, and that he would have won very high rank had he survived even a few years. To our mind, the only singer of modern times of whom so much can be safely asserted is Keats; but Keats, dying at five-and-twenty, had already gone far higher than Davis at thirty-one. The probability is that we have got Davis's best, and that longer life, though it might have produced much equally good, would not have given us anything of his better in literature, and we cannot here discuss his political promise. One of the most interesting facts, by-the-by, about Davis himself, eagerly Nationalist as he was, is his genealogy, which felicitously illustrates the assimilative power of Ireland over alien settlers, for his father was of a Buckinghamshire family of Welsh descent, and his mother came of a Yorkshire stock, crossed with the Cumbrian Howards. Already, the *verve* and occasional raciness of Sir Charles G. Duffy's work have carried it, in spite of its size, into a second edition, and he will find the public ready to welcome its promised sequel, which must, of necessity, be more definitely political in treatment, for there is little to add from the literary side.

RICHARD F. LITLEDAL.

DON QUIXOTE.

The Ingenious Knight, Don Quixote de la Mancha. Composed by Miguel de Cervantes Saavedra. A New Translation from the Originals of 1605 and 1608. By Alexander James Duffield. With Notes. In 3 vols. (C. Kegan Paul & Co.)

Cervantes. By Mrs. Oliphant. ("Foreign Classics.") (Blackwood & Sons.)

La Verdad sobre el Quijote. Por Don Nicolas Diaz de Benjumea. (Madrid.)

In the Introduction to her well-written sketch,

Mrs. Oliphant, speaking of the *Don Quixote*, says:—"A new translation by Mr. Duffield, as to which great expectations are entertained, and which we regret not to have had access to, is, we believe, in the press." Mr. Duffield himself, after telling of his pilgrimages to Spain, and of his study of Cervantes' other works, adds: "I have read his *Don Quixote* more than twenty times, and have translated it into English better than it has ever been done before, nor have I allowed one graceless or unchaste word of mine to intrude itself." Rarely, we think, in the history of literature have great expectations been more signally disappointed (excepting in two particulars); and rarely has any workman formed a more mistaken estimate of his labours.

The style of Cervantes is the manly, straightforward style of a soldier and man of the world; and, notwithstanding his constant allusions to a literature and to a state of society that has long since passed away, it is still in the main singularly clear. Mr. Duffield's style is affected and involved, and his vocabulary presents a jumble of archaisms peculiar to himself. In reading these volumes we have constantly been obliged to turn to the Spanish to understand the English. Notwithstanding that the Cervantistas of Spain have a special organ of their own, that almost every Spanish periodical has, from time to time, articles on Cervantes or his works, and that, as the Preface of the third book on our list states, "muchos é interesantes son los nuevos datos adquiridos por diligentes investigadores," not one of these recent discoveries is utilised by Mr. Duffield. His authorities are Clemencin, Pellicer, Bowle, Navarrete, Hartzenbusch; anything later than these seems utterly unknown to him. Hence his notes are sometimes as useless for explanation as his text is wide of the spirit of the original.

We mentioned two exceptions to our censure. These are: (1) the very valuable bibliographical list "of the Books of Chivalry," furnished by Señor Gayangos; and (2) the poetical translations of Mr. J. Young Gibson, which form so great a contrast to the prose of Mr. Duffield. These versions could hardly be improved; and, if set to fitting music, some of them, such as Don Luis' Serenade (ii. 280), might become favourite songs in English drawing-rooms.

We must now substantiate our charges as briefly as possible. The unpardonable sin of Mr. Duffield is that he is continually drawing attention to himself and trying to improve upon his author. He cannot be content with the manly simplicity of Cervantes, but tortures his words into affected archaisms. Rozinante is a "rouncy," a village is a "thorp," Sancho's pack-saddle is a "pannell," a child is "asered," thieves are "padders," &c., &c. Though boasting of his purity, Mr. Duffield manages to emphasise an objectionable Spanish expression by translating it "giglot." Cervantes in his Prologue purposely assigns to Cato a verse from Ovid: "Donec cris felix," &c. Mr. Duffield in a note gives the reference to Ovid, but does not allude to the distich of Cato i. 18, "Cum fueris felix," &c., which Cervantes had in his mind; and afterwards, when Sancho cites "Caton Zonzorino romano," "Cato the

dreary [or stupid] Roman," Mr. Duffield translates (i. 215): "Cato the Roman incensor"!—foisting on Cervantes a blunder he never made. The little Cato, "Lou Catounet" (*Cato de Moribus*), was not only the favourite school-book of the Renaissance, but was translated into nearly every Southern dialect, and became almost the Bible of the poor. Its last echoes in English literature are heard in the *Church Poreh* of George Herbert. When Sancho is vainly trying to persuade his master that he is not a victim to enchantment, but has only lost his senses—"sino trañstornado el juicio"—Mr. Duffield writes, "but only with your head turned arsie varsie" (ii. 360). To save space we will give, side by side, a few specimens of these improvements on the simplest phrases of the original, taken at hazard:—

ii. 183.	
The craft with which they had fished to draw him from the rock Dolorous.	Del artificio que habían usado para sacarle de la Peña pobre.
184.	
Possessed of his partisan or trunk.	Arrimado á su tronco ó lanzon.
His face . . . withered and saffroned.	Su rostro . . . seco y amarillo.
Martial stalk.	Mesurado continents.
I am prewarned.	Estoy informado.
185.	
With much tact and serious artifice.	Con mucho donaire y gravedad.
187.	
God's sonties.	Vive Dios.
Thou givest not the peace on her face.	No le des paz en el rostro [paz is here the kiss of welcome].
The daughter of the land-lady began to throw S's with her lips.	Le comenzo á cecear.
Your worship [applied to a lady].	Tu merced.
Rash-murmuring, back-biting peascod.	Murmurador y maldiciente.

When Doña Clara in her childish way is sobbing out her confession to Dorotéa, she says, "No sé que diablos ha sido esto," and when Mr. Duffield translates, "Nor do I know how the devil this happened," we are forced to the reflection that Cervantes knew at least how a lady speaks. When Sancho slyly says, "Ay, master, master, and as there is more mischief in the hamlet than is dreamt of—if one may say so, asking pardon of the honourable gossips"—"Ay, señor, señor, y como hay mas mal en el aldehuela que se suena; con perdon sea dicho de las tocas honradas" (the *toca* is a headdress worn by widows, dueñas, and sometimes by nuns)—Mr. Duffield gives (as prose), "Ah, master, master! In the village which is vile, they go cheating all the while, with forgiveness, be it said, to those with kerchiefs on their head" (ii. 326). Mr. Duffield vaunts his pilgrimages to the homes of Cervantes, yet in these three volumes we find scarcely one note explaining a Spanish custom, while many such customs are totally mistaken. Thus the "reja," the iron bars or grating of the ground-floor windows and of the garden, is confounded with the "celosia," or lattice of the upper and ladies' rooms, and we have (i. 273) "the lattice windows of a garden." No note is given on the "rubrica;" riding "Jennet-wise," "á la gineeta," is unexplained; "Moorish fashion" would almost convey the idea to English readers. He makes no mention of the

nursery tale "El Garbancito" to which Sancho alludes (i. 196). To judge by his note, he has never seen the "Frailecillos" made from beans and chestnuts by Spanish children. These instances might be multiplied almost indefinitely, but those given will perhaps suffice to show that we have not blamed without cause.

We have little room for the last two works. Mrs. Oliphant's is most pleasant reading, but bears marks of undue haste; p. 123 must surely have been returned uncorrected to the printer. Both authors are alike in this, that they construct the biography of Cervantes mainly from his own writings, considering himself as his own chief hero. Señor Benjumea's book is to the full as interesting as Mrs. Oliphant's. He cites also original documents, and admits us more intimately into the society among which Cervantes lived; but some of his conclusions on Cervantes are stoutly combated by his fellow-critics in Spain. As to one point in discussion, we may mention that an essay on the travels of Cervantes, illustrated by a map, appeared in the *Boletín de la Sociedad Geográfica de Madrid*, June 1880; but into this we cannot now enter.

WENTWORTH WEBSTER.

The Poet and the Muse: being a Version of A. de Musset's "La Nuit de Mai," "La Nuit d'Août," and "La Nuit d'Octobre." With an Introduction. By Walter Herries Pollock. (R. Bentley & Son.)

MR. POLLOCK'S "version" of three of the *Nuits* of Alfred de Musset is not an easy work to criticise, especially if the reviewer has himself been busy with the unthankful task of translation. Mr. Pollock's style is fluent, his expressions are often most felicitous, and perhaps only the *diu majores* of modern English poetry are as skilled as this writer in the use of blank verse. But for this very blank verse Mr. Pollock offers a kind of apology. The poems of de Musset are cast in rhyming alexandrines and lyric stanzas. It is quite true that these forms of verse are novel, as vehicles of dramatic poetry, in English. Thus Mr. Pollock was perhaps obliged to adopt the usual blank verse of English tragedy. His work pretends to be no more than a kind of adaptation. Now de Musset's *Nuits* require a very great deal of adapting before they could be recited to an English audience. They are often very plain spoken, and Mr. Pollock has softened and altered their free speech. To take an example from the second page (*La Nuit de Mai*), the French Muse says:—

"l'immortelle nature
Se remplit de parfums, d'amour, et de murmure,
Comme le lit joyeux de deux jeunes époux."

Here Mr. Pollock has—

"To-night immortal nature brings again
Her dearest perfumes for the whispered love,
That waits upon the bridals of the spring"—

lines in which we confess that the meaning is not altogether clear to us. Other passages are of necessity altered, where the French poet writes with the bitterness of a wounded heart and a nature soured for the moment. We see the necessity of these alterations if *The Poet and the Muse* is to be a dramatic composition, suitable for recitation in

English, as the *Nuits* are in French. Again, in the *Nuit de Mai*, Mr. Pollock is, in one way, justified in omitting the lines in which de Musset numbers the Homeric towns—

"Argos, et Pélée, ville des hécatombes,
Et Messa, la divine, agréable aux colombes."

Here there is a *longueur*, doubtless, in the original, but, as the puzzled French critic said of Mr. Swinburne's *Erechtheus*, it is a *longueur délicieux*. It is pleasant to see the young poet doing homage to "the Ionian father of the rest." There was something Greek in de Musset. He might have been a child of "Ios or Smyrna, two sweet cities, the first named of the Violet, the latter of the Myrrhe." He might have been a poet among the later poets of the Anthology, vexed somewhat by the shadow of Christianity, and not wholly happy in his Pagan pleasures. His memory of Homer is one of the Greek touches in his nature, and we miss the lines in Mr. Pollock's version, though the reason for dropping them is obvious and admissible. But all this time one is finding fault with Mr. Pollock for not having done something which he never promised or pretended to do—for not giving us a translation in place of a free version. Indeed, I cannot but think that the *Nuits*, poems strictly personal in their motive, should be reproduced with scrupulous exactitude. An account in prose, after Paul de Musset, of the circumstances in which each poem was written, a complete translation, if possible in the original metres (though perhaps this is scarcely practicable), make an ideal rendering of the *Nuits*. Only this version would be absolutely useless for the purpose for which Mr. Pollock's poem is readily available. A closer version could not be recited; a version less close must fail to give us, in English, the real de Musset. There is no reason why Mr. Pollock, if he is not weary of the task, should not give the English reader a close translation, as he has given English reciters a graceful, often melodious, and thoroughly serviceable adaptation of the French poet's masterpiece. By-the-way, there is a possible error in the rendering of

"la Nuit sur la pelouse
Balance le zéphyr dans son voile odorant."

Mr. Pollock writes:—

"Night upon the lawn
Rocks in its perfumed veil the zephyr's breath."
Night could rock a zephyr, conceived of as the aerial form of a young wind-god; but could she rock in her veil a zephyr's breath?

A. LANG.

NEW NOVELS.

Queen Cophetua. By R. E. Francillon. (Chatto & Windus.)

Folly Morrison. By Frank Barrett. (R. Bentley & Son.)

My Imperialist Neighbour, and other Stories. By Henrietta A. Duff. (Marcus Ward & Co.)

Herbert Manners, and other Stories. By Florence Montgomery. (R. Bentley & Son.)

Der Kaiser. Von George Ebers. (Stuttgart und Leipzig: Hallberger.)

MR. FRANCILLON has produced in *Queen*

Cophetua a very fair example of his peculiar and remarkable, if somewhat unequal, talent. The book is a great advance on some of his earlier work, because the last vestige of the only imitation with which Mr. Francillon could ever fairly be charged—an imitation of the later books of the late Lord Lytton—has entirely disappeared. If *Queen Cophetua* is not wholly satisfactory, it is only because the central figure—a remarkably original and well-conceived character—comes just a little, and only a little, short of being thoroughly worked out. Now this character is almost the only one (with the possible exception of the heroine, who is also very original and well executed, but against whom perhaps the same charge may be brought) on which the interest of the book depends. The other figures, though amusing and well drawn in their way, come like shadows and so depart. In particular the hero *en titre*, though not the real hero of the book, is a very shadowy young man indeed, besides being much of a milksop and something of a fool. Mr. Francillon has sinned, in company with Virgil and Sir Walter Scott, in making his successful man, or rather his two successful men, colourless and uninteresting lay figures, and in enlisting the sympathies of the reader for the villain. This would not much matter if he had enlisted them just a little more strongly. It is rather ungrateful to do anything with *Queen Cophetua* except praise it; but then Mr. Francillon is not a person to be denied the compliment of serious criticism. His book is a very interesting one—indeed, as far as actual interest is concerned it is better than anything we have lately read. Gideon Skull, the villain above alluded to, plays for very high stakes throughout the book; and the point in which Mr. Francillon has artfully distinguished him from other villains is that the stakes are not wholly mercenary or vile. Although as unmoral a person as could be found on a summer's day, Gideon Skull is capable of a sincere friendship of a curious kind until he is still more curiously disappointed in his friend, and of a love so much more sincere that the collapse of it practically kills him. Yet he is on the ordinary schemes of calculation an awful scoundrel, and Mr. Francillon does not palliate his scoundrelism in the least. To follow him on his winding way which leads to fortune only to disappoint him at last is a pleasing process, and may be recommended to all novel-readers. Whether Mr. Francillon does not go a little beyond probability in the matter of the conduct which he ascribes to the mother of his heroine is a matter of doubt to us; but here, too, a little more working out might have removed the difficulty. We ought not to omit to mention that Mr. Francillon has very happily hit off in some of his minor characters the weaknesses of a certain type of American character. He cannot be accused of partiality in doing this, for his good hero is an American too.

In *Folly Morrison* Mr. Barrett has succeeded in writing a book which has considerable merits. The author, indeed, appears to us to have been unfortunate in thinking that the mission of a novelist is to reform the world, and not too fortunate in selecting the

agricultural labourer question as the particular reform to be tackled. His sentiments about the Paris Commune are also of a pleasingly unhistorical kind; and he seems to have swallowed unquestioningly the silly nonsense about the Second Empire which, since the Second Empire fell, many people who had good words enough for it in the days of its prosperity have thought it the proper thing to repeat parrot-fashion after each other. It is all the greater pity that Mr. Barrett should venture upon expressions of crude political opinion, because he really has very little business with them even on his own showing. His heroine might have been brought into her present straits by many other things besides the iniquities of game laws. Indeed, as her father had thought fit to surround himself with a family of thirteen or fourteen children to support on a labourer's wages, she must have had to make her own living sooner or later. Nor is it at all obvious why the model parson, Richard Vane, disgusted at the Thirty-nine Articles and the bad conduct of his patron's son to his own sister, should have gone wool-gathering to Paris, where, according to the laws of Nature, he was duly shorn. The goodness of the book lies wholly outside these debated and debateable points. Folly Morrison, a burlesque actress, very young, wholly uneducated, and of generous but violent impulses, is thrown into contact with a weak and well-intentioned young fellow respecting whom she soon learns that he is the son of the man who, as she thinks, did her father a great injury. So she determines (deliberately, so far as such a young person can be said to do anything deliberately) to ruin him—first by tempting him to extravagance and drunkenness, then by marrying him. There are certain improbabilities about all this, but the character of Folly is a rather attractive one, and is in some ways powerfully drawn, while many of the detached scenes of the book are excellent. It is an immense advance on *Maggie*, which we presume to have been the work of the same author; and if Mr. Barrett will let politics and social problems alone he ought to do very well as a novelist. The novelist should take for his motto a certain very well-known couplet altered by the necessity of the case from decasyllables to alexandrines:

"For forms of government let brainless noodles fight:
He can't be wrong whose plots and characters
are right."

Mr. Barrett's plots and characters are very nearly right, but not entirely so, and he had much better occupy himself with perfecting them than with politico-arithmetical puzzles as to how labourers with a dozen children are to be kept in comfort.

The late Miss Duff's vein of tender sentiment comes out much better in these stories than in her recently published poems. Even here the sentiment is sometimes carried to a point bordering perilously on mawkishness. But on the other hand it not infrequently transcends mere sentiment and becomes real pathos. The author, too, has made very good use of her memories of various picturesque Continental districts, especially the Pyrenean region, for setting and framing her stories. "In Sight of the Mountains," "Ralph

Cameron's Model," and the tale which gives the book its title are, perhaps, the best of the collection. In "Dulcis Brand" there is more sentiment than sense. Pretty scenery, broken or troubled love, and a "good cry" for finish, beginning, or middle—these were apparently Miss Duff's favourite ingredients for a story, and they are harmless ingredients enough. Certainly it would be well if some of her sister-novelists knew no other seasoning. Miss Duff's work is always and emphatically the work of a lady.

The little volumes which Mr. Bentley calls his Empire Library, and which bear an elegant crown and V.R. on their covers, have not hitherto, as far as we have noticed, devoted themselves to the amusement of that portion of her Majesty's subjects which is yet of tender years. All the three stories, however, which Miss Florence Montgomery has here collected are of the class of children's stories, and very good examples of their class they are too. The most particular person will find their morals unexceptionable, and they have fully developed ones which do not bite at all or prevent them from being capitally told stories. The only thing that we are inclined to think questionable is the method of punishment applied in the first tale to a passionate and self-willed boy. Practical jokes intended to frighten children are things of very doubtful wisdom, and have more than once had very ugly results. Therefore, we fear, "Uncle Claud's" conduct in dressing up as a policeman and pretending to arrest his nephew—or rather his nephew's double—was not that of a wise uncle.

Some English readers may be a little prejudiced against Herr Ebers by the affected misuse of the terms "Dichtung," "poetisch," and so forth with which he describes his own writings. For with all his constructive and narrative power—neither of which is inconsiderable—a more positive and prosaic writer hardly exists. The affectation, however, is one which Herr Ebers shares with a good many of his countrymen, so that it is perhaps unfair to blame him individually for it. *Der Kaiser*, he tells us, completes the series of historical romances in which he has embodied his studies of Egyptian history and sociology from the earliest time to the advent, or almost the advent, of Islam. The hero, as may perhaps be guessed, is Hadrian, who of all Roman emperors has most associations with Egypt; and Antinous, it is also hardly necessary to say, plays a prominent part. As usual, the author has been lavish of his special knowledge in equipping his tale.

GEORGE SAINTSBURY.

CURRENT THEOLOGY.

The Life of David as reflected in the Psalms. By Alexander Maclaren, D.D. (Edinburgh: Macniven and Wallace.) The uncertainty that attaches to the authentic character of the superscriptions of the Hebrew Psalter, though it cannot fail to lessen the confidence with which the results of any work of this kind can be regarded, only enhances the value of such sagacity as is possessed by Dr. Maclaren. With much sobriety of judgment Dr. Maclaren writes:—

"In some cases they [the ancient editorial notes] are obviously erroneous, but in the greater number

there is nothing inconsistent with their correctness in the Psalms to which they are appended; while very frequently they throw a flood of light upon these, and all but prove their trustworthiness by their appropriateness."

This is the author's attitude in approaching the main problem. In a task such as that here attempted spiritual insight is not less needed than intellectual acumen, and we consider Dr. Maclaren to possess in good measure both qualifications.

The Parables of our Lord interpreted in View of their Relations to Each Other. By Henry Calderwood, LL.D. (Macmillan.) The idea which it is sought to illustrate in this work is that the parables of the New Testament "have been constructed and set in position upon a definite plan, such as may fairly warrant us in seeking here a systematic revelation of Gospel truth, even apart from other portions of Holy Scripture." Not many scientific students of the Gospels are at the present day likely to assent to this proposition, but those who are able to do so will find suggestive thoughts in Dr. Calderwood's comments. The work is of a popular character.

The Ethical and Social Aspect of Habitual Confession to a Priest. By Thomas Thornely, B.A., LL.M. (Macmillan.) This thin volume—thin in its intellectual as well as its material aspect—does no more than touch the upper surface of the proposed subject. It is a prize-essay by a law-student, and we are willing to hope that the writer's special pleading is rather the result of an early developed professional habit of mind than of any inherent incapacity to see more than one side of a disputed question.

The History of the Passion and Resurrection of our Lord, considered in the Light of Modern Criticism. By Dr. F. L. Steinmeyer, Professor of Theology in Berlin. New Edition, specially Revised for English Readers. Translated by the Rev. Thomas Crerar, M.A., and the Rev. Alex. Cusin, M.A. (Edinburgh: T. and T. Clark.) We are pleased to see Steinmeyer's well-known work in English. Although written originally with a special reference to D. Strauss, it contains an independent study of the Gospel history that gives it, apart from temporary and controversial purposes, a real and permanent value.

Commentary on St. Paul's Epistle to the Romans. By F. Godet, D.D., Professor of Theology, Neuchâtel. Translated from the French by the Rev. A. Cusin, M.A. Vol. I. (Edinburgh: T. and T. Clark.) The vigour of what Mr. Ruskin calls "the penetrative imagination," so absolutely essential to the literary interpretation of ancient documents, has placed Dr. Godet in the front rank of living exegetes. Possibly in the present case some little allowance must be made here and there for dogmatic bias; but, taken as a whole, this work can scarcely be said to fall far short of the writer's admirable Commentaries on *St. Luke* and *St. John*.

The Expositor. Edited by the Rev. Samuel Cox. Vol. X. (Hodder and Stoughton.) This work continues steadily on its useful, though unambitious, course. We note as entertaining the characteristic article by Canon F. W. Farrar on the Rhetoric of St. Paul. Grimm's remark, cited by Canon Farrar, may be quite just: "It is better to have the style of genius than the genius of style." Canon Farrar himself too often makes us feel that there is a species of fine writing which has neither of the two.

Six Addresses on the Being of God. By C. J. Ellicott, D.D., Bishop of Gloucester and Bristol. (S. P. C. K.) Bishop Ellicott wisely keeps clear of "the high priori road," and contents himself with putting forcibly the arguments for Theism that appeal to the ordinary understanding.

Die Edessische Abgar-Sage: kritisch untersucht von Richard Adelbert Lipsius. (Braun-

schweig.) In his critical examination of the Edessene legend of Abgar, Lipsius investigates, in a very full and searching way, the sources and dates of the various forms and ramifications of the story which has connected the names of Christ and Abgar. This story has been most familiarly known through the account of Eusebius (i. 13); but in 1876 new interest in it was aroused by the publication of *The Doctrine of Addai, the Apostle*, in a complete form from a Syriac MS. Fragments of this work had already been given to the world by Dr. Cureton, and an Armenian version of it had been translated into French by Dr. Alishan. Dr. Phillips, who edited and translated the Syriac MS., maintained in his Preface the substantial genuineness of the document, which professes to have been written by Labubna, the king's scribe. As the document, however, contains obvious references to later events, he had to admit the existence of considerable interpolations. He reached this conclusion in opposition to "a strong prejudice" which he entertained at the beginning of his investigations. Nevertheless, the arguments which induced him to change his opinion were not universally convincing, and his position is now assailed with German thoroughness and with great critical power. The conclusion advocated by Lipsius is that the story arose in its earliest form in the time of Abgar VIII. (A.D. 176-213), who was really the first Christian king, and that it grew up in the Catholic interest in order to derive the succession of bishops from the apostles. After this time it received successive additions. In comparing Eusebius' translation from the Syriac with *The Doctrine of Addai*, he assigns the priority to the former, while, on the other hand, he believes that Moses of Khorene drew from the latter, and he thus obtains as the limits of date for the extant Syriac work 324 and about 470 A.D. Another argument gives him a yet narrower limit. From the relation of the Doctrine of Addai to the Acts of Sharbil and Barshamia, and from the indications of date presented by these Acts, he infers that the former cannot be earlier than 360 A.D. Besides the Abgar-legend, the connected legends of the true portrait of Christ, and of the finding of the cross, in their different forms, are fully examined. For the careful arguments by which Lipsius endeavours to establish his conclusions we must refer the reader to the pamphlet itself. It may be useful to possessors of the *Dictionary of Christian Biography* to mention here corrections which Lipsius desires to make of two of his statements in that work. In vol. i., p. 31, he identified with "The Doctrine of Addai" the "Doctrina Addaei," published by Lagarde in the *Reliquiae Juris Ecclesiastici Antiquissimi*; but it is really the same as the "Doctrina Apostolorum," published by Dr. Cureton in *Ancient Syriac Documents*. On the same page of the Dictionary he says that the *Acta Thaddaei* were written before the middle of the fourth century; he is now of opinion that the work cannot have arisen before the fifth century. In conclusion, we must raise a probably fruitless protest against the want of every clue by which the reader may be helped in his studies. There is no table of contents, no index, no division into sections with proper titles, no headings to the pages; and this, even in a pamphlet limited to ninety-two pages, is a serious defect.

The Waldensian Church in the Valleys of Piedmont, from the Earliest Period to the Present Time. By Jane Louisa Wiliams; Edited by Mrs. Matheson. (The Religious Tract Society.) This is a partisan book, and, as such, cannot claim for itself a high place in literature. It is, however, one of the best of its order, calmly written, and without any of those offensive sneers and still more offensive dabs of "word painting" which disfigure most of its kindred;

and the last two chapters are really valuable, as furnishing what seems to be a trustworthy account of the present condition of the churches of the valleys. There are some pretty woodcuts.

Intimations of Holy Scripture as to the State of Man after Death. By the Rev. W. H. Karslake. (Skeffington.) Mr. Karslake has written a scholar-like and useful book. His position is that of an orthodox English Churchman, and his conclusion is that, "if we affirm the ending of punishment, we fall short of Scripture; if we affirm its endlessness, we go beyond Scripture." All, or nearly all, the texts in the New Testament that bear on the subject are quoted, and an endeavour made to harmonise them. We think Mr. Karslake takes a somewhat too gloomy view of the spiritual culture of the heathen world. Whatever may have been the belief of the Jews as to immortality (a question by no means settled as yet), it is certain, or all but certain, that nearly all their neighbours, near and far off, felt they had grounds for this opinion. Mr. Karslake's book cannot but be of use to those who have hitherto thought that the promises in the New Testament had relation to only a narrow circle of the elect.

NOTES AND NEWS.

THE February number of *Blackwood's Magazine* will contain an account of the early literary career of George Eliot, with extracts from the correspondence which passed between her and the editor while the *Scenes of Clerical Life* were passing through *Blackwood*.

German Culture and Christianity: their Controversy in the Time 1770-1880, is the title of a work by Mr. Joseph Gostwick which will shortly be published. The work will trace somewhat fully the rise and progress of German speculation during the period indicated in opposition to certain Christian tenets.

THE next volume of Messrs. Blackwood's series of "Philosophical Classics," edited by Prof. Knight, will be on *Butler*, by Canon Collins. This will be immediately followed by a volume on *Berkeley*, by Prof. Fraser, of Edinburgh University, who has already edited the bishop's works for the Clarendon Press. We understand that it will contain a good deal that is now, both philosophical and biographical, based on the Percival MSS., giving a view of Berkeley's life and thought as a whole that has not been presented hitherto.

THE latest Chaucer find is by Mr. Walter Rye, a solicitor in Golden Square. He has not trusted, as Mr. Furnivall did, to Sir Harris Nicolas having exhausted the old printed indexes in the Record Office, but has turned to the *Index Nominum* in the *Abbreviatio Placitorum*, found there the names Richard, Robert, Mary, and John le Chaucer, p. 354, looked up the reference, and had out the document they noted, the *Coram Rege* Roll of 19 Edw. II., A.D. 1325-26. This discloses the fact that John Chaucer—no doubt John, the poet's father—was the son of Robert Chaucer, and not of Richard Chaucer, who married Robert's widow. Also that this Robert Chaucer had a house in Ipswich, so that, with Chaucers at Norwich, and Gerard le Chaucer at Colchester, of which he was a burgess in 24 Edw. I., A.D. 1296, the poet's family probably belonged to the Eastern Counties, and not to Kent. The Roll contains the record of the proceedings in an action tried at York in 1 Edw. III., A.D. 1327, in which Richard Chaucer and Mary his wife—the widow of Robert Chaucer, and mother of his son John—claim damages, and get them in the large sum, then, of £250, against Agnes the wife of Walter de Westhale, Thomas Staco, Geoffrey

Stace, and Lawrence "Geffreyesman" Stace, because these folk, early in December 1324, forcibly carried off (*rapuerunt et abduxerunt*) the young John Chaucer, whom they found in the Ward of Cordwainer Street, London—where Baldwin le Chaucer lived in 1307, and Nicholas Chaucer in 1356—in the care of the said Richard and Mary Chaucer, he (John) being under the age of fourteen. The plaintiffs also charge the defendants with having married the boy John Chaucer to Joan daughter of Walter de Esthale; but the jury find that he was not so married. We hope that Mr. Rye and some other antiquaries will make further searches as to Chaucer's pedigree and connexions. More light is wanted as to his wife Philippa Chaucer, and as to his supposed son Thomas. His grandmother Mary must have married a Heyroun as well as two Chaucers, for Richard Chaucer mentions her son Thomas Heyroun. This Thomas appoints his brother John Chaucer his exocutor; and, as such executor of his brother Thomas Heyroun, John Chaucer executes a deed on July 13, 1349. The word "*rapuerunt*" in the abduction of Chaucer's boy-father confirms the view of those who look on the poet's "*raptus*" of Cecilia Champaigne as one of the ordinary carryings-off of heiresses, though the lady must have been over twenty-one.

WE are informed by Lord Acton that the article on George Eliot in the *Home and Foreign Review* mentioned in a recent number was written by the late Mr. Richard Simpson, author of *The School of Shakespeare*.

A NEW novel, entitled *Her Deserts*, from the pen of Mrs. Alexander Fraser, author of *Guardian and Lover*, &c., will shortly be published by Messrs. Hurst and Blackett in three volumes.

THE long-promised concluding series of the *Cancionero Basco*, by Don José Manterola, of San Sebastian, has just appeared. It contains also a most useful trilingual vocabulary in Basque, Spanish, and French. In the three volumes Basque students have now sufficient materials wherewith to form a definite judgment on the merits of Basque poetry, and, in a less degree, of Basque music also. To philologists the work will be of value from the specimens given of the various dialects. We congratulate Señor Manterola on the completion of his arduous task. The work is published simultaneously in Madrid, Paris, Havanna, and by Messrs. Williams and Norgate in London.

A COLLECTION of Gaelic proverbs, by Sheriff Nicholson, Kirkcudbright, will be issued immediately. The collection represents the labour of many years.

SOME time ago it was rightly suggested that a material addition should be made to the number of tablets inserted in the front of such London houses as have been the dwelling-places of the great in letters and the arts. The appearance of such tablets as one walks the streets is but very infrequent—ininitely rarer than are the just occasions for their display. It has been pointed out, we believe, that in connexion with Charles Dickens no such memorial exists; or possibly one residence only may be so marked out of the three or four in which, at one time or another, Dickens lived while in London. He was long at Devonshire Terrace, and long at Tavistock House, Tavistock Square; but perhaps the place most worthy to be recorded as his residence is the set of chambers which he occupied at Furnival's Inn—on the west side, it has been stated, very near to the hotel of which in his latest work he makes mention as that from which the wealthy conveyancer, Mr. Groggious, received, by the hands of "the flying waiter," the dinner which Edwin Drood and Bazzard were invited to.

The earliest part of Dickens's married life was spent within Furnival's Inn, then newly rebuilt by the contractor whose statue stands in the middle of its gray and sober little square. There he wrote *Pickwick*. There he established his fame. Another point is suggested to us. It is likely that someone who is still more familiar with Charles Dickens's places of abode in early life than even the public is now able to be—thanks to Mr. Forster's *Life*, and Miss Hogarth's and Miss Dickens's collection of *Letters*—may be able to throw some light on a possible place of residence not mentioned in either of those volumes. The writer of these lines possesses an early note written by Mr. Dickens to Mr. Edward Chapman, beginning most characteristically "Furnival's Inn, I mean Upper Norton Street, Tuesday morning." Where was "Upper Norton Street," and had Dickens just quitted Furnival's Inn for temporary residence there, as the words "I mean Upper Norton Street" following upon "Furnival's Inn" would seem to suggest? The letter is not dated. In early days Dickens rarely dated his letters. But the Whatman paper upon which this note is written bears date in its water-mark, "1837," and the note must have been written either in that year or very shortly after it.

PROF. KOLDE, of Marburg, whose *History of the Augustine Congregation* we reviewed some time ago, has been appointed Professor of Church History in the University of Erlangen.

THE *St. Petersburg Herald* states that Dr. Jagich has obtained the consent of the Russian Academy of Science to the publication, under his editorship, of a comparative dictionary of the Slavonic languages. It is expected that this great work will occupy from six to ten years in completion. It will be published both in Latin and Russian. The editor reckons on the co-operation of German as well as Russian specialists in this undertaking, and proposes to invite the assistance of Serbian scholars in the South Slavonic department.

WE understand that the two new editors of the *Antiquary* are Mr. Henry B. Wheatley and Mr. G. Lawrence Gomme.

MESSRS. NEWMAN AND CO. have in the press a new work by the author of *The Doom of the Great City*, entitled *Three Hundred Years Hence; or, a Voice from Posterity*.

THE last *Monthly Notes of the Library Association of the United Kingdom* contains an interesting paper on the Gray's Inn Library by its librarian, Mr. W. R. Douthwaite.

THE *Theologische Literaturzeitung* will for the future be edited by Dr. E. Schürer and Dr. Harnack.

THE Vienna papers announce the forthcoming publication of a newly discovered and important work by the Austrian Emperor, Maximilian I., bearing the title of *Freytal*. It is edited by Quirin Leitner from the unique MS. preserved in the Vienna Hof-Bibliothek. Its subject is a poetical description and glorification of tournaments and subsequent festal gatherings. Like *Theuerdank*, whose hero, if not its author, is the same gallant Emperor, the poem relates the perils and contests which Maximilian had to encounter when he undertook his wedding journey to obtain the fair Mary of Burgundy. All the knights and princes defeated by the Emperor in various tournaments and contests have been enumerated and recorded in this work, which thus acquires a peculiar genealogical value. Both German history and literature will have to deal, henceforth, with Maximilian's *Freytal*, in addition to his other autobiographical works, *Theuerdank* and *Weisskunig*.

AN admirable account of the French pro-

vincial town of the seventeenth and eighteenth centuries has, says the *Revue Critique*, just been put forth by M. Albert Babeau. It is worthy to take place beside the works of de Tocqueville and Taine on the old régime. It covers the whole of France, whereas M. Babeau's former excellent book on the Old Village in France was confined to the North-eastern district. These books would make a good subject for a writer in one of our quarterlies.

THE indefatigable Mr. Joseph Foster has just sent out a prospectus announcing his intention of publishing many important genealogical works. Six volumes will relate to the kings of England and their descendants. The first volume is already in the press, and the second is being compiled. Mr. Foster proposes to issue every month a privately printed magazine of 128 pages containing an alphabetical collection of the deaths from 1730 to 1800 recorded in the *Gentleman's Magazine* and other journals, Sims' Index to the pedigrees in the various Historical Visitations arranged in one alphabet, the arms of the nobility and gentry of Scotland, with a large quantity of miscellaneous matter. The list of the deaths from 1730 to 1800, generally known as Musgrave's Obituary, will be the most useful of all these suggested publications; it will be warmly welcomed by antiquaries and other students.

THE annual Report of the Free Library of Dundee has just been distributed. During the past year more than 170,000 volumes were issued in the lending department, and over 70,000 in the reference department. The library contains rather more than 34,000 works, of which nearly a fourth are contained in the reference department. A large number of valuable works, principally of an historical character, have been added during the year, and about £1,500 has been expended in the alteration and improvement of the buildings.

DR. PETER BAYNE is writing a series of criticisms on George Eliot's works in the *Literary World*, a happy change from Lord Lytton's novels, which he discussed at such terrible length.

PROF. MOMMSEN writes to the Oxford donors of books after the late fire in his library:—

"The University of Oxford, represented by a great number of its most distinguished members, has had the kindness to furnish my library with the flower and the marrow of English historical and archaeological literature. What I have lost has been replaced, and a great many valuable works have been added which I formerly did not possess. It is one of the best results, perhaps, of our labours that international assistance and international friendship are fomented by them; and, if this is no new thing to the editor of the *Corpus Inscriptionum Latinarum*, I count myself happy to make the experience of it in a more personal way on a most unhappy occasion. As the multitude of the contributors to this splendid gift forbids individual thanks, I beg permission to express them generally to all."

IN the last number of the *ACADEMY*, at p. 59, col. b, lines 6 and 7, for "column" read "volume;" and at p. 64, col. c, line 18, for "a modo qui" read "a modo quo."

DR. ASHER requests us to mention that he is responsible for the translation only of Lazarus Geiger's *Contributions to the History of the Development of the Human Race*.

WE have received *The Journal and Proceedings of the Royal Society of New South Wales*, 1879, and a *Report upon Certain Museums for Technology, Science, and Art*, &c., by A. Liveridge (Sydney: Richards); *Sanskrit and its Kindred Literatures*, by Laura E. Poor (Boston: Roberts Bros.); *Otto: Trauerspiel von F. M. Klinger* (Heilbronn: Henninger); *Tuning and Repairing Pianofortes*, by C. Babbington, *Fancy*

Pigeons, by J. C. Lyell, Part IX., *The Book of the Rabbit*, Part VI., and *The Practical Fisherman*, Part XIV. (Bazaar Office); *Why there is an Irish Land Question and an Irish Land League*, by T. M. Healy (Dublin: Gill); *Idea cristiana della politica Ragione ed il Clero Cattolico Sostenitore del Popolo*, per Mons. Giambattista Savarese (Napoli: Furchheim); *Die Grabstätte Immanuel Kants*, von F. Bessel Hagen (Königsberg); *Calendar of the University College of Wales*, 1880-81 (Manchester: Cornish); *Introduction to the Study of Indian Languages, with Words, Phrases, and Sentences to be Collected*, second edition (Washington: Government Printing Office); *The Justice of the Land League*, by the Rev. D. Humphreys (C. Kegan Paul and Co.); *The House of Joseph in England*, by a Watcher (Rivingtons); *First Principles of Euclid*, by T. S. Taylor (Relfe Bros.); *Murby's Scripture Manuals—Joshua*, new edition (Murby); *The Publishers' Trade List Annual*, 1880 (New York: Leypoldt; London: Triebner); *Was Man Created?* by Henry A. Mott, jun. (New York: Griswold); &c.

MAGAZINES AND REVIEWS.

IN the *Modern Review* there is a lively article on "Graecia Rediviva," by Mr. Geldart. The first instalment of a review of Mr. Cheyne's *Isaiah*, by J. E. Carpenter, would be good but for the strange way in which he ignores the evidence of the contemporary prophets as to the social corruption and misery veiled by the glories of Jeroboam II. The Review consists too largely, as seems to be its wont, of mere expositions by religious liberals of their personal "views" and feelings.

THE *Church Quarterly Review* opens with an examination of "M. Renan's London Lectures," and has the courage to say that they are little more than an inferior *réchauffé* of his *Origines*, and that they bristle with self-contradictions as well as inaccuracies. Whether justice be done to the merits which the larger work at least possesses is another question. The review of Herbert Spencer's *Data of Ethics* is a still better example of criticism which, though of course unsympathetic, is not unintelligent. And in "Barneveld and Grotius—Erastianism" we have a fair estimate of an interesting historical episode, without undue yielding to the temptation to point a moral for our own time.

THE two freshest articles in the *Quarterly Review* are the descriptions of society in California and of the weary years which Bolingbroke passed in exile. The former deals with a subject which has been unduly neglected by English litterateurs, and is carefully written. Perhaps the most interesting part of the article is the glimpse which it affords of Mr. Bancroft in his literary workshop engaged in elaborating, with the aid of his trained assistants, his volumes on the native races of the Pacific States. The article on Bolingbroke brings out with considerable effect the influence which that disappointed philosopher had on the teaching of Voltaire. In his *château* of La Source, near Orleans—a pleasant country-house, frequently visited by travellers from England, which derives its name from the fact that the waters of the River Loire bubble up in its grounds—the exile from the shores of England gathered around him many witty and congenial spirits. There is a vein of exaggeration, which the reader will easily pardon, in the pages devoted to the share which Bolingbroke had in the preparation for the rebellion of 1715. The opening article favours the reader with a foretaste of the pleasure to be drawn from a perusal of the Memoirs of Lord Campbell. If there are as good things left in the volumes as have been taken from them, the narrative of the struggles

and success of "plain John Campbell" will take very high rank in the book-world of 1881. There is an article which professes to contain some account of *Endymion*, but there is very little about the novel of the great Conservative leader in it, and the general reflections on the career of the novelist in high life are neither very original nor well expressed. The criticism of Mr. McCarthy's *History of our own Times* is somewhat lacking in generosity, and fails to do justice to an author who has evidently striven—and for the most part has succeeded in his design—to accomplish his task with strict impartiality. On the whole, it must be confessed that the latest number of the *Quarterly Review* hardly maintains the reputation of its predecessors.

La Revue de Droit international et de Législation comparée. The fifth number for 1880 commences with an article on "Les Congrès internationaux de la Poste et du Télégraphe," by Dr. von Kirhenheim, of Breslau, in which the learned author traces the growth of the International Postal Union from its first idea, which originated in Germany in 1868, to its realisation by the Treaty of Berne in 1874, to which treaty twenty-two States were parties. A still further extension has been given to the Union by the Treaty of Paris of 1878, by which it has been declared to be an institution of the law of nations under the title of the Universal Postal Union, in the benefits of which eight hundred millions of men participate at the present time. The next article, by Prof. Alois d'Orelli, of the University of Zürich, gives an account of the development of Swiss legislation since 1879. Prof. Charles Brocher, of the University of Geneva, continues his article on the unification of the civil procedure of Germany and of Switzerland, of which the present part is chiefly concerned with a critical exposition of the civil procedure of the German empire. Prof. F. Martens, of the University of St. Petersburg, contributes the first part of an interesting article on the conflict between Russia and China, its origin, its development, and its general bearing, in which he traces the international relations between the two countries since the earliest diplomatic mission of the Russians to China in 1653. The article will be continued, and promises to supply, from a Russian point of view, a most complete account of the relations between Russia and the so-called "Empire du Milieu," and Prof. Martens vouches his sources of information to be both exceptional and most authentic. A necrology of eminent jurists and a bibliography of important juridical treatises, under the supervision of the editor, Prof. Rivier, of the University of Brussels, completes the number.

THE current number of the *China Review* opens with a valuable article on the Foochow syllabary by Mr. Parker. The attention which has lately been bestowed on the Chinese dialects marks a true advance in the scientific study of the language, and Mr. Parker's syllabary places another weapon in the hand of the philologist. The appended table of tones in the Peking, Hankow, Hakka, Foochow, and Canton dialects is of special importance, and, when supplemented by those of other dialects, will put us in possession of an important chapter in the history of the phonetic changes which the language has undergone. Mr. Parker finds that there are 786 separate sounds in the dialect spoken at Foochow, whereas in the poverty-stricken dialect of Peking there are but 420. In another article the same writer exemplifies the growth of the dialects by giving us a long list of words which exist only colloquially, and are without written characters to express them on paper. Mr. MacIntyre continues his notes on the Sinico-Corean language, and Mr. Oxenham his chips from Chinese history. Among the "Notes and Queries" is a short article on

Chaldaean grammamancy, in which the writer suggests an identification of Fu-hi's eight tetragrams with some mystic signs found on an Akkadian tablet, which, though only four in number, he supposes to be half of the complete set. Unfortunately for this theory, several more than eight have since been discovered. Nor is his suggestion of the identity of the Svasika with the Chaldaean eight-pointed star a more fortunate one. A far more probable equivalent in Chinese to the eight-pointed star is the character *Ti*, God, as will be readily seen by a comparison of its archaic form with the Chaldaean character.

THE Marquis de Mendigorrea publishes, in the *Revista Contemporanea* of December 30, an article on the Armies of Europe, in which he considers the problem of keeping on foot the greatest armed force at the lowest possible cost, and takes as his basis the Prussian system of 1807. Señor de Vera y Lopez has a very interesting paper on the rainfall of Spain, explaining the causes of its variation in different localities. In the "Guía de Simancas," Diaz Sanchez catalogues the contents of Sala XLI., the Secretariat of War; we notice documents on the expulsion of the English in 1724-27; on Gibraltar and the conquest of Minorca, 1730-87. In 1781 Robert Dean, an English prisoner, is transferred from Lugo to Valladolid; there are also papers referring to English prisoners from 1793-99. Suaña Castellet, continuing his Life of Antonio de Nebrija, defends him from all taint of heresy, whether of the semi-paganism or the protestantism of the Renaissance.

OBITUARY.

MR. JOHN MURRAY GRAHAM, of Murray's Hall, Perthshire, a country gentleman with a warm liking for literary pursuits, died suddenly on the 18th inst. His first publication was a little volume describing a *Month's Tour in Spain* in 1866. It was followed by a more ambitious work on *Literature and Art in Great Britain*, from the accession of the House of Hanover to the commencement of the present reign. The first edition was published in 1871, and a second in the following year. His volumes on the *Annals and Correspondence of the Viscount and First and Second Earls of Stair* appeared in 1875. They contained much historical matter of considerable value in connexion with the history of Scotland, and were very cordially received by students of Scottish literature. Mr. Murray Graham was a descendant of Lord Lynedoch, and at the death of the old hero of the Peninsular Wars succeeded to some part of his property. He compiled a little memoir of Lord Lynedoch, which passed into a second edition in 1877.

WITHIN the last three months three of the heads of houses at Cambridge have passed away. The loss of Dr. Power and of Dr. Guest has been quickly followed by the decease of Dr. Cartmell, the Master of Christ's College. He died on the evening of Sunday last, after having attended divine service on that day. Dr. Cartmell matriculated at Emmanuel College, and attained to the distinction of seventh wrangler in 1833. He was subsequently elected a Fellow of Christ's, and has held the mastership of that college since 1849. On three different occasions he held with credit the post of Vice-Chancellor of the university.

THE GREY LIBRARIANSHIP AT THE CAPE.

THE vacancy in the librarianship of the Grey Library at the Cape, occasioned by the death of Dr. Bleek, has at last been filled. Sir Bartle Frere, in the midst of his many occupations, found time to persuade the Cape Parliament to endow a colonial philologist, and requested

Prof. Max Müller and Prof. Sayce to select a scholar to hold both appointments. To judge from testimonials, there was, both in England and on the Continent, a unanimous opinion in favour of Dr. Theophilus Hahn. He was born and educated in Africa, and speaks several of the South African dialects fluently, both with and without clicks. He received a philological education in several German universities, and Prof. Pott in particular spoke of him as one of his best pupils. Some ten years ago Dr. Hahn returned to Africa, travelling through many unexplored places, and making himself thoroughly acquainted with the languages, the customs, traditions, and religions of the natives. He was recommended to Sir B. Frere as *facile princeps* among all competitors, and, though Sir Bartle had not the satisfaction of appointing Dr. Hahn himself, all who are interested in African philology ought to be grateful to him for the encouragement of philological studies in Africa due to his enlightened views on the government of native races. It should be remembered that, as Governor of Bombay also, Sir Bartle Frere favoured the appointment of several distinguished scholars as Professors of Sanskrit in the colleges of Bombay and Poona, and that the important work achieved in India by such men as Profs. Bühler, Kern, Kielhorn, Thibaut, and others is due to the initiative taken by that illustrious statesman and scholar.

SELECTED BOOKS.

GENERAL LITERATURE.

- CATALOGUE des Manuscrits français de la Bibliothèque Nationale. T. 3. Ancien Fonds. Paris: Firmin-Didot. 25 fr.
CUNBALL, J. Bookbindings: Ancient, Mediaeval, and Modern. Bell. 31s. 6d.
COLLINS, W. Lucas. Butler. Blackwood. 3s. 6d.
FERRAZZI, G. J. Torquato Tasso. Studi biografici-critici-bibliografici. Milano: Hoepli. 7 fr.
KOEHLIN-SCHWARTZ. Un Touriste au Caucase. Paris: Hetzel. 3 fr.
MOLLETT, J. W. Sir David Wilkie. Sampson Low & Co. 3s. 6d.

HISTORY, ETC.

- CARTAULT, A. La Trêve athénienne: Etude d'Archéologie navale. Paris: Thorin. 12 fr.
DESCHAMPS DE PAS, L. Histoire de la Ville de Saint-Omer depuis son Origine jusqu'en 1870. Arras: Sueur-Charmey.
GIORGIO, J., e U. BALZANI. Il Regesto di Farfa di Gregorio di Catino. Vol. II. Milano: Hoepli. 40 fr.
GUILLERY, J. Comptes des Bâtimens du Roi sous le Règne de Louis XIV. T. 1. Colbert (1661-80). Paris: Firmin-Didot. 12 fr.
HARDY, E. Origines de la Tactique française. T. II. De Louis XI. à Henri IV. Paris: Baudoin. 15 fr.
METTERNICH, Prince R. Memoirs of Prince Metternich, from the Battle of Waterloo to the Eastern War of 1829. Bentley. 36s.
NOEL, O. Etude historique sur l'Organisation financière de la France. Paris: Charpentier. 3 fr. 50 c.
SEINGUELET, E. Strasbourg pendant la Révolution. Paris: Berger-Levrault. 6 fr.
STILLERIEB, R. Graf, u. S. HAEHNLE. Das Buch vom Schwanorden. Ein Beitrag zu den Hohenzollerischen Forschungen. Berlin: Moeser. 50 M.
WALLON, H. Histoire du Tribunal révolutionnaire de Paris avec le Journal de ses Actes. T. 2. Paris: Hachette. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERT, Paul. Leçons, Discours et Conférences. Paris: Charpentier. 3 fr. 50 c.
CLELAND, J. Evolution, Expression, and Sensation. MacLehose. 5s.
HASSELBERG, B. Ueb. die Spectra der Cometen u. ihre Beziehung zu denjenigen gewisser Kohlenverbindungen. St. Petersburg. 2s. 6d.
PIERRE, E. Flore forestière de la Cochinchine. Fasc. 1. Paris: Doct. 25 fr.
REICH, E. Das Leben d. Menschen als Individuum. Berlin: Hempel. 7 M.

PHILOLOGY, ETC.

- ANDELT, H. d'. Trouvère normand du XIII^e Siècle, Œuvres de p. A. Héron. Rouen: Imp. Cagniard.
BRANDL, V. Libri citationum et sententiarum. Tomi 3 Pars 2. Brilco: Winkler. 4 M.
COLLIEREUX, E. La Couleur locale dans l'Enéide. Paris: Delagrave. 3 fr.
HAGEMANN, G. De Græcorum prytaneis capitis tria. Breslau: Koebner. 1 M. 50 Pf.
LIERIS, H. De actate et scriptore libri qui fertur Demetrii Phaleri *epitaphias*. Breslau: Koebner. 1 M.
PUAUX, F. Les Précurseurs français de la Tolérance au XVII^e Siècle. Paris: Fischbacher. 4 fr.
RUBIO Y LUCAS, A. Estudio crítico-bibliográfico sobre Azaconete y la Colección Anacronística. Barcelona. 5 fr.
SCHREINER, A. Ueb. das Bonpo-Sutra: "das weisse Naga-Hunderttausend." St. Petersburg. 2s. 3d.

CORRESPONDENCE.

JAMES HOWELL AS A SPELLING REFORMER.

King's College, London: Jan. 22, 1881.

At a time when the iniquities of our English spelling seem to be attracting special attention—a keener and more earnest attention than ever before—and the English Spelling Reform Association has been founded in order to collect, arrange, and distribute information on the subject, and there really seems a hope of a considerable reformation—I do not refer to the phonetic system and its advocates, but to the more practical and possible improvements entertained and discussed by the Philological Society under the excellent leadership of such scholars as Messrs. Ellis, Sweet, Murray—every intelligent protest against the current orthography so called or an orthography differing but slightly from it may be of some value in further awakening and stimulating the public mind; and so the following remarks of Howell, the well-known letter-writer, are worth reprinting, as they are scarcely known except to special students of heterography. They are not perhaps all equally wise, but taken together they contain much wisdom and, to say nothing else, are interesting as the views of a cultivated and accomplished gentleman some two centuries ago.

"Among other reasons which make the English language of so small extent, and put strangers out of conceit to learn it, one is, That we do not pronounce as we write; which proceeds from divers superfluous Letters that occur in many of our Words, which add to the difficulty of the Language. Therefore the author hath taken pains to retrench such redundant unnecessary Letters in this Work (tho' the Printer hath not been so careful as he should have been) as among multitudes of other words may appear in these few, done, come, come; which tho' we, to whom the speech is connatural, pronounce as monosyllables, yet when strangers come to read them, they are apt to make them dissyllables, as do-me, so-me, co-me; therefore such an e is superfluous.

"Moreover, those words that have the Latin for their original, the Author prefers that Orthography rather than the French, whereby divers letters are spared, as Physic, Logic, Afric, not Physique, Logique, Afrique; Favor, Honor, Labor, not Favour, Honour, Labour, and very many more; as also he omits the Dutch *k* in most words; here you shall read people, not pee-ple, treasure not treasure, tongue not tongue, &c. Parliament not Parliament, business, witness, sickness, not business, witness, sickness; star, war, far, not starre, warre, farre, and multitudes of such words, wherein the two last Letters may well be spar'd. Here you shall also read pity, piety, witty, not piti-e, pietie, witti-e, as strangers at first sight pronounce them, and abundance of such-like words.

"The new Academy of Wits called 'l'Academie de beaux esprits,' which the late Cardinal Richelieu founded in Paris, is now in hand to reform the French Language in this particular, and to weed it of all superfluous Letters; which makes the Tongue differ so much from the Pen, that they have exposed themselves to this centumelious Proverb, The Frenchman doth neither pronounce as he writes, nor speak as he thinks, nor sing as he pricks.

"Aristotle hath a topic Axiom, that Frustra fit per plura, quod fieri potest per pauciora: When fewer may serve the turn, more is vain. And this rule holds in all things else, so it may be very well observ'd in Orthography."

JOHN W. HALES.

THE ROMAN INSCRIPTION FROM BROUGH-BY-STANEMORE.

Berlin: Jan. 15, 1881.

The main object of my notice of the above-named inscription (in No. 448, 1880) was to prevent your readers from accepting what I believe to be an erroneous, or at least a very

uncertain, reading of the last line of it, whereby the name of the Usurper Clodius Albinus was introduced into it; for his name, by the side of that of Severus, and not cancelled afterwards, would have been an epigraphical rarity, which would, not to say more, have been hardly credible. Now, in No. 453 of the ACADEMY, Mr. Watson writes that he does not state (the italics are his) these to be absolutely the names (viz., the names of the consuls in the last line of the inscription, on which the mention of Albinus exclusively rests). This is sufficient; the other points of difference as to the reading and interpretation of the inscription between your correspondent and myself are of a very subordinate nature, and can be settled only by a fresh inspection of the original by an experienced epigraphist, for which I am waiting.

E. HÜBNER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 31, 5 p.m. London Institution: "The Thing that Might Be," by the Rev. Mark Pattison.

7 p.m. Actuaries: "The Construction and Use of a Series of Select Mortality Tables to be used in Connexion with the Institute Hm (5) Table, Parts II. and III.," by Mr. T. B. Sprague.

8 p.m. Royal Academy: "Italian Schools of the Fifteenth Century," I., by Mr. E. Armitage.

8 p.m. Aristotelian: "Leibnitz," by Mr. S. Oliver.

8.30 p.m. Geographical: "A Journey to Semiretchia and Kuldja in 1880," by Mr. E. Delmar Morgan.

TUESDAY, Feb. 1, 3 p.m. Royal Institution: "The Blood," by Prof. Schäfer.

8 p.m. Society of Arts: "The Industrial Products of South Africa," by Sir H. Bartle E. Frere.

8 p.m. Civil Engineers: Discussion on Deep "Winning of Coal in South Wales;" "Portsmouth Dockyard Extension Works," by Mr. C. Colson.

8.30 p.m. Zoological: "On the Evolution of the Placenta and its Application to the Classification of the Mammalia," by Mr. F. M. Balfour; "Remarks upon the Habits of the Dartar," by Mr. A. D. Bartlett; "On Some Birds collected by Mr. E. F. in Thurn in British Guiana," by Mr. P. L. Scholer.

8.30 p.m. Biblical Archaeology: "On an Egyptian Tablet in the British Museum on Two Architects of the Nineteenth Dynasty," by Dr. Birch.

WEDNESDAY, Feb. 2, 8 p.m. Society of Arts: "Trade Prospects," by Mr. Stephen Bourne.

8 p.m. Geological.

8 p.m. British Archaeological Association: "Exploration of the Roman Villa, Bromham," by Mr. W. H. Butecher; "Recent Excavations in the Mounds of the Troad, &c.," by Dr. Phéné.

THURSDAY, Feb. 3, 3 p.m. Royal Institution: "The Troubadours," by Mr. F. Hueffer.

4.30 p.m. Royal.

7 p.m. London Institution: "Three Years of Daily Weather-Forecasting," by Mr. R. H. Scott.

8 p.m. Royal Academy: "Italian Schools of the Fifteenth Century," II., by Mr. R. H. Scott.

8 p.m. Linnean: "Notes on Cyperaceae," by Mr. G. Bentham; "Observations on Some British Fishes," by Dr. F. Day; "Remarks on the Coffee Leaf Disease in India," by Mr. W. Biddle; "Coffee Disease in South America," by Dr. M. C. Cooke.

8 p.m. Chemical.

8.30 p.m. Antiquaries.

FRIDAY, Feb. 4, 8 p.m. Philological: "On the Pronunciation, Grammar, and Non-Literary Vocabulary of Welsh; with Collections of Dialogues, Proverbs, &c." I., by Mr. H. Sweet.

9 p.m. Royal Institution: "Colonial Organisms," by Dr. A. Wilson.

SATURDAY, Feb. 5, 3 p.m. Royal Institution: "The Amazon," by Prof. Colvin.

SCIENCE.

A Theoretical and Practical Treatise on the Manufacture of Sulphuric Acid and Alkali, with the Collateral Branches. By G. Lunge. Vol. III. (Van Voorst.)

WITH commendable rapidity this final portion of Dr. Lunge's admirable treatise has followed the appearance of the second volume. It consists of over four hundred pages, and is illustrated by 135 first-rate wood-cuts, and complete tables for the reduction of gaseous volumes to normal temperature and pressure. An Index (of eleven pages) to the several volumes completes the work. On former occasions I have dwelt so fully upon the distinguishing merits of Dr. Lunge's method of handling his sub-

ject that there is no need now for an elaborate discussion of the characteristics of the volume just published. But it will be serviceable to some of the readers of the ACADEMY if a brief synopsis of the Table of Contents prefixed to this volume be given here. I would first, however, direct the attention of everybody to whom the scientific and commercial position of Great Britain is a matter of serious interest to these weighty words in Dr. Lunge's Preface (p. v.):—

"The manufacture of chemicals has made enormous strides forward, both in quantity and in quality, in France, and even more so in Germany. Many of the chemicals of these countries outstrip those of English works in purity; and their plant and their processes are frequently superior to those used in the majority of English works. Everybody knows how this has come about. The foreign chemists and manufacturers have looked all round, not merely in their own countries, but wherever they could find improved methods and apparatus; and upon the practical knowledge thus gained they have brought to bear the scientific training that they had received at their universities and technical schools. Thus they have already, in many fields formerly remunerative to British manufacturers, distanced the latter, immensely aided though these be by their long occupation of the ground and by permanent natural advantages, such as cheapness of coal and freight, superior command of capital, &c.; and this is likely to go on to an increasing extent if many British chemical manufacturers decline to profit from a scientific study of their respective branches. This is all the less excusable as England, from of old, has been a stronghold of scientific chemistry, and can maintain its own against the whole world in that respect."

These authoritative statements, for they are more than mere views or opinions, demand attention, and, coming from a chemist of Dr. Lunge's position, should secure it. No man ever united, in his own special domain of knowledge and labour, a more complete acquaintance with the practical conduct of chemical works both in this country and on the Continent with so intimate and comprehensive a grasp of the scientific elements of this branch of chemistry. His words of warning should not be disregarded. The authorities of the few schools of technology which have as yet been established in Great Britain need a more intelligent appreciation and a more influential support of their aims and labours than has hitherto been accorded them by cultured persons, by corporations, and by the State. And I may add that Dr. Lunge's statements concerning chemical works admit of application to many other industries of this country beside those about which he writes.

And now I must give a brief epitome of the Table of Contents of the volume which completes the best treatise on acid and alkali-making which has been written anywhere. The first three chapters, occupying together seventy-eight pages, are devoted to the "ammoniacal soda-process," to the manufacture of soda from cryolite, and to soda statistics. Chlorine, bleaching powder, chloride of potash, and allied products are very fully discussed in ten chapters; and then we reach a series of Appendices. In these may be studied calculations of the cost of erecting an alkali works, and records of all the new inventions, im-

provements, and suggestions which the author has been able to gather together since his two previous volumes were published, and even during the time that the pages of the present volume were being printed. He has set down foolish and seemingly impracticable suggestions as well as those which promise well, thus endeavouring to make his treatise as exhaustive as possible. Those who know something of alkali and acid manufacture will appreciate this feature of Dr. Lunge's book, for they are well aware of the strange history of many successful processes once scorned as futile, and of the multitude of undeveloped suggestions and incomplete experiments to which it is desirable that every improver and inventor should have the opportunity of referring. A. H. CHURCH.

M. Tullii Ciceronis de Natura Deorum Libri Tres. With Introduction and Commentary by Joseph B. Mayor, M.A. Vol. I. (Cambridge: University Press.)

IN undertaking a new edition of the *De Natura Deorum*, Prof. Mayor was certainly not entering on a needless task. The English student has, until recently, been singularly destitute of help for his study of Cicero's philosophical works. Dr. Holden has issued an edition of what is perhaps the easiest and the most popular, the *De Officiis*, which, especially in the form which it has now assumed after two most thorough revisions, leaves little or nothing to be desired in the fullness and accuracy of its treatment alike of the matter and the language. Mr. Reid, six years ago, in his small edition of the *Academics*, furnished the first-fruits of that thorough familiarity with Cicero's diction and that masterly grasp of the history of the later Greek philosophy from which so much is still expected. But for treatises like the *De Divinatione*, the *De Legibus*, or the *De Republica*, the reader was left to extract what help he might from the confused prolixity of the *variorum* notes in Moser and Creuzer; Madvig's Commentary on the *De Finibus*, with all its stores of learning and power of insight, had far more terrors for the ordinary undergraduate than the text itself; and for the *De Natura Deorum* the only refuge from the bewildering *variorum* was in Schoemann's somewhat meagre German notes. Partly, perhaps, from this deficiency of helpful commentaries; partly, doubtless, from an impression that these books were "easy to construe," and that their matter did not much concern the classical scholar; or partly, it may be, from an undue depreciation of their literary value, which finds its most contemptuous expression in the language of Mommsen, they have been much neglected in one at least of our universities, rarely studied with any care, at all events by undergraduates, and more rarely still taken as the subject for college lectures, except when chosen as the "set books" for the classical tripos.

Such editions as that of which Prof. Mayor has given us the first instalment will doubtless do much to remedy this undeserved neglect. It is one on which great pains and much learning have evidently been expended, and is in every way admirably suited to meet the needs of the student.

The Introduction contains an historical sketch of Greek philosophy from Thales to Cicero, which, though comprised within less than thirty pages, is so clear and good that we could wish it issued separately, with perhaps some slight expansion, for the use of those readers of the classical authors who have not time for the study of larger treatises. It would be well, probably, to give a fuller treatment of the ethical views of Plato, and to add to the Greek technical terms of the Stoic philosophy their Latin equivalents. The language with which Mr. Mayor introduces the four lines preserved to us by Epictetus—*ἀγὼν δέ μ' ὁ Ζεὺς, κ.τ.λ.*, "as Cleanthes says in his noble hymn"—would, we fear, certainly mislead the unwary reader into supposing them to be an extract from the famous hymn to Zeus, which we happily have complete.

In the sketch of the *dramatis personae*, Mr. Mayor is again somewhat misleading where he says: "In this dialogue, as in the *De Republica* and *De Oratore*, Cicero himself merely appears as a *κοφὸν πρόσωπον*." He represents himself as present, but taking no part in this dialogue; whereas that narrated in the *De Oratore* is said to have been only known to him from the account given by Cotta; while the assumed date of that in the *De Republica* is much anterior to his birth.

Mr. Mayor's discussion of the Greek sources of the first book is admirably clear and thorough. He points out that the resemblance between this and the Herculanean fragments of Philodemus are far too close to be ascribed to chance, and with great probability considers that Cicero and Philodemus drew from a common source, very possibly Zeno the Epicurean. In his statement of the principles on which he has settled the text, the most noteworthy point is the evidence which he has accumulated to show that the inferior MSS. cannot be safely neglected. Unfortunately, nothing seems to have been done as yet to determine the filiation of the somewhat numerous MSS. which are extant. It would be satisfactory if Mr. Mayor could supply us with any conclusions to which his very careful critical studies may have led him on this point.

On the question of orthography Mr. Mayor's practice is happily better than his theory, though on one point he confesses that his practice "can only be viewed in the light of a mortal sin by philologists of the modern school." His theory is that, "for practical purposes, the best spelling is that which obtrudes itself least, and least diverts the attention of the reader from the thoughts of the writer." But then follows at once the question, what reader is to be had in view? Is it the reader who has been accustomed to good texts or to bad ones; who has read his Horace with the spelling of Munro or of Anthon? The discomfort of the former in coming upon *coelum* will be at least as great as that of the latter when he is met by *caelum*. The only difference will be that the one has been set upon the right track, the other upon the wrong one, in studying the relations of Latin to Greek. It may be that the old doctrine, found in books published within the last decade, that Latin was a kind of off-shoot of Aeolic Greek, was not one which hindered men very seriously from

"entering into the life and thought of the ancient world, and learning the laws which regulate the expression of thought." But the history of a language is as well worth scientific study as the history of a nation, and any stumbling-block to its proper apprehension ought unquestionably to be put out of the way. For young students this is best done silently; for the more advanced it is surely not improper to state in passing the reasons why one form is right, another wrong. The inconvenience of a scientific etymology will at the worst be but temporary; our school-books are improving so rapidly that most boys are probably already more familiar with the innovating *sumpsimus* than with the traditional *mumpsimus*; and, if editors will only do their plain, simple duty, the true spelling will be "that which obtrudes itself the least." Mr. Mayor himself gives us forms like *fuelis* and *belua*. Are these the less obtrusive spellings? Surely not; but, what is more important, they are the right ones. Prof. Mayor says further, "In books which are printed for ordinary reading, we should not seek to reproduce the spelling of a particular age or of a particular author." Two propositions are here blended which ought to be kept perfectly distinct. The latter is a sound one. But has any editor of name forgotten it? Has Mr. Mayor ever seen or heard of an edition of Plautus, for instance, which professed to reproduce the author's own spelling? The former is in flat contradiction not only to the teaching of scholars like Ritschl, but to Mr. Mayor's own acceptance of Ritschl's canon: "We should use the undoubted spelling of the latter half of the first century A.D." Unfortunately, he adds to this a second rule, which is far more doubtful: "Where the spelling itself was variable, we should select one mode and adhere steadily to that." Against this rises in protest the one line of Latin as yet recovered from Herculaneum: "utraque sollemniter itum revocaverit orbes." Are we really to train our students to stand in baffled wonder before a line like this, which finds dozens of parallels in every decent MS.? And now we come to Mr. Mayor's admitted violation of his own rule. It is a delicate matter for a layman to draw the line between mortal and venial sin; but if *abicio* were a typical example of Mr. Mayor's orthography, instead of a happily rare exception, the kindest charity could only pronounce him in "a parlous state." What are the facts of the case? Lachmann tells us that it would be hard to find any such form in any MS. earlier than the twelfth century. Prof. J. E. B. Mayor marks on *abicit* (Juv. xv. 17), "the universal spelling in good MSS." And what is the meaning of the facts? That *ab-yikit* was almost unpronounceable to a Roman tongue, and by a physical necessity passed into *abikit* (sometimes *abyikit*). Why are we, in defiance of all authority, to sweep away this interesting piece of evidence for the true pronunciation of the *i* (*j*) and the *e*? The theorising of Gellius, which our limits do not allow us to discuss, is but the weakest of excuses.

The acceptance of Prof. Mayor's challenge upon this point has left but little room for any remarks upon his explanatory comment.

ary; but these are the less necessary, for they could only take the form of a thankful acknowledgment of its helpful thoroughness. The notes of the editor are all that could be expected from his well-known learning and scholarship; and any slight slips, "quas aut incuria fudit, aut humana parum cavit natura," have been removed by the revision of two of the most eminent living Latinists, Mr. H. J. Roby and Mr. J. S. Reid. It is needless, therefore, to say that all points of syntax or of Ciceronian usage which present themselves have been treated with full mastery. In the settlement of the text Mr. Mayor has usually held to a middle course between the conservative views defended by Mr. Roby and the somewhat bold but always ingenious suggestions for emendation put forward by Mr. Reid. In more than one instance Mr. Mayor has successfully maintained the soundness of the traditional text, tampered with by almost all previous editors; notably in § 111, where the intruded *non* simply ruins the passage. It is doubtless by a slip of the pen that in § 13 he ends his restored trochaic line with a spondee; for *non rult* he probably meant to write *nevolt*. The reading of the text in § 107 is not that accepted in the note.

The thanks of many students will doubtless be given to Prof. Mayor for the amount of historical and biographical information afforded in the commentary, which is, as it should be, supplemented and not replaced by references to the usual authorities.

A. S. WILKINS.

NOTES OF TRAVEL.

News has just reached Alexandria from Jerusalem that the well-known German traveller, Dr. Fr. Mook, who accompanied Dr. Ribbeck on his expedition to Palestine and Syria, has been drowned in crossing the River Jordan, which was at the time swollen by heavy rains. The party had had a very successful tour through the Danubian regions, South Russia, and the Caucasus, and were travelling from Syria through the country east of the Jordan to Jerusalem. To save time, the expedition had constructed a wooden raft, on which they were to pass the swollen river. Dr. Mook, indeed, had twice crossed, but, in trying to effect a passage for the third time, he slipped from the raft, got under it, was entangled in its ropes, and thus disappeared beneath the waves. Dr. Ribbeck and the other members of the expedition have, after a long search, recovered the body, which was buried at Jericho.

COL. PREJEVALSKY arrived in St. Petersburg last week, and was announced to give an account of his Central-Asian explorations at a special meeting of the Geographical Society there on January 27. It is also stated that he is about to prepare for publication a detailed account of his journey, which will no doubt include much valuable cartographical matter.

As we expected would be the case, the Council of the Royal Geographical Society at their last meeting did not appoint a committee to consider the subject of Arctic exploration, and there does not appear to be much likelihood of their taking action in the matter at present, as they could hardly expect to receive substantial support from the Government under existing circumstances.

MR. FELKIN, who has just returned to England from Mombasa, East Africa, has received a letter, *via* the Nile, from Mr. Pearson

in Uganda, dated June 1, which is three months later than previous advices. King Mtesa was then in bad health, and on friendly terms with neither Mr. Pearson nor the Algerian missionaries; the latter are said to be anxious to leave Uganda. The Church Missionary Society's agents on the Victoria Nyanza would seem to be placed in a very difficult position, as Mr. Pearson reports that he has not a bead or a yard of cloth, and was subsisting on what he could get from selling clothes, &c.; none of the natives are now allowed to learn to read. Mr. Felkin, it will be remembered, came to England last summer, by way of the Nile, with the Rev. C. T. Wilson and the Waganda envoys, and accompanied the latter as far as Zanzibar on their return journey. The Waganda envoys, with the Rev. P. O'Flaherty and Mr. C. Stokes, left Mpwapwa for Uyui on October 21, after some delay, owing to the illness of Mr. O'Flaherty and the difficulty of obtaining porters.

SENHOR A. F. NOGUEIRA, a member of the Lisbon Geographical Society's committee for the exploration and civilisation of Africa, has just published (Lisboa: Typographia Nova Minerva) a volume on the negro race from the point of view of the civilisation of Africa, in which he furnishes an account of the manners and customs of some of the heathen tribes of the interior of Mossamedes and the Portuguese colonies in Africa.

An expedition, composed of picked men, under the command of Lieut. Carlos Mayana, of the Argentine Navy, is now engaged in crossing Patagonia from the Santa Cruz River (50° S. lat.) to the colony of Ciubut. The object of the expedition is to ascertain the practicability of settling Patagonia as far south as the Strait of Magellan.

MR. B. F. DE COSTA has published as a pamphlet (New York: Thos. Whittaker), accompanied by an outline map, his paper on Cabo de Baxos, or the place of Cape Cod in the old cartology, with notes on the neighbouring coasts, which has been revised from the *New England Historical and Genealogical Register* for January 1881.

SCIENCE NOTES.

Crania of the Fiji Islanders.—By far the most noteworthy paper in the current number of the *Journal of the Anthropological Institute* is one by Prof. W. H. Flower "On the Cranial Characters of the Natives of the Fiji Islands." The Fiji, or Viti, Archipelago has a peculiarly interesting ethnographical position, being situated near the line which separates the Melanesians on the west from the Polynesians on the east. Placed thus near the meeting-point of two Oceanic peoples, the Fijians have often been described as a mixed race, but it appears that such description can apply only to the inhabitants of the coasts or of the smaller islands. Little or nothing has hitherto been known about the inhabitants of the interior of the principal isles, and Prof. Flower has therefore been fortunate in securing a collection of crania of both sexes and of various ages from the mountainous regions of the large island of Viti Levu. This collection was obtained in 1876 by Baron von Hügel, and purchased by Mr. Erasmus Wilson for presentation to the College of Surgeons. With these skulls Prof. Flower has compared other Fijian crania, chiefly presented to the college museum by Mr. Luther Holden or obtained from the collection of Dr. Barnard Davis. Prof. Flower's studies show that the inhabitants of the interior of the Fiji Islands are typically Melanesian. Their crania are large, the average capacity of the males being 1,504 cubic centimetres and of the females 1,327 c.c. The mean cephalic index

is as low as 66, and thus the Fijians are remarkable as the most dolichocephalic people in the world, so far, at least, as anthropological enquiry has yet extended. The skulls are eminently *hypsiptenocephalic*, to use Dr. B. Davis's term; that is to say, they are long, high, and laterally compressed. Prof. Flower's memoir is one of great solidity and worth, and the lithographs with which it is illustrated have been executed with singular fidelity and care.

THE second and concluding volume of the *Botany of California*, by Mr. Sereno Watson, has just appeared. The complete work is said by the *Nation* to be the finest Flora yet published in the United States.

ON behalf of the Ladies' Sanitary Association (22 Berners Street, W.), Dr. B. W. Richardson will give a course of nine lectures at the Society of Arts, in the Adelphi, beginning February 12, at 5.30 p.m., on food and digestion; the healthy circulation of the blood, and the means for keeping the organs of the circulation in a healthy state; respiration, and the allied subject of ventilation. Tickets for the course, reserved seats, are a guinea each; unreserved seats, one shilling a lecture; to be had of Miss Rose Adams at the office of the Association. If this first course succeeds, it will be followed by others of nine lectures each, till the programme sketched by Dr. Richardson at the Exeter meeting last year is completed.

A HISTORY of the Jetties at the mouth of the Mississippí River has just been published by Mr. E. L. Corthell, C.E., chief assistant and resident engineer during their construction. It is from the press of Messrs. John Wiley and Sons, of New York.

At the annual meeting of the Anthropological Institute held on Tuesday evening, the 25th inst., Dr. E. B. Tylor resigned the presidency and delivered his retiring address. He is succeeded in the presidential chair by Gen. Lane-Fox Pitt-Rivers.

MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY.—(Friday, Jan. 21.)

F. J. FURNIVALL, ESQ., Director, in the Chair.—The paper read was by Mr. Harold Littledale, of Baroda, Bombay, "On the Shares of Shakspeare and Fletcher in the *Two Noble Kinsmen*," and will form the Introduction to his old-spelling edition of the play for the New Shakspeare Society. Mr. Littledale's thesis was "that Shakspeare, having decided on dramatising Chaucer's story, wrote act I. (except, perhaps, parts of scene i., lines 1-37, parts of scene ii., and all scene v.); wrote act II., scene i. (i.e., the prose scene); perhaps supplied a few additional notes for this act, including some indications for the underplot, which Fletcher expanded into scene iv. and scene vi.; wrote most of act III., scene i.; wrote scene ii. (though it was probably touched here and there by Fletcher); wrote nearly all of act IV., scene iii.; wrote all except lines 1-17 of act V., scene i.; wrote part of scene iii., and all except lines 86-98 of scene iv." (The line-numbers refer to Mr. Littledale's finally revised text of the play in *The Leopold Shakspeare*, as well as the society's edition.) The writer established his positions by showing that the external evidence was wholly in favour of the double authorship of the play, and so was the internal evidence. The latter was threefold; metrical similarities, artistic handling (regardful of character and motives rather than situations and scenic effects), and style of thought and imagery. The three metrical tests of light and weak endings, stopt and run-on lines, and double-endings all agreed in confirming the aesthetic criticism of every verse-scene; they all clearly separated Shakspeare's work from Fletcher's. The characterisation and style of thought and imagery in the several acts and scenes did so too. And here Mr. Littledale for the first time produced a

series of striking parallels of thought and expression from Shakspeare's unquestionably genuine later plays, matching others in his part of the *Two Noble Kinsmen*. In a less degree he did the like from Fletcher for the Fletcher parts. He then showed that the metrical evidence put Shakspeare's part of the play about the year 1609 or 1610, while Fletcher's allusion to the Players' osseæ—no doubt the burning of the Globe Theatre on June 29, 1613—his curious plagiarism from his *Honest Man's Fortune*, acted in 1613, and his imitation of part of his *Masque of the Inner Temple and Gray's Inn*, February 20, 1613, made it highly probable that the *Two Noble Kinsmen* was acted in July or August 1613. A synopsis of the history of critics' opinions on the authorship of the play concluded Mr. Littledale's able and exhaustive paper. To it Mr. Furnivall added a sketch of Sir William Davenant's *Rivals*, 1668, a play founded on the *Two Noble Kinsmen*, though mainly on Fletcher's part of it, but with a new ending, in which the rivals strove who should say the most generous things of one another when vilified by third parties, till the strife was settled by the Jailer's Daughter claiming the representative of Palamon, thus leaving the new Arcite to wed the new Emilia.

FINE ART.

Raphael: sa Vie, son Œuvre et son Temps.
Par Eugène Müntz, Bibliothécaire de l'Ecole Nationale des Beaux-Arts, etc., etc. (Paris: Hachette.)

THE title of M. Müntz's book exactly describes its contents; his volume is not a biography of Raphael, but a comprehensive series of studies on every point of interest attached to Raphael's name, wanting only an index to make the vast labour and knowledge which is embodied in them yield their full fruit to his readers. The personality of Raphael himself is necessarily effaced to a certain extent by the extraordinary variety and importance of the other subjects with which the canvas is filled in; unfortunately, in the present instance, no simpler method of treatment is possible; the facts known to us concerning Raphael's life are so few that it is impossible for anyone to write an account of him and of his works in which such a desirable proportion of things may be maintained as may set before us a picture of the man forming the central point of interest in the vast network of his own activity. The conscientious writer who rejects baseless traditions, however romantic, and will not lend himself to the play of hypotheses no matter how ingenious, is deprived of the very materials which would be the making of his book by giving to his researches dramatic unity and movement; he is forced to dwell almost exclusively on Raphael's works, and to replace our missing knowledge of their author by describing the surroundings in which he lived and laboured. To do this adequately, in the case of Raphael, requires powers of no mean order; and at every page of M. Müntz's book we have occasion to admire the extensive knowledge, extreme prudence, and admirable good sense which he has brought to his task.

The authentic facts of Raphael's life may be told in a dozen lines. Born at Urbino on March 28, 1483, he was left an orphan at eleven years of age, and grew up under the care of his uncles Bartolommeo Santi, the priest, and Simone Ciarla, his mother's brother. He quitted Urbino, and became the pupil of Perugino, about 1499—a date which was for the first time correctly established, as M. Müntz tells us, by Prof.

Springer's investigations (*Zeitschrift für bildende Kunst*, 1873), and worked much with or for him up to 1502, when Perugino left Perugia for Florence. During the six years following Raphael seems to have been by times at Perugia, at Citta di Castello, at Siena, at Urbino, at Florence, perhaps at Bologna, then again at Perugia and Urbino, marking his presence, in each instance, by some lovely work, although in no case can any precise date be fixed for his visits, until, in 1508, having again returned to Florence, he started for Rome. From Rome, in September of the same year, Raphael wrote the memorable letter to Francesco Francia in which he says, "You, too, must have known what it is to lose your liberty, and to live in dependence on patrons;" and it is supposed that he had been called at this date to enter the service of Pope Julius II. For the next twelve years Raphael lived and laboured in the Eternal City. In a letter written to his beloved uncle Simone, in 1514, he himself tells us that to dwell elsewhere is, to him, henceforth impossible, on account of the building of St. Peter's, "for I have replaced Bramante;" and so great was the number of his assistants and pupils—whom, in accordance with custom, he was obliged to feed and lodge—that the house which he himself inhabited in the Borgo Nuovo, together with several others which he rented, did not afford sufficient accommodation. When he died, on April 6, 1520, he was about to build for himself another and more spacious dwelling.

This interesting fact is established by a hitherto unpublished document, dated March 24, 1520, recently found by M. Müntz himself at Rome—a deed of sale to Raphael, confirmed by the Canons of St. Peter's, of the rights of one Leonard Bartolini to a piece of ground on which Raphael bound himself to build within the space of five years, and which must have been of considerable extent, since he agreed to pay an annual ground-rent of eighty ducats of gold, representing a capital of between 1,500 to 2,000 ducats (p. 635). Nor is this the only point on which M. Müntz has added to previous knowledge or corrected previous errors by his researches. Passavant and other authors have been, we are told, mistaken in supposing that it was Francis I. who commissioned and presented to the Pope the tapestries executed from Raphael's designs of scenes from the Life of Christ, for documents exist to prove that they were ordered by Leo X. himself (p. 498). In the still more important matter of the great cartoons of the Acts of the Apostles, we not only owe to M. Müntz various documents concerning them which he has already printed in his *Histoire de la Tapisserie italienne*, but we now hear from him for the first time that the tapestry worker to whom their execution was entrusted was no less a personage than Pierre van Aelst, prince of the tapestry workers of Brussels and *valet de chambre* to the Archduke Philippe le Beau.

It is with a feeling of relief that we find, on p. 128, the celebrated letter of Joanna della Rovere, recommending Raphael to the Gonfalonier Soderini, restored to that place in his biography which it had lost for a while through the scepticism of Prof. Hermann Grimm, whose ingenuity has produced end-

less confusion in the accepted chronology of Raphael's life, and all but deprived him of the honour due to his Report on the antiquities of Rome which he addressed to Leo X. (see p. 604). Happily, the letter of the Duchess is, we learn from M. Müntz, still extant, with its original seal attached, and triumphantly stands the test of comparison with other papers written by her hand, so that on this one point, at least, we may henceforth be at rest. We cannot, indeed, afford to part lightly with any of the little we know of Raphael; the bare mention of his name is a thing to be treasured; and no apology is needed for printing in the present volume the curious description given by the envoy of the Duke of Ferrara (first published by M. Müntz in the *Gazette des Beaux-Arts*, 1873) of Leo X. assisting at a representation of Ariosto's *Suppositi*, and putting on his spectacles to look at the scene, which was "very beautiful, and painted by the hand of Raphael." Nor is even any chance notice of Raphael's works to be despised, seeing how important it may some day become as a link in the chain of evidence which establishes the authenticity of a picture. M. Müntz is therefore to be congratulated on having turned up a reference to the condition of the *Saint Margaret* in 1625—that is, fifteen years earlier than the mention made by the Père Dan in his description of Fontainebleau—from which it appears that the picture was, at that date, already in a very bad condition, looking, says Cassiano del Pozzo, in a letter preserved in the library at Naples, as if it had suffered from fire. The same appearance, as we know from a letter of Sebastian del Piombo addressed to Michelangelo on July 2, 1518, characterised the *St. Michael* at the very moment of its execution. Of this interesting letter M. Müntz quotes only a part, and he has therefore no occasion to go into the curious criticism, recently published by Dr. Moritz Thausing, of a doubtful passage contained in it. "Duolmi nel animo," says Sebastian, "non sette stato in Roma a veder dua quadri, che son iti in Franza del principe del Sinagoga." "Prince of the Synagogue." That, said Gotti, who first printed the letter, "was his nickname for Raphael." But first, let us ask, what do the words mean? Surely they designate not the painter, but the picture. They are not a sarcasm pointed at Raphael, but the strictly correct epithet describing a spiritual office of the Archangel, who, in the first place, as Dr. Thausing observes, was "princeps gloriosissimæ militiæ caelestis," and secondly, "princeps Synagogæ;" that office being extended to the Church under the new dispensation, as we read in the *Legenda aurea* of Jacobus a Voragine for September 29: "Ipse fuit princeps Synagogæ sed nunc constitutus est a Domino in principem ecclesiæ." And thus another cobweb of misplaced ingenuity has been cleared away.

Limits of space forbid the dwelling any further on the innumerable questions of interest raised in this colossal volume, or the doing more than calling attention to the scrupulous rectitude with which the author appreciates the labours of his predecessors and the pains which he has taken to embody in the text all the results obtained up to the

latest date. Mr. Robinson's admirable Catalogue of the drawings at Oxford (the merits of which have never been properly understood by those for whom it was produced), and all the recent publications on the subject in France, Italy, and Germany, have been carefully sifted for information. In dealing with vexed questions of criticism, M. Müntz shows also the most scrupulous exactitude—*teste* his remarks on the portrait of Julius II.—coupled with a caution which induces great and laudable reserve except as to points on which he is fully justified in speaking with authority.

The literary reader will turn with especial interest to his distinct characterisation of the earlier Renaissance, of the different sets of social influences under which Raphael successively fell at the Court of Urbino, at Perugia, at Florence, and finally at Rome. The chapter in which M. Müntz describes the Courts of Julius II. and Leo X. is perhaps the most striking in the book, for his previous studies here enable him to add to our knowledge with every word. Lastly, the illustrations will attract everybody, for they are all they ought to be fitly to accompany such a work.

E. F. S. PATTISON.

THE OLD MASTERS AT THE ROYAL ACADEMY.

(Fourth Notice.)

Of that later phase of religious sentiment which gave sweetness to pain and luxury to rapture, there are few examples in the large gallery besides the Van Dyck already mentioned. There is a good but theatrical Guido (144), and a not very interesting Sassoferrato (131) belonging to Lord Bateman; and in the fourth room are two Carlo Dolcis. Among the Van Dycks, and somewhat startling by the contrast between its feeling and that of the aristocratic world with which it is surrounded, is Earl Cowper's very fine *Ecce Homo*, by Correggio. Soft and polished and graceful as it is, making wonder at the execution the first thought, its sentiment is not weak, it has an awful look, majesty of presence, and agony not sweetened away. The other Correggio in the same room (147) is not remarkable, but Col. Alexander's replica of the *Holy Family* at St. Petersburg (216) has the master's peculiar charm. Though more attractive to the eye, it has not, however, the same spiritual beauty as Fra Bartolommeo's *Holy Family* (135); the elaboration of its expression, beautiful and refined though it is, misses the higher effect of the simple sincerity of the almost homely holiness of Bartolommeo, who in this picture has represented the Infant and St. John playing with the natural merriment—it might almost be said the gentle riot—of children. It is only from the hushed and thoughtful expression of the Virgin and St. Anne, the latter of whom is whispering to the other, that one is aware that these unconscious children have no ordinary destiny. The laughing expression and freedom of movement in the Infant as he sits on the Virgin's lap bear witness to the influence which this painter is said to have exercised on Raphael, as may be seen even in this room by a comparison with the later of the two well-known Raphaels from Panshanger. This sacred domesticity, which realises so fully the idea of a Holy Family, is equally visible in the more celebrated work of Bartolommeo, also belonging to Earl Cowper (207), the condition of which, especially in the faces of the Virgin and St. Joseph, is greatly to be regretted. Here the children are older, and not so unconscious. The expression of the mother's face is still very lovely, and the landscape and sky behind are

beautiful. The palm branches seem to have been carefully studied from nature. The influence of Perugino is still distinctly traceable in the sweet formality and child-like gentleness of the earlier of the two Raphaels, with its pure bright colour and clearly defined little landscape. Nothing can exceed the tenderness with which the Child's foot rests on his mother's hand, or the exquisite harmony of feeling between them. The other work is in Raphael's latest Florentine manner, nobler in type and larger in style, freer in conception; yet there is a loveableness about his earlier work which, like the innocence of youth, is replaced by something perhaps better, but which one misses nevertheless. If Titian did not attempt intensity of religious expression he was utterly free from any poor sentiment; and, besides his great gifts of composition and colour, his figures are always raised to such a noble level by their grand *physique* and native dignity that the result, if not divine, is as an apotheosis of humanity. Though it appears to be doubted whether the grand *Holy Family* (149) belonging to the Earl of Strafford is really by his hand, it is at least certain that it would never have existed but for his inspiration. Its composition and its colour, as far as one can tell through the brown varnish, are magnificent; the types of the heads are fine throughout; and it has that grandeur tempered with grace which is characteristic of the master, as is also the fine, bold landscape behind. Little doubt, however, attaches to the perfect little *Holy Family* from Panshanger (141). It is the pomp and pride both of art and religion rather than their more spiritual qualities that are reflected in the *Altar-Piece* (160), a replica of that by Paolo Veronese now in the Academy at Venice. Showing more unmistakeable evidence of the artist's own hand is Murillo's *St. Joseph and the Boy Christ*, belonging to the Earl of Strafford (170), a picture which introduces us to quite a different phase of art and religious sentiment. The Child is frankly human, of no select type, but stands not without dignity in his purple robe, his whole little hand tenderly enclosed by the large rough fingers of St. Joseph, who, from his action and the expression of his swarthy but noble face, seems to be exhibiting his little son to the world as its Saviour. On the right hand at the top of the picture are boy-angels in the clouds. The peculiar colouring aids the solemn impressiveness of this thoroughly Spanish work, which, in its preference for sombre rich tints, its carelessness of physical charm, its earnest but unfeigned sentiment, affords the strongest contrast possible to the religious art of Italy. The *Marriage Feast at Cana* (154) shows only too clearly the limits of his imaginative faculty. Its anachronisms, which would count for nothing if redeemed by beauty and refinement, force themselves to the front rank. The bride, who is of ordinary unlovely Spanish type, the bridegroom in his Saracenic turban, the table covered with miracles of Spanish pastry are extravagantly unconsonant with probability. In this picture, Mohammedanism, through the Moors, has completely coloured the representation of a scene taken from the Christian Scriptures. The nearest approach which Murillo could attain to a Jew was one of those very infidels whom all Christian chivalry united to oust from the Holy Land; and even the rich cloth or carpet with which the table on the left is covered is distinctly Mohammedan in design, bearing a bird without a head, a clear sign of the Shiite sect, which prohibited the representation of perfect animal forms. But Murillo lived before Mr. Alma Tadema. It is, however, a very interesting picture, and of wonderful technical power. The other picture assigned to this master is a powerful *Ecce Homo* belonging to the Hon. R. Baillie Hamilton (218).

Of the few old pictures which are neither portraits nor religious the most interesting is a beautiful little morality of the Venetian school, ascribed to Giorgione, and called *Malatesta di Rimini and his Mistress receiving the Pope's Legate* (206). Without the name of any painter or the aid of history this little picture, with its beautiful landscape, expressive and well-drawn figures, and its gem-like colour, would be sufficiently delightful. The moral of the painted tale is very obvious. A rich libertine and his mistress, in their lovely retreat in the country, are disturbed in the enjoyment of every earthly luxury by a messenger from heaven, who bears the Pope's triple tiara and keys on his sleeve, and is warning them to live as they would die. The very reverse of a morality is Paolo Veronese's very fleshly representation of *Mars and Venus*, a very rich and masterly work much injured in parts. Mars is very much like the Alexander in the National Gallery. Veronese's genius for large decorative design, and the grand sweep of his certain brush, are also plainly visible in the two allegorical figures (104 and 106) belonging to the Hon. R. Baillie Hamilton.

Before passing to the religious art in the fourth room, it will be convenient to mention a few of the most remarkable of the many interesting portraits which it contains. First in artistic interest would be the supposed portraits of Masaccio and Francia by themselves, but, like that of Andrea del Sarto, the evidence is not sufficient for full credit. The supposed portrait of Masaccio from Panshanger has at least this claim to credence, that it is not in the least like the supposed portraits of him in the Uffizi and the National Gallery, both of which are considered unauthentic, and also it may be asserted without fear that it is not the work either of Filippo Lippi or Sandro Botticelli, to one of whom the others are ascribed by Crowe and Cavalcaselle. It is a fine, strong face, well painted. The supposed portrait of Francia, which is owned by Sir William N. Ardy, has this against its authenticity, that it has no trace of sensitiveness or gentleness, qualities which it is difficult to dissociate from our idea of Francia. Moreover, its background of rocky bay and ship suggests a merchant—a suggestion which is supported by the firm, unsentimental face, so like to Solario in its exquisite finish and uncompromising fidelity. Whomever it may represent, and whoever may be the painter, it is a marvellous and interesting piece of work; and similar praise may be given to its companion (200), which is, if possible, even more life-like and characteristic, and is certainly far more intellectual—the face of a man who has had to pilot his way through dangerous times. Specially interesting for different reasons is Titian's undoubted portrait of the *Children of King Ferdinand of Austria* (213). There is absolutely nothing but the skill of this picture to remind one of the great master. For once he seems to have succumbed to the influence of "every-day," and to have painted children with less regard to art than to nature. The result of this self-denial of creative faculty was a new and, unfortunately (so far as I know), a unique revelation of his genius. So originality often arises from content with the ordinary. There is nothing in any of these children which is specially beautiful or interesting; they are simply natural, quaint, and delightful. They may be princesses or subjects, and belong to any country or century; it is all one. It is not art interpreting or art beautifying; it is only art imitating; but it is enough. Most of Titian's successes he made; this he found. This unique example of the master hangs by the side of a fine Zuccero (212), a *Portrait of Lady Apsley and Child*, belonging to Earl Bathurst; and, beside it, *Portraits of Two Daughters of Philip II. of Spain* (210), a fair example of Sir Antonio

Moro, from Buckingham Palace. The fourth room also contains fine portraits by the Flemish Francis Pourbus the elder, Sebastiano del Piombo, Tintoretto, and Dosso Dossi, and an artist of the school of Perugino, which call for no special remark.

Though distinguished by its fine portraits, the *forte* of the fourth room is early religious art, the most important example of which is undoubtedly the Queen's magnificent *Adoration of the Magi*, by that rare Dutch master, Lucas van Leyden (196). Though, of course, conventional in composition and unselect in the human types, it is a work of remarkable richness of colouring and full of patient skilful labour. There is little to distinguish it from early Flemish work, and it is particularly like the fine altar-piece of the same subject by Ma buse at Castle Howard. Near it hangs a *Head of the Saviour*, ascribed to their elder contemporary Quentin Matsys, but it is scarcely representative of that great genius. The Italian work in this room is carried, by the very interesting contributions from the Liverpool Royal Institution (Roscoe collection), to the day-spring of the Renaissance. Not only have we some well-preserved and very interesting fragments of frescoes by Giotto (223 and 226), but a wonderful little work by his eminent Siennese contemporary, Simone Memmi, who must share with him the merit of releasing art from the long bondage of Byzantine tradition. This true "Preraphaelite" painted this *Virgin and St. Joseph remonstrating with the Youthful Saviour on His Return from the Temple* (225) no doubt in a thoroughly reverential, but also in what Oliver Wendell Holmes would call a "dopolarised," spirit. Saints though they be, Mary and Joseph are also father and mother, and are reproaching their truant son with very human gesture and expression, while he bears their flood of parental remonstrance with meekness and dignity. Mr. Charles Butler and Mr. Andrew Taylor contribute interesting works by later Siennese artists. The former also sends four very beautiful and highly finished single figures of saints of the early Flemish school (193). There are also very fine specimens of early German art in three singularly brilliant and carefully executed pictures. Two of these are by Wohlgemuth (228 and 231) from the Liverpool Royal Institution, and the other by somebody not Albrecht Dürer, lent by the Hon. Mrs. Meynell Ingram (229). The latter is remarkable even in its place between the Wohlgemuths for its wonderful preservation and the brilliance of its gemlike colouring; it is also remarkable for its variety of agonised expression, its spider-like fingers, and precise but faulty drawing. Far higher and more varied power is shown in the work of Wohlgemuth, whose misfortune rather than fault it was that he was more easily able to select from his neighbours individuals suitable to the character of truculent ruffians than those of Pilate and Christ. Nevertheless, the Pilate, though, like the rest, probably a literal copy of a man's face, has very suitable expression, and the Christ has dignity and meekness. Behind Pilate is a head so evidently "introduced" that it suggests a portrait of the artist. We have no space to mention the numerous points of beauty and interest in these marvellous pictures. German religious art is further represented by a very beautiful *Virgin and Child* (203), by Lucas Cranach, lent by Sir William N. Ardy. The fine *Madonna and Child* (232) by the early Venetian, Bartolomeo Vivarini, lent by Sir Frederick Leighton, is not without Teutonic influence. The child is Düreresque. Another Academician contributes a still more interesting and earlier work of this school, one of two which exhibit strong religious feeling of the terrible, ascetic kind (222). The painful exhibition of anatomy and the elaborate ornament of the canopy and throne show a forerunner of Carlo

Crivelli. The other, belonging to Mr. Charles Butler, is apparently a later work, and is more like Melozzo da Forlì (199). Both of the pictures are signed. The name of Antonius of Ancona is not known, but there is a Johannes Antonius, the name of the painter of Mr. Butler's picture, mentioned in a note of Crowe and Cavalcaselle as a painter of Forlì. Sir William N. Ardy, who seems to have been singularly fortunate in his acquisitions, exhibits no more interesting work than his Mantegna, called a *Pietà* (188), but really something different, and more than what is usually meant by this name. It also is eloquent of the terrible, and not the joyful, side of Christianity. It has little of the master's classicism, but is inspired by a weird imagination, and represents the dead body of Christ seated on a marble throne decorated with carving, but the back a shattered tablet, perhaps the tables of the law, with characters, apparently meant for Hebrew, carved thereon. On either side of him are Isaiah and St. Jerome—both powerfully conceived figures. The background is an elaborate landscape, divided into two portions—that on the left, rugged mountains, with deer and other wild animals; that on the right, a pleasant inhabited country. To Mr. Charles Butler belongs a Ghirlandaio (190), a Pinturicchio (184), a Garofalo (189), an Androa da Salerno (233), and a Piero della Francesca (182), all interesting, but none so beautiful as the last. The Child is stretching out his hands to caress the Virgin, who is inclining her head to kiss him. The expression may seem a little strained, but the sense of yearning love is beautifully given. Both figures are perfectly tuned to the same spiritual tension, and the picture, if affected, has an affectation which is exquisite.

I must pass over reluctantly with but a word many other very beautiful and interesting works in this room—the remarkable series of scenes from the history of Joseph by Andrea del Sarto (219 to 221), from Panshanger; Mr. Butler's flower-like Cimas (227 and 234) and Baldassarre Peruzzi (183), and his very fine Bonifazio (202); and the very interesting Pesellino from Liverpool.

In the fifth and last room are gathered together several hundred drawings by Flaxman, and it is to be hoped that this unique opportunity of studying the designs of his severe, sweet genius will not be disregarded by those who "do not understand" sculpture. Even they cannot study these beautiful and very varied sketches without pleasure; and an hour or two bestowed upon them, especially after seeing the pictures, is perhaps the best and quickest way now available to an Englishman of acquiring a true sense of the fundamental distinctions of the two arts.

COSMO MONKHOUSE.

OBITUARY.

MARIETTE-PASHA.

EGYPT and science sustain a heavy loss in the death of Mariette-Pasha, whose lingering malady terminated fatally on the 19th inst. That it would so terminate had been long foreseen by everyone but himself. Rest, change, medical treatment, had alike proved unavailing. The mineral baths of La Bourboule, near Mont Dore, were tried last autumn, and tried in vain. His physicians then urged Mariette Pasha to winter in the South of France; but he refused to listen to them, and left Marseilles for Alexandria on November 11. Arrived at Cairo, he became rapidly worse; yet, unconscious of the gravity of his condition, he still talked of resuming the active duties of his appointment, of carrying out new schemes of excavation. His friends and family knew but too well that the end was not far off; but it came suddenly at the last, and we record his death with a

shock of painful surprise. It is some sad satisfaction to know that he passed away surrounded by his children, and in the old room adjoining that museum which is the creation of his unparalleled energy, learning, and devotion.

Auguste-Ferdinand-François Mariette was born at Boulogne-sur-Mer on February 11, 1821. His father—a Parisian advocate settled in Boulogne—was a man of considerable ability, and for many years filled the office of town clerk at that place. His grandfather and great-grandfather were also men of mark; the former a naval officer under Louis XV., and the latter (known as "l'Avocat Mariette") being cited by Félice in his *Histoire des Protestants de France* as one of the four most famous juriconsults of his time. It may, therefore, be taken for granted that Mariette-Pasha's talent was hereditary; but his tastes were not those of his forefathers, and the earliest bent of his genius was towards literature and art. While yet a very young man, he was entrusted with the task of arranging the papers of his deceased cousin, Nestor l'Hôte; and Nestor l'Hôte, it will be remembered, was the companion of Champollion in Egypt in 1827-29. Thenceforth Auguste Mariette became inspired with an eager interest in Egyptian archaeology, and devoted his attention to the study of hieroglyphic and Coptic literature. In 1849 he was appointed to a post in the Egyptian department of the Louvre, and, at his own suggestion, was shortly afterwards despatched to Egypt for the purpose of seeking and purchasing Coptic MSS. among the monasteries of that community. How, soon after his arrival in Cairo, he made his great discovery of the long-lost Serapeum, or burial-place of the sacred bulls; how, abandoning the search for MSS., he pursued that discovery to the exclusion of all other projects; how, while conducting his excavations, he lived for four years amid the sands and tombs of the Libyan desert; and how his labours were rewarded with a long series of most brilliant results, are facts too well known to need recapitulation. The history of this undertaking, its trials and its triumphs, is best read in Mariette-Pasha's own narrative, *Le Serapeum de Memphis* (Paris, 1857). He had not long returned to France after these four years of absence when he was offered, and accepted, the appointment of Conservator of Monuments to the Egyptian Government. Thanks to the liberality of the ex-Khedive and his own unwearied exertions, a long series of important excavations were then carried out in various parts of Egypt. The magnificent temples of Denderah and Edfoo were completely disinterred, and hundreds of thousands of invaluable inscriptions were brought to light. The Sphinx was laid bare; the mysterious building known as the Temple of the Sphinx was discovered; extensive works were proceeded with at Karnak, Deir-el-Bahari, Medinet Haboo, and Abydos. The pyramid fields of Memphis and Sakkarah were ransacked for precious antiquities; and the unsuspected treasures of the necropolis of Meydoom were restored to the light of day after a long repose of six or seven thousand years. But to catalogue the archaeological achievements of Mariette-Pasha would occupy many columns. The Boolak Museum, and the many magnificent volumes in which he has recorded the results of his labours, are, after all, the noblest monuments to his memory. His *Denderah* (1873-75) in five folios; his *Monuments divers* (1872); his *Abydos* (1870), of which we lately reviewed the concluding instalment; his magnificent *Karnak* (1875); *Deir-el-Bahari* (1877); *Liste géographique des Pyloees de Karnak* (1876); and a dozen or more of smaller, but scarcely less important, works bear witness to his extraordinary industry, and would alone be enough work and honour for any one man. Of the exquisite grace of his literary style; of

the rare taste with which he arranged the Boolak collection; of the lucidity, integrity, and wise caution which characterised his scientific judgment, those who know Cairo and his works will not need to be reminded. The French Government, the rulers of his adopted country, the learned societies of Europe, vied with each other to do him honour. Decorations, distinctions, titles, were showered upon him; but could add nothing to the permanent fame which he achieved for himself.

AMELIA B. EDWARDS.

MR. AUGUSTUS BOUVIER, the artist, died at the end of last week at his house in Alexandra Road, St. John's Wood. He was fifty-five years of age, and had for some time been suffering from painful illness. Mr. Bouvier was a very well-known member of the Institute of Painters in Water-Colours; he was one of a few artists exhibiting in the gallery of that society devoted entirely to figure drawing, and he was most conspicuous for the production of designs semi-classical in character, though often with some suggestion of a sentimental beauty. Mr. Bouvier was, perhaps, not a strong draughtsman nor a powerful colourist, but he had some feeling for grace, and his drawings were decidedly popular among those who love the presentation of the female figure in agreeable, if not in perfectly correct, form. His figures were nearly always loosely draped, or only partially undraped.

MR. ELI JOHNSON, the sculptor, died at Northampton on the 14th inst., in the thirty-first year of his age. The deceased artist, although so young, had already completed several important works. In 1878 he was commissioned by the inhabitants of his native town of Northampton to execute a marble bust of their late representative, Charles Gilpin, M.P., which gave great satisfaction. Among other successful busts from his chisel were those of Dr. Moffat, Henry Vincent, George Palmer, M.P., exhibited in the Royal Academy last year, and more recently a posthumous bust of George Grosmith. He was one of the twelve sculptors invited to compete for the Sir Rowland Hill Memorial. Mr. Johnson was formerly a pupil of Mr. J. E. Boehm, A.R.A.

NOTES ON ART AND ARCHÆOLOGY.

MR. FRANK DICKSEE, painter, and Mr. Hamo Thornycroft, sculptor, have been elected Associates of the Royal Academy.

WE hear from Egypt that a kind of paved road has just been discovered, leading from the granite tomb near the Sphinx to the temple before the second pyramid. Antiques are said to be very scarce and dear this year.

WITH respect to the marble statue of *Athena Nikephoros* which was discovered at Athens last December, the Rev. S. S. Lewis, who has just now returned from Greece, reports that the free treatment of the drapery seems to point to early Roman Imperial work—perhaps during the reign of Nero; the archaic stiffness of the head is faithfully reproduced from some pre-Phidias original. The statue, with all the fragments hitherto discovered, is exhibited in the house of the Demarch, and will be photographed as soon as the missing head of Nike is recovered. Careful search has been stimulated by the offer of five hundred *drachmae*.

MR. J. D. LINTON is very far advanced with one of the series of large oil pictures to which we called attention nearly a year ago. The execution of the series has not been proceeding in the order which the pictures will eventually take in the house for which they are destined, for the picture which we described when we last wrote represented one of the later occur-

rences in the life of a soldier chosen for illustration—a scene of presentation to the King and Queen when victory has attended his flag; while the picture now on the easel represents a prior movement, when, before starting for the wars, the soldier claims and receives the benediction of the Church. Well studied as was the composition in the picture we have already referred to, it had in it, in this particular, little of what was novel; and when displayed, as it was afterwards, at the Grosvenor Gallery, an undue darkness, which is perhaps the only notable defect in Mr. Linton's schemes of colour or in his execution of those schemes, was apparent. The new picture is of more novel composition—more novel, and, at the same time, better balanced—and its colour is not in any way open to be reproached with the fault we have indicated. Its hues are indeed both rich and harmonious, and the church studied for a background to the present stage of the story—the church of St. Mark's, Venice—naturally affords occasion for even an unusual exercise of the artist's skill in the suggestion of architecture. The scene passes in front of the high altar, which is glowing variously with its many-coloured marbles. The charm and mystery of this rich interior have been conveyed with an excellent union of suggestive and strictly imitative skill.

A SET of pastel drawings of Venice, executed by Mr. Whistler during the past year, will be on exhibition at the rooms of the Fine Art Society on and after Monday next.

A TELEGRAM has been received in Berlin from Cairo to the effect that two pyramids have been opened in the neighbourhood of Sakkarah, to the north of Memphis, which were erected by two kings of the Sixth Dynasty. Thousands of inscriptions cover the rooms and passages of the monuments, and thus make the discovery of the highest importance for the study of the Egyptian language and history.

AN exhibition of the works of the late Jules Jacquemart will be opened on February 1 at the rooms of the Society of Water-Colours in Paris, and it is hoped that M. Roux, who possesses twenty water-colour drawings by Jacquemart intended to illustrate La Fontaine's Fables, will lend them to the promoters.

A UNIVERSAL exhibition of fine arts is to be held at Lille this year from August 15 to October 15. Lille has had no exhibition since 1866.

AN interesting addition has been made, through the munificence of the Duc de la Trémoille, to the treasures of the Print Room of the Bibliothèque Nationale in the shape of one of the miniatures painted by Jean Fouquet for the *Livre d'Heures* of Etienne Chevalier, representing St. Anne with her three daughters and their posterity. No less than forty of these magnificent illuminations are in the collection of M. Brentano at Frankfurt; one is in the possession of M. Feuillet de Conches, and another changed hands at Samuel Rogers's sale in 1856.

THE very noble colossal statue of Savonarola executed by the Chevalier Pazzi, one of the leading sculptors of Florence, which has been for years an object of admiration to all judges of art, has at last been purchased, and is to be placed in the great hall of the Cinquecento built in the Municipal Palace by the famous Benedictine preacher. The windows look out on the place of his execution, and at last the time has come when, in the scene of his labours and sufferings, a monument is erected to his memory which, as a work of art, is worthy of its purpose.

THE whole of the casts of the original models of the great sculptor Bartolini are to be sold by his descendants. The sum asked for them does not exceed in amount the price charged for a single marble statue. It is greatly to be desired

that these works should be acquired by Florence in memory of one of the greatest of her modern artists. Bartolini said to the writer of these lines: "The greatest artist who has lived since the time of the Greeks was your Flaxman."

THE German Emperor has appointed Mr. L. Alma Tadema a Foreign Knight of the *Ordre pour le Mérite* (Arts and Sciences division).

THE STAGE.

MR. SOTHERN.

THE death of Mr. Sothern, which occurred at the end of last week at his rooms in Vere Street, was, of course, in one sense premature, since the actor had but lately passed his fiftieth year. But probably Mr. Sothern did not die too soon for his fame, for even putting out of the question the last year or so of his career, when his achievements were obviously limited by failing health, it is certain that for many years past he had not added to his artistic reputation, though his social successes, which sometimes bestow substance on an artistic reputation otherwise shadowy, have been prominently mentioned. Judging from the past, it is fair to say that in the future he would have found it increasingly difficult to maintain his stage position. He had never been able quite to overcome the disadvantage of being associated with what was not so much a success as a craze. His Dundreary was a most brilliant performance, but it was yet one which it was possible to overrate; and to compel Mr. Sothern to go through it more than a couple of thousand times in England and America was certainly to overrate it. A writer in a Sunday contemporary is far more amiable than critical when he says that both in *David Garrick* and in less familiar assumptions "the easy decision of Mr. Sothern's manner, the quiet naturalness of his bearing, and the polish of his humour proved how surely he would have distinguished himself in a wider and more ambitious range of light comedy." If Mr. Sothern would so have distinguished himself, his judgment must surely have been wanting when he continually abstained from appearing in great legitimate comedy after his success with Dundreary was well made. But we are inclined to believe that his judgment was not really lacking as regards this abstention, though it is true that it was not, as the event proved, very conspicuously displayed by the choice of parts which he did make as alternatives to the Dundreary. Had Mr. Sothern's success with Lord Dundreary—which was, after all, a creation, and must have the credit due to a creation—been less immediate and less immense, it is possible that he would have been able to assume other parts—we mean recognised parts in the legitimate drama—with sufficient success. But, as it was, he could not do so, though in his earliest days, before Dundreary was dreamt of, he had tried to do so. We are told that his first appearance in America, which took place several years before he became known in England, was in the character of Dr. Pangloss in *The Heir-at-Law*, in which the mere personality of Mr. Compton sufficed to ensure the actor against failure. The interests of the art of acting are not served by the good-natured endeavour to believe that Mr. Sothern made a great mark in other parts than Dundreary. It is often said that his *David Garrick* was a great performance and of extreme popularity. It was in reality a clever, well-studied, well-judged performance, and it succeeded in interesting where it could not fascinate. But its artistic merits have been, we consider, very much exceeded by Mr. Hermann Vezin in the kindred or almost identical part of Doctor Davey—in a piece which was only another version of the *Sullivan* on which Mr. Robertson's *Garrick*, acted in by Sothern, was founded. Mr. Hermann Vezin

played the part more warmly, with more of glow and of apparent impulse, and with quite as much of intellectual discrimination. But Mr. Sothorn played it extremely well, and his enormous popularity in an earlier part contributed a substantial aid towards its professional and commercial success. *David Garrick* was much spoken of, and it was worth seeing. Next to his Garrick, in success, came undoubtedly *The Favourite of Fortune*—Dr. Westland Marston's elegant and adroit adaptation of *Le Roman d'un jeune Homme pauvre*—one of those novels in which the discretion of M. Feuillet hovers on the border of the indiscreet. The piece may almost be said to have first introduced Mrs. Kendal—then Miss Madge Robertson—to the public of London, for she had not been seen before, in town, very prominently, and the piece gained by her interpretation of the young heroine as *David Garrick* had gained by Miss Nellie Moore's naïve and delightful performance as Ada Ingot. The real successes of Mr. Sothorn might almost be said to have been limited to these three pieces—*Our American Cousin*, *David Garrick*, and *The Favourite of Fortune*—were it not that he was able to put a good deal of cleverness and high spirit into his performance of Sir Hugh de Brass in *A Regular Fix*. Here he was appearing in a familiar farce, and measuring himself not unsuccessfully with the accepted actors of farce. Mr. Sothorn had not a little to contend with the moment he proposed to pass the bounds of eccentric comedy. The keen intelligence and genuine sense of humour which had enabled him to build up his Dundreary—on the whole, much the best and most individual representation of the silly idle man that the stage has given us—were without avail in the task of bestowing reality on the persons of the more serious drama. Mr. Sothorn could express genial feeling, but he was never, to our knowledge, even within sight of the way to express passion. His voice, allowed by the most indulgent criticism to have been "somewhat hard," was, in truth, wholly without music and much without modulation. The "tears in his eyes," the "distraction in 's aspect," which Hamlet noted with admiration in the player who wept for Hecuba were not easily to be summoned by Mr. Sothorn.

STAGE NOTES.

MR. PINERO shows by his drama of *The Money-Spinner* that he is capable of interesting an audience with a longer story than he has hitherto chosen to present, and there is not a scene in *The Money-Spinner* which does not likewise bear witness to the advantage of very practical acquaintance with the stage. His play is a successful one, and it contains enough of good qualities to justify the success; and it says not a little both for the piece and the performance of it that in the excellence of both the public should be able to forget the unworthiness of the character in whom it is specially sought to engage their interest. Millicent Boycott is decidedly not one of those heroines often popular with dramatists and acceptable to the public—a faulty woman, yet "more sinned against than sinning." She is—if Mrs. Kendal's brilliant and sympathetic interpretation can allow her to remain so—an entirely unprincipled woman, who plays at least one very mean trick, and is capable of plenty more. The troubles of Millicent Boycott, such as they are, are about as undeserving of pity as those of any human being can be. She not only cheats desperately, but it is an old lover whom she cheats the most; and her devotion to her husband—who is himself by no means a particularly desirable member of society—is hardly a virtue when it is so viciously exercised. She is not a woman who to do a great right does a little wrong; but a woman who does a

great wrong to do comparatively a little right. Mr. Pinero must have had a good deal of confidence in his own powers of literary delineation, or in the player's power over an audience at the theatre, to make a great portion of the success of his piece dependent on the acceptance by the public of so discreditable a heroine. But he did not count without his host. The result justifies his expectations. The play is so well put together, so neatly acted all round—so powerfully by Mrs. Kendal—that the offences of Millicent Boycott are condoned, and people all unused to the melting mood find themselves weeping sympathetically on her behalf as Millicent appeals for mercy to the worthy person whom she has betrayed. Besides affording sufficient opportunity to at least two other actors who have before now been associated with the successes of the St. James's Theatre, *The Money-Spinner* gives Mr. Hare such an opportunity as he has not lately had, and he takes full advantage of it. He acts the part of a self-made baron, who is as accomplished a humbug as may easily be found in the seediest strata of society. He gives, by countless incidental touches, as well as by a make-up selected with great discretion, reality to this character. By the time we leave the St. James's Theatre we have been indeed with a few honest people, but likewise with a good deal of bad company, and the bad company—in so far as they have been represented by Mrs. Kendal and Mr. Hare—have made themselves quite unusually agreeable. Next time Mr. Pinero writes a play we invite him to provide us with a smaller proportion of *dramatis personae* bent upon serious offence, or succumbing pleasantly to the first temptation, as he may not always be so lucky as to receive the aid of so finished a performer as Mr. Hare and so great and emotional an artist as Mrs. Kendal. Mr. Pinero's play is not only well constructed, it is excellently written; and, if he will continuously study the world he lives in as well as the stage he acts upon, he may probably give us work which shall belong to literature as well as to the theatre.

La Mort civile, or rather its adaptation, has been withdrawn from performance at the Prince of Wales's, and the theatre closed until the production of Mr. Burnand's new comedy in about a week's time. The drama last performed had probably two stage faults which shortened its days. It was of too unrelieved a melancholy, and it was impossible wholly to sympathise with the hero. These failings weighted it heavily, but they had not quite crushed it. Sometimes the public comes gradually to approve even of an unsympathetic piece when it is well acted; and this was well acted; but the weather dealt it its death-blow. Success had been hesitating enough already, and it is only pieces in which success is already assured that can survive such difficulties of climate and locomotion as have lately arisen in London.

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With the JANUARY NUMBER a NEW SERIES of the ART JOURNAL was COMMENCED, with several important alterations and additions.

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An Etching will be included with Every Number of the Journal during the year 1881. The Etching for February is "An Old German Mill." By A. H. Haig.

THE ART JOURNAL.—OLD BATTERSEA BRIDGE.

with Facsimiles from Etchings of the Old Bridge and Whistler's House at Chelsea, by Mr. S. A. McN. Whistler, appears in the February Number.

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LITERATURE.

Memorials of Cambridge. By Charles Henry Cooper. Illustrated by Le Keux and Robert Farren. In 3 vols. (Macmillan & Co.)

AMONG the select few who, in the present century, have laboured in the cause of historical learning with at once the ability and the disinterestedness which give to such research its highest value, Charles Henry Cooper is entitled to a high place. Owing, however, partly to the singularly quiet and unobtrusive manner in which his labours were carried on, and partly to the fact that, clear as was his historic insight, he did not possess the faculty of historical construction, his name could scarcely be said to be a familiar one, even among men of letters; and when, in 1866, the honoured and benevolent town clerk of Cambridge passed away, few, save the resident members of the university and a small though widely spread body of specialists, fully understood the loss that learning had sustained. That loss is more adequately realised now. All who have had occasion to investigate the history of either the Town or the University of Cambridge can bear witness to the value of the *Annals*. No student of our sixteenth-century history can fail to become aware of the substantial and trustworthy aid afforded by the vast and accurate investigations embodied in the *Athenae*, and to lament that such a monument of heroic toil should have been carried no nearer to completeness. In the case of the volumes before us, however, in consequence probably of their appearance in a serial form, and that, too, at somewhat irregular intervals, the compiler's labours have obtained less recognition, and the present re-issue offers, accordingly, an opportunity of bringing their special merits under the notice of our readers.

A detailed, though concise, account of the foundation of seventeen colleges whose origin extends from the thirteenth to the present century, together with biographies of their respective founders, an enumeration of the successive benefactions by which they have been augmented, lists of the eminent men whom they have educated, and notices of their architectural history and characteristic features, represents an achievement of no slight service both to the university and to antiquarian history. It is true that George Dyer (the G. D. of Charles Lamb's *Essays of Elia*) had essayed the same task nearly half-a-century before, but he lacked alike the materials and the valuable assistance which Cooper had at his command, and any comparison between his *History of the University*

and the Colleges and the work before us is almost out of question. Yet, nevertheless, we cannot but think that a passing recognition of the labours of the poor struggling scholar, as his name comes before the reader among the list of the more notable *alumni* of Emmanuel College, would have been a not ungraceful tribute from his more fortunate successor.

As regards the literary workmanship of these volumes, while the name of Charles Henry Cooper is a guarantee that every statement has been carefully verified and rests on the best authority, it is evident that, taken by itself, the work has suffered somewhat from the fact that he looked upon it as supplementary to the *Annals* and the *Athenae*, and is often contented to refer his readers to these, and especially to the latter, for details which otherwise would naturally have been here included. No English town, indeed, can compare with either Oxford or Cambridge in the wealth of its associations with departed genius and intellectual greatness. The tower where Erasmus, kindling with the spirit of the Renaissance, bent over the page of Jerome—the garden-walk paced and repaced by Ridley as he committed the Pauline Epistles to heart—the chamber where Newton, musing by his solitary fire, conceived the theory of his *Principia*—or that where Macaulay read for his Craven and composed "Pompeii"—these and innumerable other like reminiscences cast a halo over the banks of the Cam and the Isis, not one ray of which all the wealth of Lancashire could induce to migrate. To not a few it will seem a matter for regret that Cooper did not bestow more attention on such associations in these pages, where their introduction would have been especially appropriate. The inference to which one of the accompanying criticisms of the press would seem to point—that the letterpress, so far as it relates to the colleges, was contributed by the respective Heads—holds good, we apprehend, only as regards the earlier part of the work, and even then must be understood with some qualification. As it is, however, the treatment is very far from being unexceptionable. But few readers are likely to feel much interest in the enumeration of the different offices of State filled by Sir Walter Mildmay, the founder of Emmanuel College, in the course of his long political career, or in the catalogue of his speeches in Parliament. Some account, on the other hand, of Dr. Caius' intensely interesting *History of the University*, an eminently characteristic production, would have been most acceptable; while the omission of all reference to his *Annals of the College* is the less excusable seeing that his well-known *Annals of the College of Physicians in London* receives due notice. Much again, we cannot but think, of irrelevant detail in the lives of the different founders might have been advantageously omitted in order to bestow some brief recognition on those who, in the course of a long academic career, made both their college and their university famous.

But the feature which gives to these volumes their main attraction is undoubtedly the numerous and excellent illustrations with which they abound, the familiar engravings

by the masterly hand of John Le Keux being now augmented by a series of admirable etchings by Mr. Robert Farren. In point of fidelity the latter have much the advantage; and, in fact, it seems difficult at first sight to understand that the somewhat imaginative engraving of Great St. Mary's Church which faces p. 304 in the third volume represents the same edifice as Mr. Farren's etching of the subject as seen from Market Hill. Mr. Farren's work is not, however, always of equal excellence. Nothing can be more charming than his "Queens' College, from the River," or his view of the restored interior of Jesus College Chapel. But where he has to deal with masses of foliage or subjects in shadow, he is not always equally successful. His "St. John's College, from Fisher's Lane," has all the gloom of a Rembrandt, with but little of the redeeming felicity. It is to be regretted that St. John's College Chapel, the new Divinity Schools, and the new front of Caius College could not have been added to this valuable series. Perhaps the individual for whom the engravings will have the greatest charm will be some sexagenarian Cantab, who will recognise in the figures of each once familiar scene the self-same early Victorian fashions of costume with which the Cambridge of his youth is associated in his recollections.

It only remains to be noticed that the text, standing as it does as Cooper left it in 1866, contains some anachronisms in its criticisms of the architecture. The front of Caius College certainly no longer presents "a somewhat mean appearance;" and the description of Pembroke is, similarly, in several respects obsolete. With regard to these and all like points, however, Prof. Willis's forthcoming *Architectural History of the University*, under the able editorship of Mr. J. Willis Clark, who is now engaged upon the completion of the work, will necessarily be the standard authority. J. BASS MULLINGER.

Cicero. By Anthony Trollope. (Chapman & Hall.)

To write the life of a statesman who lived in troubled times, an author should have the qualifications of an historian; but, given a statesman who was also a man of letters, a man of the world, or interesting in his private relations, something may still be done for him by a biographer who is not an expert. This book shows plainly enough that Mr. Trollope is not an historian; but parts of it will give the ordinary modern reader a more vivid if not a truer conception of Cicero's private life and literary work than anything yet published in English. The story, too, as we might expect, is cleverly arranged, and the tragic moments of the hero's life are described with animation and feeling. The author's easy and chatty method leads him not seldom into a garrulity too trifling for his subject; but enthusiasm and freshness make not unpleasing amends for the absence of solidity and concentration.

The book seems to have been first suggested by a strong feeling, derived from long acquaintance with Cicero's writings, of the essential purity and worth of his character. The foreshadowing of Christian humanity which Mr. Froude was inclined to

find in Caesar Mr. Trollope sees more naturally in Cicero. Both books are the fruit of enthusiasm rather than research, and each has a certain charm that protracted labour might have destroyed. Nothing can be harder for a pondering student than to write what people call a readable book; beset at every turn by difficulties of fact, interpretation, reasoning, six out of seven such students never struggle out of the groping stage of their labours. Mr. Trollope's book is "readable," not because he has emerged from this stage, but because he has never been in it. He is easy-going, and seldom gets below the surface. Readers of his novels may have asked themselves why they are always so easy to read—so exactly destined for the lazy hour before or after dinner. Perhaps it is because in these stories all the thinking is done for us; no character is a problem, no course of action is unexplained, and Mr. Trollope is always there with his wand to point out the solutions and motives, and with his transparent English to make everything quite plain to us. The same kind of treatment applied to Cicero gives the same result, and here we have two volumes of reading almost as easy as *Framley Parsonage* or *Rachel Ray*. But in history there are problems which will not yield to an easy method; and those who are still in the groping stage, and have questions to ask, some of which they may reasonably expect to find answered in two new volumes on Cicero, will be almost entirely disappointed. Perhaps they will have been spoilt by the rare example of the union of scholar and storyteller to which Mr. Trevelyan treated us last autumn.

One reason why the age of Cicero is a favourite with amateurs (if I may presume to call them so) is doubtless because it is unique in classical history in offering abundant material from which impressions may be formed without true criticism. No one, as Mr. Trollope justly says, has ever told the world so much about another man as Cicero has told the world about Cicero. But it hardly follows from this that any gifted man who tries can write a good book about Cicero without a special training. He may tell with an artist's skill all the stories that have to be told, but as surely as he touches the tangled skein of Roman politics, of party relations and half-hidden influences, he will jar on the nerves of unlucky readers who have ever been in despair over these intricacies. Mr. Trollope pronounces on these matters without wincing. For example, after giving a lively account of the history of Verres and his trial, he ends his chapter by expressing his great astonishment that Cicero, "an oligarch by conviction, born to oligarchy, bred to it, convinced that by it alone the Roman Republic could be saved," that this Cicero should have been found ready to defend Verres, "apparently with no other prospect than of making himself odious to the party to which he belonged." This passage is an excellent specimen of the disastrous results of the abuse of political terms. It is nearly as misleading as another a little farther on, where Pompeius is twice over emphatically stated to have been "the leader of the Conservative party" in 67 B.C. Six lines from the "Com-

mentariolum petitionis" of Quintus Cicero (sec. 5), lines which Mr. Trollope had already translated when he wrote these words, would have set him right on both these points, or would at least have suggested the danger of applying party names without making it quite clear how you mean them to be understood.

So too his treatment of Cicero's consulship evidently gave the author comparatively little trouble, because, in his hurry to get on and tell the exciting part of the story, he did not stop to fathom the political situation before and during that eventful year. He takes the trial of Rabirius at a flying leap, scrambles through the *Lex agraria* with his eyes shut, and makes no serious attempt to put Cicero in his proper relation to the great events and actors of the time at Rome and abroad. Here, as often elsewhere, he does not seem to have allowed himself to use Mommsen's history to advantage, though he has no access to untranslated German works on this period. No doubt he was angry with Mommsen for his brusque and contemptuous treatment of Cicero; perhaps, as some of his remarks imply, he was not aware of the solid substructure of investigation on which Mommsen's conclusions almost invariably rest. He would not be likely to know that Mommsen had before him, in the two last volumes of Drumann's work, the most elaborate examination into Cicero's life and character that has ever been attempted, and that Drumann's results are those which his successor has adopted. They are no doubt too German to be fair to the half-Hellenic Cicero, but they are still the conclusions of the two most learned and, at the same time, sagacious and suggestive writers who have ever treated the period.

In his second volume Mr. Trollope loses no opportunity of displaying that extreme dislike of Caesar which seems to be a necessary accompaniment of a love for Cicero. He writes of him (in B.C. 47) as having hunted his great rival to death, and as feeling no remorse. He considers him as "let loose by the hand of God to stop the iniquities of the people," but as "leaving the foul smell of destruction behind him." The nice choice of metaphor in these last words makes one fancy for the moment that it is Mr. Beesly who is writing and Cicero who is being written about. The fact seems to be that in undertaking a political biography a man is wilfully putting himself in blinkers; and it is for this reason the more indispensable that, before concentrating his vision upon the particular object, he should have given himself ample time to take a long and deliberate survey of its surroundings. But Cicero was much more than a disappointed statesman, and what really delights us in him—and delights us all the more the better we know him—Mr. Trollope has keenly felt and told with skill and warmth. The many little blunders and misconceptions in his volumes will not seriously impair their value for the majority of persons who take them up. The average reader will find there a real living Cicero, instead of the dim, colourless figure he has been used to see through the hyperborean atmosphere of modern English education. Mr. Trollope writes from his heart; if sometimes with sprightliness a little forced, yet at others with

an almost episcopal earnestness. A more complete equipment in respect of knowledge and judgment would have produced a book that might have been useful to scholars as well as to those who come quite fresh to the subject. As Cicero himself says in one of the many perfectly expressed sentences which Mr. Trollope has translated for his readers, "Dicendi virtus, nisi ei qui dicit ea de quibus dicit *percepta* sint, exstare non potest." What is true of oratory is true also of biography, as of every undertaking that calls for patient and complete preliminary labour.

W. WARDE FOWLER.

Vane's Story, and other Poems. By James Thomson. (Reeves & Turner.)

It is not surprising that Mr. Thomson should have been tempted by the favourable reception of his *City of Dreadful Night* to issue another volume. As its contents are exclusively old work, no reproach can be addressed to him on the score of haste. The poems in this volume are scrupulously dated, and, unless we mistake, there is not a single one which is more modern than the sixties. The book, therefore, adds its testimony to the fact of its author's long and patient apprenticeship to the art of poetry in the spirit of a famous sentence of Goethe's. Mr. Thomson's work, however, is not merely the work of the scholar *der sich übt*; it is fully *vollendet*. Perhaps the pieces here published, or republished, show rather more distinctly than the contents of the former volume the unoriginal side, as it may be termed, of Mr. Thomson's talent. In *The City of Dreadful Night* itself, and in most of its companions, only legitimate study of certain poets was observable. That the author had thoroughly assimilated Heine and Leopardi, that he had reverently perused the Laureate and Mr. Browning, was obvious; but there were few pieces in which the most hostile ear could detect anything like a mere echo. In this volume the case is somewhat altered. Most of its constituent pieces date between 1857 and 1864, and the direct influence of the poets named, and especially of Mr. Browning, is unmistakable. None the less does *Vane's Story* complete the proof of Mr. Thomson's poetical adeptness. We could indeed wish that the crude Voltairianism of certain notes on the principal poem were absent. But nowhere is there imitation that is merely imitation. Everywhere there are proofs of powers which only required a more favourable atmosphere to produce, not something really remarkable—for everything that Mr. Thomson has yet published deserves that phrase—but something that a critic can confidently pronounce to be substantive and likely to outlast the tests of time. We are afraid that certain censors, too easily bewitched by the absence of banality in his work, have somewhat hastily decreed him the proud title of a new poet. That Mr. Thomson has the poetical *differentia* has been sufficiently asserted already in these columns. But we are inclined to think that he feels perhaps a little too much—paradox as the expression may seem—the form and pressure of the time. It is, as a matter of fact, quite possible to have too much of this, and the

Crétins and the du Bartas, the Leas and the Youngs, remain as sorrowful indicators of the fact. The defect of the latter half of the nineteenth century, to persons well acquainted with literary history, is exactly this predominance of mere passing phases of thought and feeling to the exclusion of the more permanent and catholic sentiments of humanity. The real excellence of Mr. Thomson's work is to be found in the fact that his handling of current fancies and crotchets has not grown obsolete in twenty years, and that in the midst of it much that is better emerges clearly. Still, philosophical, theological, and political theories seem to have always had an undue attraction for him. Of his three chief idols—Shelley, Leopardi, and Heine—it may be said that the first and, in a manner, the second died so young that they had not outgrown, as Goethe did, their period of measles. Heine, indeed, is liable to no such reproach; but then Heine is precisely the model that Mr. Thomson has least succeeded in following in spirit, accurately as he sometimes follows him in form. His translations of Heine are for this reason extremely interesting. He gives us, for instance, a version of "The Azra," which is very instructive as showing the technical difficulties that beset the task. The trochaic rhythm of the original is nowhere more effective than in the last line, "Und sie sterben wenn sie lieben." Mr. Thomson has made it catalectic, "They who perish when they love;" and the absence of the dying fall of the final trochee, we do not hesitate to say, vitiates this rendering hopelessly.

Mr. Thomson is not a person to be dismissed without a citation of his work, and we are glad to find in a piece dated 1864 an excellently quotable specimen. It is not faultless—the author's work rarely is—but it has the "cry."

"The fire that filled my heart of old
Gave lustre while it burned;
Now only ashes gray and cold
Are in its silence urned.
Ah! better was the furious flame,
The splendour with the smart;
I never cared for the singer's fame;
But oh! for the singer's heart
Once more—
The burning fulgent heart!
No love, no hate, no hope, no fear,
No anguish, and no mirth;
Thus life extends from year to year,
A flat of sullen dearth.
Ah! life's blood creepeth cold and tame,
Life's thought plays no new part;
I never cared for the singer's fame;
But oh! for the singer's heart
Once more—
The bleeding passionate heart!"
An old tune certainly, but the setting of old
tunes shows the poet.

GEORGE SAINTSBURY.

The Miscellaneous Writings of Francis Lieber. (Lippincott & Co.)

DR. LIEBER was better known in America than in Europe, but, to some extent, his reputation was world-wide. His personal history was eventful and interesting. Born in the Breite Strasse of Berlin, on March 18, 1800, in comparative poverty, he died in the city of New York, on October 2, 1872, honoured and lamented by the nation

with which for five-and-forty years his lot had been cast. Between these two dates there was a long life, beginning roughly enough, but terminating peacefully after a career of usefulness that rarely marks the history of the sons of men. Young as he was, he was old enough to be severely wounded at Waterloo. Shortly after, when a student at the Berlin Gymnasium, though still a mere boy, he was a political prisoner for several months, apparently for no other reason than that his abilities had made him the favourite pupil of his master, the celebrated Dr. Jahn. He took his degrees at Jena in 1820, but already his liberal tendencies were so advanced that he could find no place for the sole of his foot in his native land, and, resolving to abandon it, he made his way with great difficulty to Greece, and took part in the luckless struggle of that country for independence. Subsequently he found himself in Rome, almost penniless and friendless. Fortunately, he appealed to Niebuhr, then the Prussian ambassador to the Papal See, who, recognising the man that was in him, first gave him employment, and then made him his friend and companion. Later still he returned to Berlin, where he was again imprisoned, but finally made his escape and took refuge in England. Of his year's life in London, where he earned a scanty living by writing for German periodicals and giving lessons in the languages, he always retained unpleasant recollections, describing himself as "doing uncongenial work and physically labouring like an American army mule." In 1827 he went to the United States, bearing with him the most earnest and affectionate letters from his friend Niebuhr. He enrolled himself as soon as possible a citizen of the great Republic, and at once engaged in important and remunerative literary labour. In 1835 he became Professor of History and Political Economy in South Carolina College, which post he held for upwards of twenty years. During this period he published his principal works, including the three which will probably, more than any others, perpetuate his memory to future generations—viz., *A Manual of Political Ethics*; *Legal and Political Hermeneutics*; or, *the Principles of Interpretation and Construction in Law and Politics*; and *Civil Liberty and Self-Government*—all of which are so well known and appreciated in England that they require no more than this recapitulation of their titles.

In 1844, his reputation being then established, Lieber paid a visit to his native city, from which he had been compelled to flee nineteen years before. It was a singular illustration of the revenges of time that he was then personally urged by the King, Frederick William IV., to accept a Professorship in the University of Berlin with which, by a curious but deliciously ironical coincidence, was coupled the inspectorship of all the Prussian prisons. Humboldt, with all the warmth of personal friendship, earnestly urged his acceptance of the offer, but neither monarch nor friend could induce him to sever the connexion with his new home.

In 1857, resigning his professorship in South Carolina College, Lieber accepted a similar position in Columbia (old King's) College in the city of New York, and subse-

quently the Chair of Political Science in the already renowned law school of that institution. He continued to discharge his public duties until his death, and was even then engaged upon a work on the Rise of the Constitution, the outline of which is given in one of the volumes under notice. It was not generally known until after his death that, during the whole of the recent Civil War in the United States, he was the constant and trusted adviser of the Washington Government. He was also, at the request of the President, the author of the Code of War adopted by the War Department, which has since been pronounced by foreign writers a masterpiece.

Dr. Lieber's greater works stand by themselves. Beyond these, his writings were so voluminous that the editor of the two volumes now before us must have felt some embarrassment in selecting the best when all were so good. Prof. Gilman, of the Johns Hopkins University, Baltimore, to whom this task was assigned, appears to have accomplished it most judiciously, if, as may be supposed, his object was to present his author, through his writings, in the various phases of his character.

The first volume is devoted to Lieber's miscellaneous writings, including "Reminiscences, Addresses, and Essays." Of these, the English reader will perhaps be most interested in his "Reminiscences of Niebuhr," and his own account of himself. This volume also includes an enlarged edition of "A Paper on the Vocal Sounds of Laura Bridgman" (a deaf-mute) "compared with the Elements of Phonetic Language," first published in 1850 by the Smithsonian Institution, which will be found of great interest and permanent importance. The second volume contains a selection of Lieber's "Contributions to Political Science," including lectures on the Constitution of the United States, and papers on other subjects of public importance. Among these will be found the Code of War already mentioned; but probably the two papers which will meet the heartiest acceptance in England are those on "International Copyright" and on the "Fallacies of American Protectionists," both of which might have been written by English authors of the present day.

It would be unjust not to direct special attention to the discourse in the first volume, on the Life, Character, and Writings of Lieber, by the Hon. Martin Russell Thayer, the eminent President-Judge of the Philadelphia Court of Common Pleas, one of the ripest and soundest of American scholars and jurists, and the ardent and affectionate disciple of the Gamaliel of whom he treats. It affords the reader a direct personal acquaintance with the living man, and is a splendid tribute to the memory of the dead.

JOSEPH LEMUEL CHESTER.

Le Siècle des Artevelde. Par Léon Vanderkindere. (Bruxelles: Lebléque.)

M. VANDERKINDERE's book deserves the attention of the student of English history, because it deals with a time when the Flemish towns were closely connected with England, and it suggests many points of comparison and contrast with the development of our own

institutions. It also suggests a method of historical study which might be advantageously pursued by ourselves. It aims at combining the scattered results of modern archaeology into a connected sketch of the political and social civilisation of Flanders and Brabant in the fourteenth century. There are abundant materials in England for the same sort of work, but they need sifting and arrangement by the student of a special period before they can be made fully available to the historian. The details of the social history of England during the Middle Ages have still to be worked out in an intelligible manner.

M. Vanderkindere does not deal with the purely historical part of his subject. It is enough for him that the Flemish burghers were trying to maintain themselves against France, and that a common antagonism, as well as common commercial interests, led them to an alliance with Edward III. of England. It was the need of giving a constitutional veil to this alliance which caused Edward III. to assert his claim to the French Crown, so that the Flemish cities, in supporting him, were not called upon to renounce their feudal allegiance, and lay aside their deep-seated sentiment of loyalty. M. Vanderkindere finds in the policy of Jacques van Artevelde distinct traces of a plan to set upon the throne of Flanders a son of Edward III. This is an opinion which may be open to dispute; but, whatever was van Artevelde's intention, the want of cohesion among the Flemings led to a conspiracy against him, in which he lost his life. The distress caused by the French War led to a longing for political order, and Philip van Artevelde struggled in vain to make head against France. The centralising policy of the royal house prevailed when Philip the Bold, Duke of Burgundy, uncle of Charles VI., became heir of the lands of the Dampierre and feudal lord of Flanders. From that time forward Flemish civilisation began to lose its originality, as foreign institutions and foreign ideas made their influence slowly felt.

Thus the period of which M. Vanderkindere treats is the most characteristic and the most important in the history of Flanders. His object is to give a picture of the institutions, the economics, the social life, and the ideas of Flanders during this central period. The different parts of his work are of unequal value, and he is more successful as an historian of manners than as a constitutional historian. The constitutional part of his work is either too much or too little; too much if it is merely meant as introductory, too little if it is meant to be a satisfactory summary of the growth of the Flemish *communes*. He tells us that the Flemish *commune* developed from three factors—the ancient agricultural corporation, the Frankish hundred, and the commercial guild; but he does not explain sufficiently these constituent elements, nor does he trace with precision the process of their fusion. He gives details that are tedious for an essay and slight for a history. He seems to have attempted a lively sketch in the manner of a modern French writer, but to have been over-weighted with Flemish conscientiousness.

On the other hand, his account of the internal life of the Flemish towns is an ex-

cellent summary of the results of recent investigations into their archives and the books of the various corporations and guilds. He sketches the life of an apprentice, and his progress through his commercial career. He traces the operation of the trade guilds and their methods of solving the economic questions which under the system of free trade cause so much embarrassment. All manufactured articles had to receive an authoritative stamp to guarantee their excellence, and the workman who brought goods which could not pass the scrutiny was punished by a fine. The market price of every article was similarly fixed according to a scale carefully adjusted to guard the interests both of consumer and producer. The interests of labour and capital were similarly protected; the forms of labour, the amount of wages, the trade price of materials that had to go through several hands—all were regulated by law with a minuteness that never prevailed in England. The theory of proportionate equality was rigorously carried out. Under this system the artisan prospered and enjoyed considerable comfort. His food was substantial and plentiful, house-rent was cheap, common clothing and furniture were easily obtained. In fact, during the Middle Ages the money of the poor was worth more than the money of the rich; articles of luxury were obtainable only by a few, objects of prime necessity were available to all.

The great economic difficulty under such a system was the application of capital to productive use. It was tolerably easy to make money, but it was not so easy to invest it when saved. Land under the feudal system was inalienable, and, though this might be evaded in small pieces, it was not easy to acquire much. Usury was forbidden by the common law, though this also was evaded. Still the economic tendency of the time put difficulties in the way of saving, and led to a general condition of social comfort rather than an extension of production. This, however, was confined to the towns; in the country the peasants were entirely at the mercy of their masters. The progress of the towns did little to help the country, and all that can be said of the peasant was that if he had a good master his lot was endurable.

The fatal fault of the civilisation of Flanders was the separation of particular interests. The large cities were at strife with the small ones, and within each city war was going on between the privileged and the non-privileged trades. Flemish history presents the same spectacle as Italian history, without its grandeur and without its distinctness. The internal struggles of the Flemish cities produced no great chroniclers, nor did they develop individual keenness and skill. Italian commercial civilisation remained independent till it had produced its full fruits; that of Flanders was checked before it reached its prime. The commercial oligarchy of Flanders preferred to make common cause with their prince rather than join the democratic party in obtaining freedom which they could not endure to enjoy in common. Under the rule of the Dukes of Burgundy the Flemish *communes* were welded into a centralised organisation, and the inde-

pendence of the cities had to give way before the needs of the State. But this State was created by force and not by voluntary agreement; and what Flanders gained in unity it lost in liberty.

The best part of M. Vanderkindere's work is the last two chapters, which deal with the condition of the Church and clergy and with social manners in Flanders. We do not know a more careful or more moderate picture of the difficulties which were created in the social and political life of the Middle Ages by the constant growth of ecclesiastical privileges and jurisdiction which went on side by side with the decay of clerical discipline. The riches and power of the Church stood in the way both of political and commercial development; and the lives of the majority of the clergy did not rise above the moral or intellectual level of the ordinary layman. It was inevitable that a spirit of opposition to the ecclesiastical system should grow with the national growth, and the fourteenth century is full of warnings of the great change that was wrought two centuries later. M. Vanderkindere has brought this admirably to light in the sphere of his own especial study.

In dealing with such a book as M. Vanderkindere's it is impossible to do more than note its general characteristics. Its merit is that it brings together in an extremely readable form a great number of interesting details respecting the life of the Flemish cities. If it does not always deal with the subjects which are of most interest to us we must remember that it was not written from an English point of view. M. CREIGHTON.

NEW NOVELS.

The Mystery in Palace Gardens. By Mrs. J. H. Riddell. (R. Bentley & Son.)

Little Pansy. By Mrs. Randolph. (Hurst & Blackett.)

Modesta. By Gina Rose. (E. Faithfull & Co.)

Dorothy Compton: a Story of the '15. By J. R. Henslowe. (Kerby & Endean.)

MRS. RIDDELL'S new novel shows that a crisis has come in her career as a novelist. The question with her is, or should be, is she to sink into a fourth-rate Ouida, or is she to fall back on her better instincts as an artist? *The Mystery in Palace Gardens* is decidedly Ouidesque; and yet it contains possibilities of literary "salvation." Myra Palthorpe, Lady Moffat—whatever the "superior fiend" of the novel may style herself or be styled in law—is the most violent impossibility even in modern and feminine fiction. The truest thing said of her in the course of these three volumes is that "she has the nature of the lowest type of criminal." She has some coarse physical attractions, it is true. But at the first her manners strike one as offensive to brutality; and even while she lives in "Palace Gardens" and in the atmosphere of refinement she cannot conduct herself with as much propriety as the Daughter of Mme. Angot. Yet we are asked to believe that such a creature could fascinate two essentially strong men, one of them possessed of the soul of a Bayard and

the ethical creed of an old Puritan; and this we must positively decline to believe. Yet there are good things in *The Mystery in Palace Gardens*, and nearly all the characters but one are well drawn—particularly the two other females who live in the house in Palace Gardens, but who, more fortunate than Mrs. Riddell's readers, are ignorant of its hideous and incredible "mystery." Much art, too, is wasted in detailing the mental misery of Sir John Moffat, Myra's saintly paramour. But, for the sake of her reputation, Mrs. Riddell must abandon, at once and for ever, trying, without Ouida's art—let us say also without Ouida's "mission"—to play to Ouida's monstrosity-loving gallery.

Mrs. Randolph in *Little Pansy* displays a great amount of skill in detailing the adventures of a sweet and ingenious French girl among her English relatives and their circle. Yet, in spite of this skill, or perhaps because of it, the book "leaves a bad taste in the mouth." This is due to Mrs. Deveron, the match-maker in it, and to all whom she blights with her ethics—they are, as they themselves would say, "quite too awfully" vulgar. Mr. Deveron is too worthy a man to have for a wife a woman whose aim in life—happily baffled—is to be able to speak of "my daughter, Lady Kelmore," and who would "like to give a good shaking" to Pansy because, as with incredible candour she tells her to her face, her conduct is likely to "spoil the chances" of her Julia. One is quite prepared, too, to believe that her son Herbert must be a detestable cad who richly deserves to be at once snubbed by his innocent little cousin and cast off by the more worldly-minded mother of a fashionable heiress. Yet we can hardly believe that even he would, before a lady, break out into such "garrison slang" as "Deuced impertinent of her, the old cat." The *bouleversement* at the end of the third volume by which Pansy finds herself at the altar, the bride not of the man whom she merely esteems, but of the man whom she loves, has an air of theatrical hurry about it. Still, taking these defects into consideration, *Little Pansy* is deserving of such commendation, from the purely literary point of view, that the authoress is most cordially to be wished still greater success, and better materials for her powers to work upon.

The chief impression left by a reading of *Modesta* is that the authoress is an immature but a not unpromising writer who is attached to our present Minerva Press school of fiction, but who, if she can achieve her emancipation and has the good sense to wait and "grow in grace" before she writes again, may do better than hitherto. Almost any boarding-school girl whose monotonous round of "exercises" is relieved by a stealthy perusal of the works of "Ouida," Miss Broughton, and the late author of *Guy Livingstone* is quite capable of writing this:—

"Ah me! could I call thee back, if only for five minutes, my Rizio, I could then be contented, yea, glad to die;" and thus thinking she sinks down on one of the benches, and stays there motionless, while the organist goes off into another strain, and after a grand pedal passage resembling the roll of distant thunder, followed by splendid chords, he produces with a marvellous power the various effects of rain,

hail, wind, and deafening peals of thunder, then the storm passes over, the thunder is fainter and fainter, and away in the distance are heard high, clear, silvery voices, that seem to her spirit-voices from some mysterious land, and, as the sweet but quavering notes of the officiating priest, old Padre Pietro, echo and re-echo through the vaulted crypt, Modesta wails aloud, for her feelings have overcome her, and for the moment she forgets where she is, and that she ought to be in her own little cell. Such a sense of desolation comes over her, such unutterable pity, not so much for the poor young woman who is standing in the light of the one bright lamp, her long hair all cut off, and lying in a heap at her feet, as for herself, for the once gleesome, joyous child, whom Maurizio Doria used to spoil and pet, and whom she saw in imagination clad in the black garments of a nun."

The sentiment is as strained as the style. There seems no good reason why "Modesta's" husband, Rizio, should die; still less why, after he is dead, she should not marry again, except that the writer belongs to a school which holds, above all things, that "whom the gods love die young," which is neither truer nor falsier than the Norse "whom the gods hate, they make school-masters." When she has shaken off the fetters of her training, she will see men and women as they are, and not "as trees walking." And then she will write more pleasantly and more accurately of both.

Little need be said of *Dorothy Compton*, except that it is a well-told tragic episode, in one volume, of that bungled tragic-comedy the earlier of the Jacobite risings of last century. The plot is slight, and the style is simple; but both have the ring of what Mr. Matthew Arnold properly emphasises as "sincerity." Thus Dorothy and her lovers—the one who cast honour to the winds to win her, and the other whom she died to save—strike the reader at once as flesh and blood. As an historical fiction, *Dorothy Compton* will not stand minute criticism, though one or two of the sides of the many-sided Bolingbroke are fairly presented to us.

WILLIAM WALLACE.

CURRENT LITERATURE.

Haroun Alraschid, Caliph of Bagdad. By E. H. Palmer, M.A. ("New Plutarch Series.") (Marcus Ward and Co.) It was a good thought to include in the "New Plutarch" a Life of "Haroun Alraschid," or Aaron the Orthodox, and to induce Prof. Palmer to write it. The famous Khalif of the Thousand and One Nights, the ruler of the Muslim empire in its grandest epoch, makes a fine subject for biography; and, if the "New Plutarch" is intended to include types of the great men of all nations, perhaps no fitter representative of the Augustan Age of Mohammadan literature could be found than the "sole star of all that placid time, the good Harûn ar-rashid." Prof. Palmer has told his story very well. He has led up to it by a short sketch of the early events of Muslim history, and the establishment of the house of 'Abbâs; and then related the historical account of the great Khalif in four chapters, concluding with a fifth and longest chapter on the Khalif of the legends. The four historical chapters show us very clearly the true nature of the "golden prime" which Tennyson has celebrated. The gilding is certainly rubbed; instead of the universal peace and happiness which we associated with the rule of the genial

Khalif, the history is a long record of rebellions and conspiracies; tribal, sectarian, dynastic, and official jealousies filled up the "good" Harûn's reign; and he himself, "sole star" that he was, began by murdering his relations, and continued and ended by cutting off the heads of his most trusty and well-beloved servants and boon companions. His dying eyes were, by his own order, cheered with the sight of one of his enemies being hacked to pieces by the executioner. The good-natured Khalif was of that unenviable temper in which Eastern Sovereigns are understood to excel. He would joke pleasantly with a friend one minute, and the next would order black Mesrûr to chop off his head—not from any settled malice, but simply from a momentary whim. It was clearly unsafe to live too near to the "golden prime," and those who endeavoured to ingratiate themselves with the fickle Khalif did so with their heads in their hands. There are instances of Harûn's hasty violence and sudden condemnations in every other page of his biography; and, when he did not kill his victim, he would amuse himself by depriving him of his fortune, and often the savings (or peculations) of years were swept away on a single fine morning by the Khalif's attendants, without a shadow of a pretext. The lamentable fate of the loyal and noble-spirited Barmecide family was the most tragic of all Harûn's cruel persecutions, and Prof. Palmer's chapter on this story of single-minded devotion rewarded by distrust and finally death or captivity, will be read with no common interest. But the part of the book which will attract many readers the most strongly is the "Caliph of the Legends," a collection of the best anecdotes of Harûn's Court, admirably told and pleasantly strung together. Prof. Palmer's well-known gift of rendering Eastern wit and humour serves him well here; and we cannot read his clever sketch of the Khalif at home without feeling that we are really made free of the palace at Bagdad, and are personally enjoying the good things of the "golden prime"—for good things there were in it, and in abundance, though their tenure was uncertain and their influence restricted. To appreciate the glories of Harûn, it is best to see him over the lyre and wine cup, and join in the chorus of the songs which Abu Nawwâs and Abu Atâhiyeh are trolling out so genially; only, while we expand, it is wise to have an eye to our neck, which is apt to become unexpectedly loose in the Khalif's palace. One maxim is always in request there, that the best way out of a difficulty is to put a bold face on it; and nothing is more useful to Harûn's fellow-topers than an inexhaustible stock of impudence. Abu Nawwâs was continually drawing on the Khalif's patience and his own impertinence; and Abu Miriam, of Medina, was almost as incorrigible.

"One morning early the Caliph came into the room where Abu Miriam was asleep, and, pulling the blanket from his face, said, 'How are you this morning?' 'It isn't morning yet,' was the reply; 'go about your business.' 'Arise,' said Haroun, solemnly, 'and say the prayers of dawn.' 'This is the time prescribed by Abu Jerûd,' said the other; 'I belong to Abu Yûsuf's sect.' So the Caliph proceeded to say his prayers by himself, until, when he came to a passage from the Koran, 'What ails me that I should not worship Him who created me?' Abu Miriam observed, 'I'm sure I don't know.' The Caliph, much incensed, reproached him for interrupting his prayers. 'I did not mean to interrupt you,' said he, 'but I was shocked to hear you making such a remark;' on which Haroun could not help laughing again, but warned him to avoid making fun of religious subjects in future" (p. 172).

Those were good days when humour went for so much; but Prof. Palmer's charming little book shows us that they were also perilous

days, and that practical joking was carried to unseasonable lengths.

Hamlet, Macbeth, Romeo y Julieta, por Guillermo Shakespeare. Version al Castellano de Guillermo Macpherson. (Madrid.) This translation of three of Shakspeare's most noted dramas into Spanish seems to be very carefully done. We have compared it closely with the original, and, though here and there a meaning is given which is not the one which we ourselves should have preferred, we have met with none which is absolutely inadmissible. Now and then the startling imagery of Shakspeare is somewhat softened, and metaphors which would appear over-strained or over-harsh in Spanish are exchanged for a Castilian equivalent. The extreme licence of expression which was customary and permitted in Shakspeare's time, but which would be intolerable in a modern writer, is also, and we think rightly, either slightly Bowdlerised or altogether omitted. An ideal version into the Spanish of Calderon's day might have included these passages, but they are impossible in the language of the present century. As a poetical version preserving most closely the metre of the original we place this very high; the variations of rhythm in the blank verse are observed, and the rhyming couplets with which the speeches often conclude are given as in the original. Spanish friends whose opinion we have asked on these versions considered merely as Spanish plays speak of them in the highest terms. We may therefore warmly congratulate Mr. Macpherson on his success in his very difficult task, and on the proof which he has thus given of his full mastery over both idioms—the Castilian and the English.

The Bibliography of Thackeray. (Elliot Stock.) Mr. Herne Shepherd has followed up his bibliographies of Ruskin and Dickens by a similar catalogue of the writings of Thackeray. The so-called *édition de luxe* of Thackeray's works, which contains all that his publishers and his representatives think worth preserving, has naturally given Mr. Shepherd much of his material; but the special feature of the list is the enumeration of Thackeray's contributions to *Fraser's Magazine* and *Punch*. This is a very copious one, and will give many readers who have access to sets of those periodicals a pleasant occupation in hunting up the "flying leaves" of the great writer. A short list of Thackerayana (i.e., of books and articles dealing with Thackeray, for in modern literary slang the termination *ana* has changed its meaning) concludes the little volume. This list might have been made more exhaustive, but the rest of Mr. Shepherd's task seems to have been carefully done.

Analytical Index to Kaye's "Sepoy War" and Malleson's "Indian Mutiny." By Frederic Pincott. (W. H. Allen and Co.) This considerable volume of two hundred pages forms in itself an alphabetical summary of the History to which it purports to be only an Index. To students it supplies an invaluable work of reference; and we have already had occasion to test its accuracy by verifying the references to Kolhapur. We cannot altogether admit that Mr. Pincott has satisfactorily solved the supreme difficulty of spelling, as may be seen under the heading Chittagong, where there is no cross-reference to Chatgaon. Nor do we approve of the taste which admits into an Index such statements as the following about men still living or but recently dead:—"his act in no way meritorious;" "converts his duty into a sensational drama;" "his disastrous incapacity;" "created a K.O.B. for his incompetence." By this elaborate preservation of the actual words of the original work, its offensive characteristics are reproduced on an occasion when they might well have been suffered to pass into oblivion.

The Victoria Cross: a Chronicle of Deeds of

Personal Valour, 1856-80. Edited by Robert W. O'Byrne. (W. H. Allen and Co.) The compilation of this little book was worth undertaking, and it has been fairly well done. No attempt has been made to trace the careers of those who have once won a place in the roll of honour; nor are the several "acts of bravery" explained by reference to the campaigns in which they occurred. But a work of this kind suggests not so much criticism about its literary form as reflections upon the substance of its contents. There can be no doubt that the supreme military decoration of V.C. has been bestowed in a somewhat haphazard fashion. Passing over one fortunate soldier who extinguished a fire in an ammunition waggon "not in the presence of an enemy," and an equally fortunate party of men who did little more than perform ordinary lifeboat duty, we observe that no official notice has yet been taken of any exploit during the second half of the late Afghan War. What is far more significant, not a single Sepoy of the Indian army has ever obtained the coveted honour. To attribute this to failure in worthy deeds would be absurd, especially when we find that two English privates were on one occasion decorated for a joint exploit to the glory of which a native trooper contributed at least his share. It is more pleasant to point out that, of all the regiments, the 24th Foot comes first with fourteen crosses, and next the Rifle Brigade and the 9th Lancers, each with thirteen. The only civilians on the list are three well-known members of the Indian service.

Leaders of Men. A Book of Biographies specially written for Youth. By H. A. Page. (Marshall, Japp and Co.) Mr. Page seems to be ambitious of becoming a rival to Dr. Smiles. The recipe is not difficult. First, choose a telling title. Then take in equal proportions moralising and anecdote, and shake the mixture well together. We cannot imagine on what other principle the present book has been compiled. The title bears no relation to the contents. More than half the persons whose lives are sketched never "led" anybody. But biographies have been written of them which are capable of being easily boiled down. Robert Dick of Thurso and George Moore have already been taken as texts by Dr. Smiles himself. The sketch of Lord Lawrence, the only really leading man in the volume, is from the rhetorical pen of Dr. George Smith. Books of this kind are made to sell, and not to be criticised. They find readers, and they do good in their way; but they are not literature.

"New Views of Ireland;" or, Irish Land: Grievances: Remedies. By Charles Russell, Q.C., M.P. (Macmillan.) *Disturbed Ireland.* By Bernard H. Becker. With Route Maps. (Macmillan.) These two books may receive a brief notice together. Both are descriptive, and the contents of both have recently appeared in well-known newspapers. But there all resemblance ends. The one is written by a man who wrote because he had something to say; the other, by a man who wrote because other people wanted something to read. The one treats his subject with a sobriety of statement that is almost painful in its matter-of-fact literalness; the other indulges a faculty for word-painting that perhaps offends more than it allures. Whoever has already read the one should now read the other, and thus he may possibly be enabled to arrive, not at any practical conclusions, but at a tolerably correct conception of the permanent misery of life in Western Ireland, and of the social conditions to which at the present time that misery has given rise. True narratives such as those given by both Mr. Russell and Mr. Becker have a didactic power such as no mere essays, pamphlets, or even speeches can possess.

NOTES AND NEWS.

MESSRS. C. KEGAN [PAUL AND CO. have in the press a Life of the late Dr. Whewell, with selections from his private and academic correspondence. The aim of the editor, Mrs. Stair Douglas, has been to tell the story of his life in his own words, with such supplement only of narrative as is requisite to elucidate the letters. The work will form one large octavo volume, and will be ready for publication next month.

A work is promised in February by Messrs. Blackwood entitled *At Home in Fiji*, by Miss C. F. Gordon Cumming, who is already known by a book of travel—*From the Hebrides to the Himalayas*. On the present occasion Miss Gordon Cumming has made the tour round the world, but her forthcoming work will limit itself to Fiji, where she was a guest at Government House with the family of Sir Arthur Gordon; and the home-life there, with accounts of the new colony, will be given, as well as the position of planters, the characters of the natives, their customs, dances, manufactures, with some account of their unique pottery. Miss Gordon Cumming brought home a large number of sketches, which are at present exhibiting in Edinburgh.

MR. W. LAIRD-CLOWES, author of *Love's Rebellion*, will publish in the spring a volume containing nearly a hundred exotic poems, and entitled *The Lover's Progress*. The work will be illustrated by the author, and will be printed at the Chiswick Press.

THE reprint of Purvey's revision of Wycliffe's translation of the New Testament, issued by the Clarendon Press in 1879, has been so far acceptable to students that the Delegates have decided upon issuing, in a similar form, a reprint of the poetical books of the Old Testament, in the same version—viz., Job, Psalms, Proverbs, Ecclesiastes, and the Song of Solomon. It will have, as before, a brief Introduction by Prof. Skeat, and a full Glossarial Index, almost entirely rewritten, compiled by Mr. Gabbett, of Lincoln College, Oxford, and carefully revised. It is nearly ready for publication.

An Unlabeled Girl, a new novel by Mrs. H. Martin, author of *Bonnie Lesley* and *For a Dream's Sake*, will shortly be published by Messrs. Marcus Ward and Co.

THE first volume of *The Churches of Yorkshire*, by Mr. W. H. Hatton, is announced for immediate publication by Mr. Elliot Stock.

A NOVEL institution has been recently established at Brussels by an ordinance of King Leopold II. upon the proposal of the Minister of the Interior, M. Rolin-Jaequemyns. A commodious suite of rooms in the new part of the Hôtel du Ministère de l'Intérieur has been fitted up as a library where foreign periodicals and every important modern work of science, legislation, and the fine arts will be accessible to readers furnished with tickets of admission from the Minister. The personnel of the Library consists of a *chef du bureau* and a staff of translators; and a consultative committee of five members nominated by the King will select from time to time the works most deserving of translation; which will be published in the columns of the *Moniteur Belge*, or in some other appropriate form. A printed catalogue of the works already in the library has been published by Gustave Mayolez, 13 Rue de l'Impératrice, Brussels.

DR. GINSBURG's edition of the Massora may still be had at subscription price, i.e., at £10 per volume, which is, we understand, below cost price. After May 1881 the subscription will be £15, which merely covers the cost of printing. There are only 287 copies, and more than half the issue has already been taken. One could wish that twenty years and more of

unremitting labour on a work of such great importance for the text of the Hebrew Bible had received a more distinct recognition. It has been necessary to examine minutely as large a number as possible of MSS. of the Old Testament, since each of them only contains (in its margin) a part of the critical apparatus or directory known as the Massora. The treasurer for the work is W. Aldis Wright, Esq., Fellow of Trinity College, Cambridge, to whom subscriptions may be sent.

A BIOGRAPHY of the celebrated Italian statesman Ratazzi is being prepared by Mme. Ratazzi under the title of *Ratazzi et son Temps*. Many documents of great interest will be included in the work.

MR. JAMES L. MACLEAN, of Glasgow, will shortly reproduce in book form a series of articles on "The Duties and Position of Railway Officers" which he wrote some time ago for the *Railway Official Gazette*. These papers contain much important and useful information, and will form a valuable addition to literature of a practical character.

THE "Emerson number" of the *Literary World* (Boston, U.S.A.) is about to be followed by a "Longfellow number," to which Miss Amelia B. Edwards will contribute a paper on "Longfellow's Place in England."

MR. WILLIAM ANDREWS, honorary secretary of the Hull Literary Club, will contribute an exhaustive paper to *Old Yorkshire* on "The Rhymes and Proverbial Sayings of Yorkshire."

MR. HORACE WEIR (L'Allegro), a favourably known local journalist, will contribute to a number of provincial journals a series of stories entitled "Newspaper Romances."

PROF. MONIER WILLIAMS' lecture on "The Castes and Trades of India," to be delivered at the London Institution next Thursday evening, will be largely illustrated with costly specimens of Indian industries lent by the South Kensington Museum.

DR. ISAMBARD OWEN has translated for *Y Cymmroder* Prince L.-L. Bonaparte's Italian "Observations on the Pronunciation of the Sassarese Dialect of Sardinia, and on Various Points of Resemblance which it presents with the Celtic Languages," and separate copies of the translation have been issued by the Prince.

MR. G. BARNETT SMITH will contribute a series of articles to *London Society* for the current year, entitled "Half-Hours with Some Old Ambassadors." The first article of the series will appear in the March number.

PROF. A. CHIAPPELLI will publish shortly at Florence a work entitled *Della Interpretazione panteistica di Platone*.

SEÑOR NUÑEZ DE ARCE read the first canto of his new poem, *Hernán el Lobo*, before a large audience in the Madrid Athenaeum on the evening of the 22nd ult. The poem has not as yet appeared in print, a fact which naturally whetted public curiosity. The poet was received with much enthusiasm, and his recitation of the opening verses, which are marked by his characteristic elegance of style and brilliant colouring, was loudly applauded.

SEÑOR C. FERNÁNDEZ DURO has succeeded in collecting no fewer than eighty ballads connected with the legend of the Cid, to which he has added a critical study of the events to which they refer and a copious bibliography. The collection, which is much larger than any hitherto published, is issued under the title *Romancero de Zamora*, and forms vol. xxxv. of the "Biblioteca Enciclopédica Popular."

SINCE 1871 a German commission has been engaged in revising Luther's translation of the Bible. The New Testament was finished some years ago. In September next the commission will finish the third and last reading, after

which the new text is to be printed. All those who are acquainted with the difficult work are expected to communicate to the commission any proposals as to suitable emendations, and then the final text is to be published.

MESSRS. CASSELL, PETTER, GALPIN AND CO. have made arrangements for the issue of a series of new and original volumes, by well-known authors, on subjects of widespread interest, to be published under the title of "Cassell's Monthly Shilling Library." The first volume of the series, entitled *History of the Free Trade Movement in England*, by Augustus Mongredien, will be issued on February 25, and will be followed by *Lives of the Covenanters*, Boswell and Johnson, *The Life of Wesley*, *Domestic Folk-Lore*, and *American Humorists*.

PROF. STENGEL, of Marburg, has just issued his carefully collated edition of *El Cantare di Fierabraccia et Uliuieri*—"un bel dir dilectoso di Carlomano" and "l'amarante Bilante, crudele, feroce," as the old romance says—with an Introduction by Carl Buhlmann on this Italian version of the French *Fierabras*, on the relation of its two texts to one another, and to the Provençal and French versions. The book is of great interest to the student of our early Charlemagne romances.

HERR E. LÜTHI, of Bern, in his essays on *Die bernische Politik in den Kappeler-Kriegen* (Bern: J. K. Wyss), has proved, beyond contradiction as it seems, that Zwingli, through his intolerance and strong self-will, involved Switzerland in civil war and threw the Reformed Church into the greatest danger. By his death on the battle-field of Kappel, according to Herr Lüthi, he fell a victim to the war which he had himself provoked and promoted. For the last two years Herr Lüthi's evidence has never been contradicted by the Zürich historians, though they have from time to time expressed a hope that the eminent Staatsarchivar of Zürich, Dr. Johann Strickler, the author of the popular *Lehrbuch der Schweizergeschichte*, would find materials for the confutation of Lüthi. The third volume of Strickler's documentary collection of the Swiss Reformation-acts has just appeared. It contains the documents elucidating the negotiations of 1531, but these only offer new proof of the historical fidelity and accuracy of the work published by Herr Lüthi in 1878, in which he dared to question, criticise, and destroy one of those false traditions with which accepted Swiss history abounds. The same writer has now followed up his earlier attack upon the Zwingli-Sage with further and fuller evidence from the archives of Bern. It appears that the people of Bern were as little desirous of a religious war among the Swiss Confederates as the people of Zürich were, and the Bern Government agreed with the people in its anxiety that there should be no breaking of the civil peace between the Catholic and the Reformed cantons. The war was solely the product of Zwingli's determined energy, seconded by his blind and fanatical adherents in Zürich. It appears further, from a number of documents brought to light by Herr Lüthi, that the Government of Bern not only employed no arbitrary measures for the extension of the Reformation in Neuchâtel, Grandson, and Orbe, but that it actually restrained reformatory fanaticism in the French-speaking districts. The "Fruchtsperre" (interception of provisions) against the five Catholic cantons, the instigation of which has hitherto been laid to the charge of Bern, proceeded originally from Zürich.

THE Director of the archives belonging to the Russian Foreign Office at Moscow, Baron F. A. Bühler, has just published the first part of *Records of the Chief Archives of Moscow*. This publication resumes, after a long interval,

the series of documents edited by Prince Obolonski during his directorship of the Moscow archives. Among the contents is a *mémoire* in the French language, written by Baron Bühler in response to enquiries made by several foreign Governments, and giving information as to the arrangement of documents and the general constitution of the Russian archives. Then follows an account of the most important State documents, written in 1819 by a former archivist, M. Malinowski. Besides these papers, there are articles discussing the mutual relations of Russia and Prussia, and based on MSS. preserved in these collections. The editor promises to include in future issues certain ordinances relating to the Dardanelles and other interesting matter. There has at the same time been published an important historical study, by M. Ladizhevski, entitled *Prince Prozorovski's Mission to England in the Year 1662*. This latter work is illustrated with photo-lithographed portraits.

THE St. Petersburg Society of Chamber-Music has just announced an international competition for a work the subject of which will be "The Historical Development of Chamber-Music and its Importance to the Musician." The MS. may be in Russian, French, or English. Two prizes will be awarded, the first of 500, and the second of 250, roubles. The work to which the first prize is awarded will be printed and published in Russian at the society's expense, but the profits of the sale of the first edition—the printers' and publishers' expenses deducted—as well as the entire profits of subsequent editions, will go to the author. The MSS.—each bearing some motto or device—must be sent to the President of the society (Katharina-Prospect) before September next.

MISS AMELIA B. EDWARDS has communicated to us the following extracts from a letter addressed to her by M. Alphonse Mariette, dated Hyères, January 26:—

"I send you the only photograph of my dear brother which I have at hand. He was a striking-looking man, tall, broad-chested, and about six feet in height. His disposition was naturally somewhat imperious, and his manner commanding; yet a more kind-hearted man never breathed, or one more beloved by his friends and family. He was singularly modest and unostentatious; and, although he had a breastful of decorations, he never wore any one of them, except when officially compelled to wear the Legion of Honour. Even then he only wore the miniature decoration, and contrived to hide that microscopic cross under his coat. He was a marvel of industry. As a rule he was in his library at six a.m. all the year round—now writing at a table covered with heaps of papers most neatly and systematically arranged; now pacing to and fro across the room, his wide brow furrowed by thought. At eleven, when he sat down to his *déjeuner*, he would unbend, and give free scope to his Gallic wit. The *savant* then became the most charming of conversationists. He kept *table ouverte* all his life, entertaining with lavish hospitality all the friends who chanced to drop in at those unceremonious meals. . . . My sister writes to me from Boolak that our poor brother has been embalmed, and still lies in the museum in his coffin, which is covered with flowers momentarily renewed by the friends who continually bring fresh wreaths and bouquets. The Khedive has sent to Thebes for a certain ancient Egyptian sarcophagus which the Pasha had himself once pointed out, to M. Vassali as the receptacle in which he should wish his ashes to repose. He was a Commander of the Legion of Honour, of the Medjidie, of the Italian order of SS. Maurice and Lazarus, of the Order of Francis-Joseph, and I do not know how many more. He was also an Officer of the First Class of the Red Eagle of Prussia."

WITH regard to our paragraph about Chaucer's grandfather, Robert Chaucer, last week, Mr. Walter Rye tells us that it was Riley's *Liber Albus* that first drew his attention

to the *Coram Rege* Roll. He admits, of course, that we were right in saying that the boy John Chaucer was not married to Joan de Esthale in December 1324. The words of the Roll are—"set dicunt quod predicti Agnes, Thomas, Galfridus & Laurencius, predictum heredem non maritarunt." And Geoffrey Stace's Petition to Parliament in 1328 to lessen the £250 damages says, "le dit heire est al large, & ove les avantditz Richard & Marie demoraunt, et unkore dismarie." So here is, at last, proof positive, for Mr. Bradshaw's and Mr. Furnivall's solace, that Geoffrey Chaucer, the poet, could not have been born in 1328. As to the trial: the proceedings were begun at Westminster, then continued at York, thence adjourned to London, where the verdict was given, and then finished at York, where judgment was delivered and the verdict confirmed. We treated York as the principal place on account of judgment (the important thing) being delivered there; but, as the ultimate trial was held and the verdict given at London, the City privileges being in question, we had better have held London as the place to be mentioned. By help of Mr. Greenstreet's old Chaucer Record-notes, we find that Geoffrey Stace and Agnes (whom he married) were put in prison for not paying the £250; and, after they had been there four years, they pleaded that John Chaucer, then of age (in 1331), had given them an acquittance for the £250. The record of the trial has not yet been found.

MAGAZINES AND REVIEWS.

SEVERAL of the magazines for February give articles upon George Eliot. *Blackwood* tells the story of her introduction to the editor, and of her long and friendly connexion with him. The relation here sketched between writer and publisher is entirely honourable to both, and affords a pleasing example of what has not been too common in the world of letters. Among other interesting details, we learn that the title originally chosen for *The Mill on the Floss* was *Sister Maggie*, and was altered at the suggestion of Mr. Blackwood. The following passage, also, concerning George Eliot's mode of composition deserves quotation, as supplying an additional point of resemblance to her great compeer, Charlotte Brontë:—

"She was the most careful and accurate among authors. Her beautifully written manuscript, free from blur or erasure, and with every letter delicately and distinctly finished, was only the outward and visible sign of the inward labour which she had taken to work out her ideas. She never drew any of her facts or impressions from second-hand; and thus, in spite of the number and variety of her illustrations, she had rarely much to correct in her proof-sheets."

The authorship of the paper in the *Contemporary* upon "The Moral Influence of George Eliot" is at once revealed by the style no less than by the matter. We may be pardoned for thinking that the time has not yet come for this kind of speculative analysis, which displays the subtlety of the essayist rather than the simplicity of the influence of which he treats. The genius of George Eliot, in which universality is one of the chief notes, may be criticised, but cannot be explained, from a standpoint that is not only alien, but exceedingly narrow in its principles of judgment.

In the sixth number of the *Revue de Droit international et de Législation comparée* the first article is by Prof. Holland, of Oxford, who has reproduced in substance the last chapter of his recent work on the *Elements of Jurisprudence*. It is entitled "De l'Application de la Loi." Its main object is to advocate the banishment of the term "private international law" from our juridical vocabulary, as calculated to cause an erroneous conception of

the true character of the particular department of the science of law which governs the choice of the system of private law applicable to the determination of a given class of facts. He suggests that the phrase "extra-territorial private law" would be a more correct designation. Prof. F. Martens, of the University of St. Petersburg, completes his article on "Le Conflit entre la Russie et la Chine" which was commenced in the previous number. The entire article has been subsequently published in a separate form by Muquardt, at Brussels and Leipzig. It well deserves perusal as the best account of the treaty arrangements hitherto in force between two of the great Continental States of the distant East, and also of the recent differences between the two States with regard to the possession of the Province of Kulja, which are still a subject of diplomatic negotiation at St. Petersburg. An article on the development of the legislation of Switzerland since 1872, by Prof. Orelli, of Zürich, informs us, among other matters, that the right of marriage has been placed under the protection of the Confederation, which has declared that every marriage shall be recognised as valid throughout the Confederation which has been concluded in any canton or in any foreign country conformably to the legislation which is in force therein. This provision of the Federal Law will, we presume, henceforth render it impossible for a Swiss citizen to repudiate a marriage contracted in a foreign country as not being in conformity with the legislation of his own canton, of which repudiation a scandalous instance was cited in our review of the third number of this volume in accordance with the legislation of the canton of Geneva. Prof. Rivier, of Brussels, has supplied a brief notice of the recent session of the "Institut de Droit international" at Oxford, of which a more complete account will be forthcoming in the *Annuaire de l'Institut* for 1881. Prof. Louis Renault, of Paris, has contributed a chronicle of international matters in which the French Government has taken part; and the customary review of new juridical publications concludes the number, to which a full Table of the Contents of the entire volume is appended.

UNDER the title "A Practical Mining School," Señor Becerro de Bengoa begins, in the *Revista Contemporanea* of January 15, a description of the coal-field of Barruelo de Santullán, in Placencia, worked by the Spanish Northern Railway Company. A posthumous article signed Rafael Luna (Señora Mathilde Cherner, who died last August) on Catalan and Spanish dramatic literature attributes the greater success of the Catalan plays of Don Pablo Soler (Serapi Pitarra) to the fact that he writes for a real audience, the Catalan people, who follow him with attention; while the Madrid dramatists write conventional plays for a conventional audience, who listen with indifference. Fernandez Merino writes enthusiastically of the Mexican poet Ignacio M. Altamirano, whose idyllic grace and deep feeling he highly praises. Miguel Sanchez reviews unfavourably the work of the Prussian Col. von Cönnig on Morocco, but says that Spain has no interest to oppose possible Prussian designs on that kingdom.

THE last number of *Le Livre* for 1880 was good, and the first number for 1881 is perhaps better. There are two excellent illustrations *hors texte*. One of these gives a striking portrait of Daniel Elzevier recently discovered in Italy, and which, it is suggested to collectors, will make an excellent addition to M. Willems' admirable *catalogue raisonné* of the works of the great printers published last year. The other is a Fragonard—sufficiently Fragonardish. There are only three original articles in the number, but they are all good. M. Drujon continues his studies of books with keys; and another instal-

ment of M. Honoré Bonhomme's *Cabinet des Fées* is given. The authors mentioned in it are for the most part almost unknown to the general reader, and therefore this sketch of them is all the more interesting. Criticism is not M. Bonhomme's strong point, but his knowledge of the early eighteenth and late seventeenth century is remarkable. The article of the number, however, is an enquiry from authentic documents into the Venetian part of the famous Casanova memoirs. It goes to show that the excellent Jacques de Seingalt was not quite such a romancer as he has sometimes been kindly suspected of being.

OBITUARY.

ARTHUR O'SHAUGHNESSY.

It is nearly twenty years since any English poet has been taken from us in the plenitude of his powers. We have lost Wells, Hawker, Procter, and Peacock in extreme old age, and Kingsley and Sydney Dobell in the apparent decline of their poetic faculty; but since the death of Clough no poet has been removed in the midst of his work. Mr. O'Shaughnessy was still only in his thirty-fifth year, and writing with more ardour than ever before, when he was carried away by inflammation of the lungs last Sunday morning, at six o'clock, almost without a warning. He had been suffering from a heavy cold, and I am informed that his zeal in going to the British Museum on Tuesday and Wednesday of last week greatly increased this. But it was not till Friday that he took to his bed, and on Saturday night he was still so little of an invalid that he sat up and chatted cheerfully with a friend. But young as he was, to the public he is younger still, for his last volume of poems dates from 1874, when he was only twenty-eight years of age. Since then he had gone through much suffering and experience, without ever abandoning the consolations of poetry, and in all probability we shall not know for some time how much we have lost in losing him. It is difficult to those who have known him familiarly, as I have done for eleven years, to believe that he is gone. He was of a very equable temperament, never complaining of his health or exulting in it—one of those slight, erect, dapper men who seem to have taken out a lease of longevity.

Arthur William Edgar O'Shaughnessy was born, I find, in London, on March 14, 1846. I think he entered the British Museum as a transcriber in the Department of Printed Books in 1864, under the auspices of the late Lord Lytton, who had been struck by the boy's talent. In 1866 he was promoted to be a senior assistant in the Natural History Department, and ever since, until last week, the main part of his life has been spent in the classification of reptiles and fishes. No odder haunt for a poet can be conceived than the queer little subterranean cell, strongly scented with methylated spirits of wine, in which he worked for fifteen years with grim creatures pickled round him in rows on rows of gallipots. In 1870 he brought out his first volume of poems, *An Epic of Women*, illustrated with strange designs by Mr. John Nettleship, since distinguished as an animal painter. This book had an immediate and very decided success, went into several editions, and gave its author at once a recognised place in English literature. It was followed in 1872 by a series of stories, in octosyllabic verse, paraphrased very freely from Marie de France, and called *Lays of France*. These enjoyed a success of esteem, but did not very much attract the public. His third poetical venture, *Music and Moonlight* (1874), though containing some of his best productions, must in fairness be called a failure, and one which, for the time, seriously injured his position. In 1873 he married the eldest daughter

of the eminent dramatist, Dr. Westland Marston, a lady of remarkable mental accomplishment. But disaster followed disaster. They published together, in 1875, a volume of prose tales, called *Toyland*. The death of their intimate friend, the marvellous boy, Oliver Madox Brown, led the way to the loss of their own two infant children, of Mrs. O'Shaughnessy's only sister, and, in 1879, of Mrs. O'Shaughnessy herself. After all these griefs, the elastic nature of the poet seemed once more to assert itself, and to promise him another and a brighter future; but now, by a strange destiny, he has gone to rejoin his kinsfolk. His friends will not soon forget his suave and gentle ways, his singular loyalty, the quaint earnestness of his manner; but these are things of which no impression can be given to a stranger.

But so earnest a poet and so true an artist deserves some word even thus early by which his position may be roughly indicated. Perhaps no one who ever loved poetry so much or wrote it so well was less judicious in his estimation of it. His mind was lacking in that critical sense which is now so common, and which used not to be considered at all a necessary attribute of the poet. But the result of this, so far as O'Shaughnessy was concerned, was that the quality of his work was exceedingly unequal. If his memory is to be kept before the public in an honourable manner he must be sternly edited, for there is a great deal of chaff among the wheat. But, when all that is trivial has been winnowed away, there will remain, as I believe, so long as English verse is preserved, a residuum of exquisite poetry, full of odour and melody, all in one key, and all essentially unlike the work of anybody else. As some Catholic writers have been drawn through mysticism into sensuousness, O'Shaughnessy was led through sensuous reverie into mystical exaltation. His much-maligned, much-misrepresented piece called *Creation*, if we exclude the cynicism of the last stanza, is pure Catholic doctrine, and might have been signed by St. Bernard. There was much more in his talent than this, but I should venture to indicate as the central feature of his individuality as a poet his habit of etherealising human feeling, and looking upon mundane emotion as the broken echo of a subtle and supernatural passion. This is what seems to make his best poems—such as "The Fountain of Tears," "Barcarolle," "There is an Earthy Glimmer in the Tomb," "Song of Betrothal," "Chateval," and even, as the reverse of the medal, "Bisclavaret"—so unique in our literature. The public, who considered O'Shaughnessy a mere "fleshy poet" because of one or two juvenile echoes of a stronger lyre, had not begun to be aware of his real characteristics. There will be much more to say about him when his posthumous poems are given to the world, and we may venture to hope that some editorial care, probably of a drastic kind, will be expended. Those will do most honour to our departed friend who have learned the art of omitting with judgment.

EDMUND W. GOSSE.

MRS. S. C. HALL died on January 30 at Down Lodge, East Moulsey. Generations have come and gone since she fairly became known as a pleasing writer in fiction and in studies of national character. Her maiden name was Anna Maria Fielding, and she was born in that land of Ireland which has furnished us with so many well-known names in English literature. Her golden wedding with Mr. Samuel Carter Hall was celebrated in 1874; and five years later her golden wedding with literature might have received a similar honour. It was in 1829 that her first work, *Sketches of Irish*

Character, was published, and its success was so marked that a second series appeared in 1831. In later life she published several more volumes on the country of her birth, but the best known of all was the comprehensive work on *Ireland: its Scenery and Character*, which she issued in conjunction with her husband in the years 1841 to 1843. Her essays on the places in our land which have become hallowed by their association with the noblest characters in English literature and English history originally appeared in the *Art Journal*, and were introduced to the acquaintance of a larger circle of readers by their republication under the title of *Pilgrimages to English Shrines*. The favourable reception accorded to this work induced her to undertake the task of describing the scenery on the banks of the Thames, and the attractions, both in natural beauty and industrial enterprise, of South Wales. The first work appeared in 1859, the second in 1860. In the latter year she issued a separate handbook on *Tenby: its History and Antiquities*. Mrs. S. C. Hall ventured on dramatic composition, and several of her plays were well received by the public. She was a novelist; and one at least of her works enjoyed the dignity of being translated into two foreign tongues. In everything which she wrote there was a brightness of tone and sympathy of feeling. It would be affectation to assert that her compositions were of the highest order of genius, but all of them were instinct with a pleasantness of touch and kindness of character. The sympathy of all readers will be with Mr. Hall in his bereavement.

THE death is likewise announced of Mr. David Liston, Emeritus Professor of Hebrew and Oriental Languages in the University of Edinburgh; of Mr. George Dodd, author of *Days in Factories, Curiosities of Industry, The Food of London*, &c.; of Mr. Aberigh Mackay, the "Ali Baba" of *Vanity Fair*; of Dr. Jakob Leonard Eurenium, the Swedish translator of Tasso; of the Countess Hatzfeld; and of M. C. F. Kuhlmann, of Lille, author of many chemical works published under the collective title of *Recherches scientifiques*.

SELECTED BOOKS.

GENERAL LITERATURE.

- ABEL, E. *Analecta ad historiam renaissance in Hungaria litterarum spectantia*. Budapest. 1s.
CANELLO, U. A. *Storia della Letteratura italiana nel Secolo XVI*. Turin: Loescher. 13 fr. 75 c.
CARTIER, E. *L'Art chrétien*. Paris: Poussielgue. 15 fr.
DUMAS, A. fils. *La Princesse de Bagdad: Pïdée en trois Actes*. Paris: C. Lévy. 4 fr.
HANDBOOK to the Mediterranean. Murray. 20s.
LEMAU, G. *A Bord de la Junon*. Paris: Charpentier. 20 fr.
LENGORMANT, F. *La Grande Grèce: Paysages et Histoires*. T. I. Paris: A. Lévy. 7 fr. 50 c.
LEROY-BEAULIEU, P. *Essai sur la Répartition des Richesses et sur la Tendance à une moindre Inégalité des Conditions*. Paris: Guillaumin. 9 fr.
MARSHALL, W. O. *Through America; or, Nine Months in the United States*. Sampson Low & Co. 21s.
MÉNARD, R. *Le Monde vu par les Artistes*. Paris: Delagrave. 25 fr.
MÉAUME, P. *Lettres à M. Panizzi, p. p. L. Fagin*. T. I. Paris: C. Lévy. 7 fr. 50 c.
MICHELIS, A. *Van Dyck et ses Elèves*. Paris: Loones. 20 fr.
SCHÖNFELD, P. *Andrea Sansovino u. seine Schule*. Stuttgart: Metzler. 15 M.
THUROT, feu F. *Mélanges de*. Paris: Firmin-Didot.
UFALVY-BOUADUN, M. de. *De Paris à Samarkand*. Paris: Hachette. 50 fr.
WINKELMANN, J. *The History of Ancient Art*. Trans. G. H. Lodge. Sampson Low & Co. 31s.

THEOLOGY.

- CHRYNE, T. K. *The Prophecies of Isaiah*. Vol. II. C. Kegan Paul & Co. 12s. 6d.
ECHENKHOFFER, L. A. *Das Weissagungsbuch d. Propheten Jeremia ausgelegt*. Prag: Bellmann. 9 M. 60 Pf.

HISTORY.

- BOUGAIN, L. *La Chaire française au XII^e Siècle, d'après les Manuscrits*. Paris: Palmé.
DU BOIS-MELLY. *Histoire anecdotique et diplomatique du Traité de Turin entre la Cour de Sardaigne et la Ville de Genève 1751*. Basel: Georg. 2 M. 50 Pf.
FRANCK, A. *Réformateurs et Publicistes de l'Europe (XVI^e Siècle)*. Paris: C. Lévy. 7 fr. 50 c.
GALIFRE, J. B. G. *Le Refuge Italien de Genève aux 16^e et 17^e Siècles*. Basel: Georg. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DE-GREGORIO, A. *Fauna di S. Giovanni Ilarione (Parisiense)*. Parte I. Turin: Loescher. 35 fr.
HANSEN, A. *Vergleichende Untersuchungen üb. Adventivbildungen bei den Pflanzen*. Frankfurt-a-M.: Winter. 8 M.
KLEIN, E., and E. Noble SMITH. *The Atlas of Histology*. Smith, Elder & Co. 81s.
LEJTEY, K. *Ueb. den Bau d. Gastrosciscus polymastus*. Leuckart. Frankfurt-a-M.: Winter. 3 M.
PELZELN, A. v. *Bericht üb. die Leistungen in der Naturgeschichte der Vögel während d. J. 1879*. Berlin: Nicolai. 3 M.
SMITH, E. Noble. *The Descriptive Atlas of Anatomy*. Smith, Elder & Co. 25s.

PHILOLOGY, ETC.

- BLANC, E. *Epigraphie antiques du Département des Alpes-Maritimes*. Nice: Imp. Malvano-Mignon.
BUDINSKY, A. *Die Ausbreitung d. lateinischen Sprache üb. Italien u. die Provinzen des römischen Reiches*. Berlin: Besser. 6 M.
CODON Cumanicus *bibliotheca ad templum divi Marci Venetiarum*. Ed. Comes Osz Kuun. Budapest. 10s.
CONSTANS, L. *De Sermone Sallustiano*. Paris: Vieweg. 7 fr. 50 c.
HEINZEL, R. *Beschreibung der isländischen Saga*. Wien: Gerold's Sohn. 3 M. 40 Pf.
JUN JA'IS *Commentar zu Zamachshari's Mufassal*. Hrg. v. G. Jahn. 5 Hft. Leipzig: Brockhaus. 12 M.
JELLINEK, A. *Bibliographie der Nominal-, Verbal- u. Real-Indices zum babyl. u. jersal. Talmud, zur Midrasch- u. Sohar-Literatur, etc.* Wien: Löwy. 1 M. 20 Pf.
REPERTORIUM ad litteraturam Daciae archaeologicam et epigraphicam. Comp. C. Torma. Budapest. 54.
SCHIAFFARELLI, E. *Il Libro dei Funerali degli antichi Egiziani*. Turin: Loescher. 100 fr.

CORRESPONDENCE.

THE PHILOLOGICAL SOCIETY AND SPELLING REFORM.

25 Argyll Road, Kensington, W.: Jan. 29, 1881.

On January 28 the Philological Society, after an intermittent discussion lasting for six evenings, "approved" of the "Partial Corrections of English Spelling" drawn up at the request of the society by Mr. Henry Sweet on the initiation of the late President, Dr. Murray. As I was in the chair at each of these meetings, and am known to have worked for a very long period (actually thirty-seven years) at spelling reform, it might be thought that I agreed with and rejoiced in the action of the society. I should be obliged, therefore, by your allowing me to say very briefly (1) that I wholly dissent from the principle of "partial correction;" (2) that I dislike the particular alterations proposed; (3) that I think a rapid series of divisions in numerous meetings of members, few of whom had previously, or in the intervals, paid especial attention to the very complicated inter-connexions of the subject, and who were not constant in their attendance, is not adapted to secure a satisfactory result; and (4) that I personally, relieved from voting by being in the chair, also abstained from moving any resolution or amendment.

My wish is, first, to leave present spelling undisturbed to its one claim to recognition—practical uniformity of usage; and, secondly, to run beside it another independent system of spelling possessing these qualities—(1) to be easy to learn to read by the illiterate, children or adults; (2) to be adapted to convey received pronunciation to all who learn to read it; (3) to be easy to learn to write as well as the reader has learned to speak; (4) to form the readiest introduction to the reading of books already printed; (5) to be easy to read at sight by those who can already read our present spelling; (6) to be easy to print with our present types.

ALEXANDER J. ELLIS,
President of the Philological Society.

6 NOTTING TERRACE, Bayswater: Feb. 2, 1881.

In reference to the votes at the last meeting of the Philological Society on orthographical changes recommended to the English public, I feel myself bound to say:—(1) That I thoroughly dissent from the opinion of the majority of the members present at that meeting about the expediency of adopting such changes; (2) That, though the votes at a duly called meeting do

generally bind the society, yet, in this very exceptional, and not yet contemplated case, they may not express the opinion of the actual majority of the society, unless proxies are admitted.

L.-L. BONAPARTE.

SIR JOHN MANDEVILLE'S TEXT.

Helensburgh, N.B.: Jan. 31, 1881.

Mr. Thomas Arnold states in his *Manual of English Literature* (fourth edition), p. 129, that Mandeville's *Travels* "had been originally written in French, and afterwards translated into Latin." It is curious to find Prof. Henry Morley making the same statement in the fourth volume of his *Library of English Literature*. As Prof. Morley knows otherwise (*vide First Sketch*, p. 136), it may be as well to quote here the sentence of the recently published volume of the *Library*, dealing with "Shorter Prose Works":—"Sir John Mandeville's account of his travels, written, as it appears from the texts, first in French, and then translated into Latin, was translated also into English, and that version is ascribed in the Introduction to some copies of it to Sir John himself." The following is from the Prologue to the *Voiage*, as edited by Mr. Halliwell from the edition of 1725:—"And 3ee schulle undirstonde, that I have put this boke out of Latyn into Frensch, and translated it agen out of Frensch into Englyssch, that every man of my nacion may understonde it." See Morris and Skeat's *Specimens*, part ii., p. 167. THOMAS BAYNE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 7, 5 p.m. Royal Institution: General Monthly Meeting.
- 5 p.m. London Institution: "Succession to Thrones," by Sir H. S. Maine.
 - 8 p.m. Royal Academy: "On Drawing Objects in Motion," by Mr. E. Armitage.
 - 8 p.m. Society of Arts: "Watchmaking," I., by Mr. E. Rigg.
 - 8 p.m. Victoria Institute: "The Truths of Revelation confirmed by the Advance of Science," by Dr. S. Kings; "Biblical Proper Names, Personal and Local, illustrated from Sources external to Holy Scripture," by the Rev. H. G. Tomkins.
- TUESDAY, Feb. 8, 3 p.m. Royal Institution: "The Blood," by Prof. Schiffer.
- 8 p.m. Anthropological Institute.
 - 8 p.m. Civil Engineers: "The Portsmouth Dockyard Extension Works," II., by Mr. C. Oulton; "The Plant and Temporary Works used in the Portsmouth Dockyard Extension," by Mr. O. H. Meyer.
- WEDNESDAY, Feb. 9, 3 p.m. Royal Institution: "The Amazons," by Prof. Colvin.
- 8 p.m. Society of Arts: "Present Condition of the Art of Wood-carving in England," by Mr. J. H. Pollen.
 - 8 p.m. Microscopical: Annual Meeting.
- THURSDAY, Feb. 10, 3 p.m. Royal Institution: "The Troubadours," by Mr. F. Hueffer.
- 4.30 p.m. Royal.
 - 7 p.m. London Institution: "The Castes and Trades of India," by Prof. Monier Williams.
 - 8 p.m. Royal Academy: "On the Finish of Works of Art," by Mr. E. Armitage.
 - 8 p.m. Mathematical: "Some Theorems of Kinematics on a Sphere," by Mr. E. B. Elliott; "On Some Integrals expressible in Terms of the First Complete Elliptic Integral and of Gamma Functions," by Mr. J. W. L. Glaisher; "On Mr. McColl's Calculus of Equivalent Statements," by Herr Schlötl (Strassburg); "An Application of Conjugate Functions," by Mr. E. J. Routh.
 - 8 p.m. Telegraph Engineers: "Earth Currents—Electric Tides," by Mr. A. J. S. Adams.
 - 8 p.m. Society for the Fine Arts: "The Influence of Women upon Art," by Mrs. Needham.
- FRIDAY, Feb. 11, 8 p.m. Society of Arts: "The Gold-fields of India," by Mr. Hyde Clarke.
- 8 p.m. Quekett.
 - 8 p.m. New Shakspeare Society: "On the Finest Passage in Each of the Sections of Shakspeare's Work," by the Rev. W. M. Wynell-Mayow.
 - 8 p.m. Folk-Lore Society: "Slavonic Folk-lore," by the Rev. W. S. Lach-Szyrna; "The Aryan Expulsion in Celtic Folk- and Hero-Tales," by Mr. A. Nutt.
 - 9 p.m. Royal Institution: "Distances of the Stars," by Prof. R. S. Ball.
- SATURDAY, Feb. 12, 3 p.m. Royal Institution: "The Amazons," by Prof. Colvin.
- 3 p.m. Physical: Annual General Meeting; "On a Hydrostatic Illustration of Electrical Phenomena, and other Lecture Experiments," by Dr. O. J. Lodge.

SCIENCE.

OVERBECK ON THE FORMATION OF THE CANON.

Zur Geschichte des Kanons. Zwei Abhandlungen von Franz Overbeck, Dr. der Phil. u. Theol., ordentl. Prof. der Theol. an der Universität Basel. (Chemnitz.)

PROF. OVERBECK'S latest contribution to the history of the Canon consists of two essays, one on the tradition of the ancient Church regarding the Epistle to the Hebrews, the other on the New Testament Canon and the Muratorian Fragment. The object of the former treatise is, not to extend our knowledge of the facts composing the tradition—for this has hardly admitted of increase since Bleek's complete survey of the ground—but to throw some new light on the interpretation of these facts, and to exhibit their inner connexion and their bearing on the general history of the Canon. The author very properly asks for an unprejudiced hearing and an enquiring spirit, though he does not secure the reader's confidence in his own impartiality by warning off the admirers of the most recent theological pettifogging (Rabulistik, p. 2). No doubt there are pettifoggers in theology as in other human avocations, and it is satisfactory that Overbeck does not regard Biewenthal as one of them; still it is as well to leave the humbler members of the craft unnoticed, and the grand airs of impartiality which "modern criticism" is too apt to assume in opposition to more conservative opinions are among its weakest characteristics. One cannot help suspecting Overbeck of just a little *animus* against "the comedy of ecclesiastical tradition" (p. 28, note 1; p. 66, note 2), and fancying that it gives him pleasure rather than pain to charge the original framers of the Canon with deliberate falsification of their documents. These outbursts of contempt are, however, of rare occurrence; and the discussion, though it is not likely to convince even all who are unprejudiced, is as fair as it is careful and suggestive.

His peculiar view of the manner in which the Epistle was fraudulently forced into the Canon is first explained as a key to the interpretation of the phenomena presented by early differences of opinion in regard to its authorship. Assuming that the work was a real letter, addressed to a perfectly definite community, probably in Rome, he argues that the oldest known superscription "to (the) Hebrews" was not original, but an addition which served to conceal the real destination of the work. This addition, however, is proved by its universal acceptance to have been made before the formation of the Canon, though probably not without some intention which the known facts did not justify. In connexion with this a more serious charge arises. The adoption of the Epistle into the Canon must have depended on the supposition of its apostolical origin, and therefore (as in Overbeck's view the work was certainly not Paul's) either a real ignorance of its origin was violently set aside in favour of a pretended knowledge, or actual knowledge was replaced by a claim that corresponded with the required canonicity. The more damaging of these two suppositions is preferred by Overbeck. The Epistle, he conceives, must originally have

had the usual address. This was removed on the formation of the Canon, so that it might be possible to represent Paul as the real author. With the same laudable object the closing verses were added, so as delicately to suggest a Pauline authorship, while not directly asserting it.

An examination of the usual ancient testimonies exhibits a remarkable difference between the East and the West in the reception of the Epistle. In the Oriental Church opinion drifted more and more in favour of the Pauline authorship; and Overbeck endeavours to show, especially from the testimony of Clemens A.L., that the ascription of the Epistle to Paul dates from the period when the Canon was formed, and that, therefore, the motive for this ascription is to be found in the necessity for an apostolical origin as a title to incorporation among the authoritative books. This view is, he thinks, confirmed by the peculiar course of events in the Western Church. He observes there three distinct periods in which the Epistle received strangely varied treatment. The first is the period of controversy between the East and the West respecting the canonicity of the work. Rome was too well acquainted with its real origin to be misled, and the view which was sanctioned by the Roman Church was adopted by the West generally. Hence the Pauline authorship is rejected by Irenaeus, Hippolytus, Caius, and Tertullian. Owing to this deliberate refusal to accept the Epistle as canonical a second period arose, extending from 240 to 350 A.D., in which it was simply ignored, and its origin was consequently forgotten. It might be supposed that this indifference would have been impossible in face of the confident claims put forward by the East; but from the beginning of the third century there was a remarkable separation between the East and the West, which was overcome only through the policy of Constantine and the Arian controversy. With the renewal of intercourse between the separated portions of the Church began a third period, in the course of which the Epistle was adopted by the no longer reluctant West. To the still confident opinion of the East the Latin world had now nothing to oppose but its own ignorance; and, as it was not desirable to have a difference on so vital a question as the composition of the Canon, it gave way, and acquiesced in the Oriental tradition.

It cannot be denied that this hypothesis has the advantage of presenting a consistent picture of the course of events, and explaining the unquestionable difference between the Eastern and Western Churches. But, when we ask whether it possesses historical probability, it is not so easy to give an affirmative answer. Is it likely that the ecclesiastical authorities, I will not say of the East generally, or even of Egypt, but of Alexandria, where Overbeck finds the source of the mischief, would conspire together to falsify a document in order to obtain for it a fictitious authority? Undoubtedly forgeries exist in the domain of ecclesiastical literature; but, when little or nothing was to be gained, it is difficult to believe that the responsible heads of a single Church could have been induced to practise a deliberate fraud upon the people whom they were appointed to teach. Even the leaders of

the early Church were men, and not monsters. But supposing this conspiracy to have been formed, could it possibly have succeeded? How did these framers of a false Canon procure the mutilation and interpolation of all subsequent MSS. and the destruction of all that were already in existence? Why did not other Churches protest? Nay, it is admitted that the West did protest. Why, then, did it not produce genuine copies, and overwhelm the authors of this sorry trick with confusion? How is it, moreover, that in the evidence which has survived there is not the slightest trace of any consistent tradition in the West, which is supposed to have been so much better informed? Tertullian's ascription of the Epistle to Barnabas stands by itself, and does not bear the marks of superior knowledge. Again, it may be urged that *direct* apostolical authorship was not regarded as essential to canonicity. The Gospels of Mark and Luke were canonical; but, though a *quasi*-apostolical authority was sought for them, they were not treated as the actual works of Peter and Paul. The Epistle to the Hebrews might have been received on a similar ground, and it is precisely on such a ground that Origen pleads for its acceptance. Notwithstanding his undisguised admiration for it, and his frequent reference to it as Pauline, he frankly admitted in his *Homilies*, delivered in the later portion of his life, that it could not be the work of Paul himself, but must have proceeded from a disciple who wrote the master's thoughts in his own style.

Thus Overbeck's hypothesis is not free from difficulties; nor can I see that it is required by the facts which it is intended to elucidate. Admitting that the Epistle did not proceed from the Apostle, its reception as canonical and its ascription to Paul may have originated, as Overbeck supposes, in Alexandria, where its Alexandrian strain of thought was most welcome. The higher criticism of that learned city would seek to discover the anonymous author, and, in spite of the diversity of style from the confessedly Pauline Epistles—a diversity susceptible of different explanations—would find none so probable as the great Apostle who was a debtor to the Jews as well as the Greeks. The high authority of the Alexandrian teachers may have caused their opinion to spread in ever-widening circles through the East. If we may judge, however, from the passage in Origen's *Homilies* already alluded to, the opinion spread slowly, and was far from being universally received during his lifetime, even in the East. From this point, if we except the brief reference of Dionysius of Alexandria, there is a blank in our information till the fourth century, when the Epistle appears to have been generally received in the East, though even then not without some difference of opinion. The West was naturally less affected by the authority of the Alexandrian school, and the conjecture which started from Egypt had to convert the East before it could appeal with anything resembling a traditional *consensus* to the Latin Church. For there is really no proof, and Overbeck does not pretend, that, when the great Western writers were unanimously rejecting the Pauline authorship, they were confronted by a unanimous acceptance of it

in Syria, Asia Minor, and Greece, as well as in Alexandria. If the tradition of the Roman Christians was the earliest, they were also likely, from their position, to retain it longest; but it may well be, as Overbeck supposes, that, during the third and the earlier part of the fourth centuries, the interest in the Epistle waned, and, when Latin and Greek Christianity once more came into close connexion, the former, having no longer any decided view of its own, was ready to succumb to what was at last the almost unanimous tradition of the latter. These are, of course, only stray hints towards the solution of a question which is too large and technical to discuss adequately in a brief review; but they may suffice to suggest the possibility of retaining what is best in Overbeck's hypothesis, while casting off the burden of a grave historical improbability.

Overbeck's second treatise is an examination of the views recently expressed by Harnack, and maintains that the Muratorian Fragment is not inconsistent with the belief that presumed apostolicity was the one original ground for the admission of a book into the Canon, and that this ground was not limited, as Harnack supposes, by the principle of catholicity. This is a question to be solved only by a detailed examination of the Fragment; and I must, therefore, content myself with calling the attention of those who are interested in the history of the Canon to Overbeck's searching criticisms.

JAMES DRUMMOND.

CURRENT SCIENTIFIC LITERATURE.

The Gardens of the Sun; or, a Naturalist's Journal on the Mountains and in the Forests and Swamps of Borneo and the Sulu Archipelago. By F. W. Burbidge, Trinity College Botanical Gardens, Dublin, and formerly of the Royal Gardens, Kew. With Illustrations. (Murray.) The title of this book is very captivating, the matter of it rather commonplace. It requires the brilliant style of Thackeray or of Lord George Campbell to make a chapter on the voyage to Singapore, or a description of that familiar town, even bearable; and, whatever Mr. Burbidge's talents as a traveller, a botanist, or a horticulturist, literary composition is not his strong point. He went over no new ground; he met with no striking adventures; but he saw a good deal of North-western Borneo, made a journey to the Sulu Islands, and twice visited Kini Balu in search of the rare plants to be found there. He might have written a couple of interesting magazine articles, or even have given us a small book of a hundred pages or so; instead of which we have a volume of 360 pages, in which he narrates the most commonplace incidents of his trips to the interior, with details of his dinners and his baths day after day. The only bright pieces of description are when he comes across rare plants or abundance of insects, and the reader who knows nothing whatever about Borneo may obtain a good idea of the country and the people by means of this book. Mr. Burbidge thus describes his first meeting with the great pitcher plants on Kini Balu at a height of from 6,000 to 9,000 feet:—

"On open spaces, among rocks and sedges, the giant *Nepenthes Rajah* began to appear, the plants being of all sizes, and in the most luxuriant health and beauty. The soil in which they grew was a stiff yellow loam, surfaced with sandstone-grit, and around the larger plants a good deal of rich humus and leaf-debris had collected. The long

red-pitched *N. Edwardsiana* was seen in two places. This plant, like *N. Lowii*, is epiphytal in its perfect state, and is of a slender rambling habit. Highest of all in the great nepenthea zone came *N. villosa*, a beautiful plant, having rounded pitchers of the softest pink colour, with a crimson frilled orifice similar to that of *N. Edwardsiana*. All thoughts of fatigue and discomfort vanished as we gazed on these living wonders of the Bornean Andes! Here, on this cloud-girt mountain-side, were vegetable treasures which Imperial Kew had longed for in vain. Discovered by Mr. Low in 1851, dried specimens had been transmitted to Europe, and Dr. (now Sir Joseph) Hooker had described and illustrated them in the *Transactions* of the Linnean Society; but all attempts to introduce them alive into European gardens had failed. To see the plants in all their health and vigour was a sensation I shall never forget—one of those which we experience but rarely in a lifetime!"

Almost the only adventure in the book is the crossing of a difficult stream on the return from Kini Balu, Mr. Burbidge riding on a buffalo, and his companion, Smith, holding on to the saddle by a rope. We give it as a fair example of our author's style:—

"I shall never forget our last crossing. We had missed the proper place to ford without our knowing it. The place we had chosen to cross was, as we afterwards found, a succession of smooth boulders and deep holes. The buffalo had to feel its way, and, when in mid-stream, unluckily set its feet on a boulder. Ugh! how I did shiver as I sank to my neck with the buffalo submerged beneath me. As we rose again, I glanced around and thought for a moment poor Smith had gone. In a moment, however, he rose to the surface of the stream, where he lay extended, grasping the ropes of the saddle with one hand at arm's-length, and gasping for breath. All the time we were being carried down stream, and bravely as the plucky buffalo struggled her feet continually slipped on the loose pebbles below. 'Hold on, Smith!' I gasped, as splash we all went over another gigantic boulder, and the water surged up to my ears although on the back of the beast. I clung like a sailor in a gale. Fortunately for us the buffalo regained her footing, and clearing the current by a great effort she carried me and dragged poor old Smith up the bank Koungwards. 'That's a narrow squeak, old boy,' I said, but Smith was too exhausted to answer as he tottered and staggered to a seat on a stone lying near."

Among the minor defects of the book are the constant references to plants by their Latin names without any description of their chief characteristics, so that the non-botanical reader feels a continual irritation owing to his being quite unable to form any mental picture of the thing referred to. There are a number of good wood-cuts illustrating plants, scenery, and natives. Some of these appear to be taken from other works, as that of the "Orangutan or Wild Men of Johore," and as no authority is given for the accuracy of these figures they are of little value. An Appendix contains a short account of the new plants discovered, with lists of the ferns collected in Borneo and of the birds collected in the Sulu Islands and on Kini Balu.

Botanisches Centralblatt. Referirendes Organ für das Gesamtgebiet der Botanik. Hrsg. von Dr. O. Uhlworm. Quartal 1 u. 2. (Cassel: Fischer.) Nothing has appeared more surely indicative of the activity of botanical research at the present time than this most useful and admirably conducted publication. Its weekly issues contain notices or abstracts, longer or shorter as the case may be, of every publication of importance, independent or in the pages of a journal, in all countries of the globe, in all departments of botanical science. At least this is its aim, and it seems to us to have been as fully carried out as circumstances will permit by the energetic editor and his large corps of assistants on the Continent, in England, and elsewhere. Should every part or every volume

be furnished with as good an index *raisonné* as that prefixed to the first part, the work will, as it proceeds, supply a complete *résumé* of botanical literature indispensable to all workers who desire to know what has previously been done in any particular department. The undertaking is most creditable to the enterprise of those who have started it, and we sincerely wish it success. Although the present notice refers only to the first two quarters of the first volume, the second volume has been actually commenced with the new year.

The Guests of Flowers is a Botanical Sketch for Children. By C. E. Meesterkerke. (Griffith and Farran.) This little book is founded on a work already noticed in our columns, *Flowers and their Unbidden Guests*, by Dr. Kerner, who has also supplied a Preface. We welcome with pleasure every fresh effort to introduce to the notice of children some of the fascinating details of the world of nature in which they live; and we do not doubt that the present volume will be useful in this respect. But we are inclined to question whether the somewhat stilted and forced style in which it is written is, after all, so attractive to children as a plain narrative or description in easy and not too technical language, such as that adopted in those model botanical books for children, Prof. Asa Gray's *How Plants grow* and *How Plants behave*. More might certainly have been made of the admirable subject, especially with the aid of a few simple wood-cuts.

The Coal Fields of Great Britain: their History, Structure, and Resources; with Descriptions of the Coal Fields of our Indian and Colonial Empire, and of other Parts of the World. By Edward Hull, M.A., LL.D., F.R.S. Fourth Edition. (Stanford.) The appearance of a new edition of so well-known a work as Prof. Hull's *Coal Fields* calls for but few remarks. It is a book which passed long ago into the rank of our geological classics, and it still forms, with Mr. Smyth's admirable treatise on *Coal and Coal Mining*, our standard authority on this subject. On examining Dr. Hull's new edition, it is satisfactory to find that several improvements have been introduced, notably in the description of the Carboniferous Flora. It needs a specialist to describe, with accuracy, the plants of the coal measures, and, as Prof. Williamson, of Manchester, has revised this part of the work, the student may turn to it with the utmost confidence. The Blue-books embodying the work of the Royal Coal Commission have now become so scarce that the reader will be glad to find the pith of the Reports introduced into Prof. Hull's volume.

Plant-Life: Popular Papers on the Phenomena of Botany. With 148 Illustrations by the Author. *Early Lessons in Botany.* By the Author of "Plant-Life." With 120 Illustrations. (Marshall, Japp and Co.) These two little books would appear to be written by a working member of the Lambeth Field Club, and are commendable attempts to interest a wider public in the pursuits to which the writer has evidently paid great attention. It is, we think, a mistake for any scientific work, however elementary, to be published anonymously, as it thus loses more than half its *raison d'être*. We have no doubt that many into whose hands these books come will be stimulated to use their own observing faculties in the same field; and to this end we wish them every success. But should they reach another edition, they should be carefully revised. Misprints are numerous; nor are they free from more serious errors. Thus, *Zygnaea* (p. 5 of *Plant-Life*) does not produce zoospores; nor has the fuchsia (fig. 37) ten stamens; while the classification of Algae on p. 201 is not one that will be found in any work of authority. The illustrations,

by the author himself, are very unequal. Some of them, like those of *Pinguicula* and *Darlingtonia*, are superior to those we generally find in elementary text-books; while others—many of them evidently copied, and not drawn from nature—are altogether below the mark.

Note-book on Practical Solid or Descriptive Geometry. By Edgar and Pritchard. Fourth Edition, by A. G. Meeze. (Macmillan.) The appearance of the fourth edition of this work will be the signal for its promotion from the position of an elementary treatise to that of a leading text-book on the subject. The study of descriptive geometry has of late years been much encouraged in all the important scientific educational establishments of the country, probably because it is recognised as one which, although possessed of but a small actual range, yet affords an almost unlimited scope for ingenuity of conception and originality of treatment. Its mastery is unattended with the sacrifice of much time or labour, while the benefits to be derived from it are both permanent and important; for, without exacting the committal to memory of any empirical formulae, it familiarises the student with the forms and properties of all the leading figures with which he is likely to have to deal hereafter, and thus provides a fitting introduction to a profound study of the more special branches of mathematics. Space forbids our enlarging upon the ingenious manner in which the book has been rewritten. What has been retained has been made to conform to the most modern of our accepted notions, while much has been introduced that is entirely new. Special attention should be directed to a novel method of representing all requisite dimensions, in one view of an object, by means of what is styled a tri-metric projection. Isometric projection, often difficult of application in practice, and usually relegated to an isolated position in books on descriptive geometry, here follows as a simple rider to the enunciation of the tri-metric method. We would add that the chapters on Axial Projection (another novel conception) and on Curved Surfaces demand as much quiet and careful study at the hands of the reader as they have experienced conscientious and original treatment at the hands of the writer.

NOTES OF TRAVEL.

THE well-known West African explorer, M. Savorgnan de Brazza, after founding the French station on the Upper Ogowé, appears to have started on his journey in the Congo basin without waiting for his colleague, Dr. Ballay, and has achieved the great feat of reaching the River Congo, about one hundred miles south of the Equator. No detailed account of this successful exploration has as yet come to hand, but, from the brief telegram received by the International African Association, M. de Brazza appears to have struck the Congo between the Mpaka and the next principal affluent on the right bank, or between 2° and 3° S. lat. He has also ascertained the correctness of his belief that the River Alima, discovered during his former expedition on the Ogowé, was an affluent of the Congo. M. de Brazza reached the banks of the Congo last July; and, as he did not arrive at Stanley Pool till September, he has, no doubt, done other interesting work, the particulars of which we have yet to learn. He afterwards descended the river, and, having visited Mr. H. M. Stanley at his advanced post, reached Vivi, at the foot of the Yellala Falls, on November 12.

In the February number of *Good Words* we find two papers of interest from a geographical point of view. Under the title of the "Road to the Pole," Capt. A. H. Markham, R.N., commences a popular account of his voyage in the

Isbjörn to Novaya Zemlya and the Barents Sea, in company with Sir H. Gore Booth. Mr. Joseph Thomson, in a paper entitled "Toiling by Tanganyika," brings us to a very interesting part of his recent explorations in East Central Africa.

LETTERS have lately been received in Paris from Dr. Crevaux, by which we learn that he was on the point of crossing the Cordillera to the basin of the River Orinoco, having been induced to depart from his original plans. His main object in his new field of labour is to explore the course of the Guayabero, which he believes will prove to be a navigable affluent of the Orinoco, and valuable for commercial purposes. Dr. Crevaux has already completed some useful work on the River Magdalena, having carefully mapped a considerable part of its course.

THE Government of Queensland have undertaken the publication of a map of the colony on a large scale; it will be comprised in six sheets, of which three have lately been issued. When the last mail left Brisbane they were also engaged in fitting out an expedition for the exploration of the country between Blackall and Point Parker, on the coast of the Gulf of Carpentaria.

IN the extreme north of the Gulf of Carpentaria some very useful explorations have lately been conducted by Capt. Pennefather in the *Pearl* on the east coast, by which a considerable tract of hitherto unknown country has been examined and the coast line laid down with accuracy. He first visited the mouth of the Coen River (12° 13' S. lat.), and, after a short journey inland, established the fact that as a river it has no real existence. He next explored the Archer River, a few miles farther south, and found the natives numerous and not over-friendly. Finding that the country was not very promising after an ascent of fifteen miles, Capt. Pennefather returned to the coast and sailed northwards to the Batavia River, which enters the gulf in 141° 53' E. long., 11° 51' S. lat. This river he explored more thoroughly for a distance of thirty-six miles, and his report of the surrounding country, which was previously quite unknown, shows that it is well adapted for settlement. The river is, in his opinion, a very fine one, maintaining a considerable width for a long distance, and its mouth would make a splendid port, its chief drawback appearing to be the great number of alligators found there.

SOME little alteration has lately been made in the arrangements for polar stations which the Russians have for some time been preparing to establish. Lieut. Jürgens, of the Russian Navy, who has been diligently preparing himself for his work, will be the chief of the two stations, one of which will be formed near the mouth of the Lena, and the other probably at the entrance to the River Kolyma, and not, as has been stated, on one of the islands of the New Siberia group.

COL. FLATTERS left Wargla on December 5, journeyed up the Wad Milya as far as Hassi Inifel, in lat. 30° N., and left that place on December 18 for El Meseggem, a well on the road from Insalah to Ghadames, first visited by Rohlf. Thence he proposes to pass between the mountains of Ahaggar and Tassili into the heart of the country of the Tuareg.

EQUALLY satisfactory are the reports received from the members of the German expeditions now in Africa. Herr Buchner writes on July 1, from the Muene Chikambo's village on the Lulua, that, after a residence of six months at the Musumba of the Mwata Yamvo, he left that place, as he was unable to obtain permission to extend his explorations to the northward. On reaching the left bank of the Lulua he de-

spatched the bulk of his people to Angola, and was about, with fifty picked men, to trace the banks of that river to its confluence with the Congo. Herr Schuler, of the East Coast expedition, reports his arrival at Tabora on October 17. He has fixed upon Kisinda, near the Gombe River, as a suitable site for the "station" which he was sent out to found. Dr. Rohlf and Dr. Strecker left Masua on December 12 for Ailet in Abyssinia.

SCIENCE NOTES.

Fossil Sponge-spicules.—We have received a copy of a memoir, by Mr. George Jennings Hinde, descriptive of a collection of sponge-spicules which he obtained from a single flint from the Upper Chalk of Horstead in Norfolk. The cavity in this flint contained a quantity of fine material resembling flour, and representing a portion of the mud of the Cretaceous ocean, hermetically sealed in the interior of the flint. The material consisted not only of an abundance of sponge-spicules but of numerous foraminifera, entomostraca, fragments of echinoderms and mollusca, with fish-scales and coprolites. From the single flint no fewer than one hundred and sixty different forms of spicules were obtained, belonging to thirty-eight species and thirty-two genera of sponges. These spicules were carefully studied by the author at Munich, under the direction of Dr. Zittel. The memoir is admirably illustrated with lithographs of the spicules executed by Herr Conrad Schwager, of the Palaeontological Museum at Munich.

SOME little time ago we drew attention to the fund started at Birmingham for the endowment of scientific research, of which the first recipient is Dr. Gore. We learn, from an address to the Birmingham Philosophical Society by its President, Dr. Heslop, that this fund now amounts to nearly £100 in annual subscriptions and £900 in donations. In addition, a house has been taken and fitted up as an "Institute of Scientific Research" by the liberality of a member of the society, and handed over to Dr. Gore and Dr. Norris, in order that they may enjoy at least the requisite structural conveniences for the prosecution of their work.

A HITHERTO unknown variety of the hippopotamus, named, like the ancient Egyptian hippopotamus-goddess called Ta-urt, or Thoueris, has been discovered, it is said, at some very remote part of the Blue Nile.

PHILOLOGY NOTES.

MR. VISHVANATH NARAYAN MANDELIK, C.S.I., of Bombay, has published the second part of his elaborate work on Hindu Law, the present volume containing the full translation of the *Vyavahāra Mayūkha* and of Yājñavalkya's *Smṛiti*, with numerous notes; a long Introduction on the general literature; and four exhaustive Appendices, the first of which contains an analysis of eighteen other *Smṛitis*, while the others deal with the law of charitable donations, of Sāpinda relationship, and of marriage and adoption respectively. The style and method show how thoroughly the author has assimilated European ideas of literary history and criticism, and the various notes are evidence of his wide acquaintance with the riches of the extensive native literature on Hindu Law. It is also especially worthy of attention how cordially he endorses the complaints made by the late Prof. Goldstick, and again recently by Mr. Nelson, of the Madras Civil Service, on the deficiencies in the English administration of Hindu Law, arising chiefly from the very inadequate acquaintance with the authorities possessed by judges who, in their ignorance of Sanskrit, are dependent upon incomplete and

faulty translations. The present work, and those of Prof. Jolly and of Dr. Bühler, will do something to remedy this great and crying want; but versions of half-a-dozen or a dozen law books, chosen somewhat at random from so much larger a number, cannot be expected to remove all occasion for further mistakes. It is, after all, but a small, though a very important, part of the ancient system which is still supposed to be followed in our courts; and a somewhat complete catena of authorities on these points should be published both in Sanskrit and in scholarly translations. Private enterprise may indeed, as this volume shows, do much to accomplish the task; but it will scarcely be performed, without the assistance and authority of the central Government, until numerous decisions founded on inadequate knowledge have already introduced an almost irremediable confusion. The first portion of the present work compares most favourably with Borrodaile's well-known, but in many places inaccurate, version of the *Vyavahāra Mayūkha*, and is based upon the excellent text of that great commentary which appeared in part i.; and, though in the portion devoted to Yājñavalkya the author has had to go over ground already occupied by so great a scholar as Prof. Stenzler, he may be fairly said to have given us the first complete and trustworthy translation of that ancient text-book. It is satisfactory to find a further proof of the rise of a school of native scholars well able to hold their own in a comparison with those who have been trained in Europe.

THE *Journal* of the Royal Asiatic Society, part iv., completing the volume for the year 1880, is mainly occupied with a long and full history of Tibet, translated from the Chinese T'ang history by Dr. Bushell, physician to the English Embassy at Peking. The paper is entitled "The Early History of Tibet," and, after describing in a few sentences the earlier traditions of the period from the fifth to the middle of the seventh century A.D., it gives an elaborate account of Tibetan affairs from the year 631, when the first Tibetan envoys were sent to China, down to the year 850. The history is founded on contemporaneous official documents, and, though doubtless tinged with official colouring, is perfectly trustworthy in its main features, and, what is of more importance, is full of references to the curious customs and beliefs of the Tibetan people. It gives a very favourable impression of the spirit in which the Chinese historical works, of which we have heard so much and seen so little, are composed. There is one detail of especial interest for Indian history—an account of the embassies sent on the representations of Hiouen Tsang to Shiliditya, King of Magadha (p. 528). To this important paper is appended a *facsimile*, text, and translation of an inscription set up in 822 A.D., recording a treaty made in that year between China and Tibet. Mr. Le Strange follows with a few "Notes on Some Inedited Coins," being local coins of various ages collected by him in Persia from 1877 to 1879. The concluding paper is one on the "Buddhist Nirvāna and the Noble Eightfold Path," by Oscar Frankfurter, Phil. Dr. It is well known that the meaning to be assigned to the Buddhist expression Nirvāna has hitherto depended on the interpretation of a few isolated passages and epithets which, in the hands of different European scholars, have been made to support or imply such widely different conclusions that discussions on Nirvāna have become almost a byword for intricacy and uncertainty. Dr. Frankfurter has discovered three entire suttas in the Pali scriptures devoted to the subject; and, though the second is little more than a repetition of the first, these suttas may fairly be taken as containing the views of the early Buddhists themselves on the question that has given rise

to so much controversy. It is instructive to notice that they are entirely free from any of the deep metaphysical discussions which enter so largely into European treatments of Nirvāna; and that they describe that *summum bonum* of the Buddhists very simply and concisely as "the cessation of lust, anger, and ignorance." "The answer given by Sariputta," says Dr. Frankfurter, "as well as the sermon preached by Gotama, in these suttas on Nirvāna, fully bears out the opinion of Mr. T. W. Rhys Davids, expressed in his little book on Buddhism—viz., that Nirvāna is to be attained in this life." The paper concludes with the full Pali text of all the three suttas referred to. The present part also contains the Report for 1880, drawn up by the secretary, Mr. W. S. W. Vaux—a worthy sequel to those exhaustive accounts of all the Oriental literature of the past year which have lately been periodically contributed by the secretary to the pages of the Asiatic Society's *Journal*.

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(Monday, Jan. 24.)

SIR H. C. RAWLINSON, K.C.B., President, in the Chair.—A paper was read by Mr. W. Simpson "On the Identification of Nagarahara, with Reference to the Travels of Hiouen-Tsang." Nagarahara, he stated, was the name of the chief city of the Jelalabad Valley, as also of the province, the extent of which, according to Hiouen-Tsang, was probably from Gundamuck to the Khyber Paas. It was visited by Hiouen-Tsang and Fah-Hian, who describe some of the buildings in it, at the same time referring to its distance from Hidda (now Hada), and thus confirming the suggested identification. Mr. Simpson stated that, when in the Jelalabad Valley with Gen. Sir Samuel Browne's column in 1879, he made many explorations into the Buddhist remains there, discovering, *inter alia*, an isolated rock covered with ruins of Buddhist masonry, bearing the local name of Bala-Haara (*i.e.*, "the Citadel"), the whole ground about it being strewn with stones and fragments of topeas. Around it may also be seen a series of ridges, probably the remains of the ancient defences of the town. Hiouen-Tsang states that it was four miles in circumference, and that it was six miles from Hidda, both of which measures agree exactly with those made by Mr. Simpson. M. Vivien de St.-Martin, who very nearly worked out a correct map of this district in his *Mémoire sur la Carte de l'Asie Centrale*, was, Mr. Simpson stated, misled by the map published in the *Asiana Antiqua*.

SOCIETY OF ANTIQUARIES.—(Thursday, Jan. 27.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. Peacock exhibited rubbings of brasses of Martin Gravenor from Messingham church, and of Marmaduke Tirwhitt, who died 1599, from Scotter church, and also a copy of the arms on the tomb of Joseph Justus Scaliger, at Leyden, which are *or*, a ladder *gules*, and a double-headed eagle *vert*, showing his connexion with the family of La Scala at Verona.—Mr. George Grazebrook exhibited several matrices of seals, among which were the following devices:—A grotesque head, with the legend *PRIVIVS DIVI*, probably the common inscription "Prive suit" with other letters interposed to make it a puzzle; a tower, with the legend "Force de Boudouin;" two of St. Martin and the Beggar, of the fourteenth century; and one belonging to a prebendary of Bar, bearing crusilly, two pikes hauriant endorsed.—Mr. H. S. Milman read a paper upon the mode of keeping Wardrobe accounts in the reign of Edward I. In the Exchequer two concurrent rolls were kept—one by the clerk of the treasurer, called the Pipe roll, and the other by the Chancellor's clerk. These were collated at the audit. The same system appears to have been in use in the Wardrobe, and a roll for 28 Edw. I. similar to that formerly printed by the society is now in the possession of the Earl of Ashburnham, and was lent to the society for

exhibition. In the case of the Wardrobe, the primary roll or compotus was kept by the custos or treasurer, and the counter-roll by the comptroller. The accounts of the treasurer of the King's Chamber for the last year of Edward II. were also exhibited. These are in French, while the earlier ones are in Latin.

FINE ART.

Inscriptions et Notices recueillies à Edfoo (Haute Egypte) pendant la Mission scientifique de M. le Vicomte E. de Rougé. Publiées par M. le Vicomte Jacques de Rougé. (Paris: Leroux.)

SOME thirty years ago, when Mariette-Pasha undertook the excavation of the great Temple of Apollinopolis Magna, he found it buried under the populous hamlet of Edfoo. Its stupendous pylons yet towered seventy-five feet above the minaret of the village mosque; but their bases were sunk in fifty feet of rubbish. Its terraced roof—crowded with mud huts and swarming with fellaheen, poultry, dogs, asses, buffaloes, and vermin—formed the central plateau of a wilderness of mounds. Its columned halls, its courtyards and chambers, its corridors, its sanctuary, were choked to the brim. For sixty generations, Copt and Arab had been erecting their crude brick dwellings upon the site of that ancient city called by the Egyptians Teb, and by the Greeks Apollinopolis Magna; each generation superimposing its fragile structures upon the crumbled walls of its predecessors, and, like the races of the coral insect, helping to pile a mountain to its own memory.

Mariette-Pasha began by demolishing ninety-two houses, sixty-four of which were on the roof of the temple. He next caused the surrounding mounds to be cut away, and the whole building to be cleared and cleansed throughout. Thus disinterred, it emerged the most perfect monument of ancient Egypt. The pylon-cornices are gone; and over the portico, and immediately above the sanctuary, a few roofing-stones are missing. Here and there, too, may be observed a defaced inscription, a noseless deity, a mutilated capital. All else is unchanged. We tread the ancient pavement; we mount the ancient stairs; we find the granite naos still standing in the sanctuary. The sculptures are for the most part as sharp, the stone is as smooth and creamy-white, as on that day when the temple—begun, as one inscription records, on the 7th Epiphi, year 10, of Ptolemy Euergetes, and completed ninety-five years later—was solemnly consecrated to the great Apollinopolitan triad; namely, to "Horns the Great God, the Lord of Heaven, the Golden Hawk, Son of Osiris, King of the Kings of the Northern and Southern hemispheres; Hathor, mistress of the Golden Crown, she who gives beauty to the King and loveableness to man and to woman;" and Harhat, or Harpokroti, their divine offspring.

Some idea of the literary wealth of the temple of Edfoo may be gathered from the following facts. The building consists of a gateway flanked by two gigantic pylons, a courtyard, a portico, two hypostyle halls, two transverse corridors, a chapel, numerous side-chambers, a sanctuary, and an external open corridor, bounded by a magnificent wall some

forty feet in height. The pylon-gateway measures 250 feet in width by 125 feet in height. The courtyard measures 160 feet in length by 140 in width. The entire length of the building is 450 feet, and it covers an area of 80,000 square feet. It is no exaggeration to say that every ceiling and pillar and architrave, every doorway and soffit and frieze, every side-chamber however dark, every subterranean crypt however secret, is covered with sculptured groups and hieroglyphed inscriptions. The external surface of the temple, the inner side of the great open corridor, the huge pylons upon whose parapets "lean-headed" vultures sun themselves all day, are carved in like manner from top to bottom. The whole building, in short, is one vast illustrated book—not a royal autobiography, like Aboosimbel or Medinet Haboo; not an aggregate of epics and military chronicles, like Karnak; but an encyclopaedic collection of civil and religious texts, astronomical and geographical treatises, kalendars, genealogies, hymns, diagrams, mystical invocations; lists of Egyptian and Nubian nomes, with their capital towns, their products, and their tutelary deities; lists of tributary provinces and princes; catalogues of temples and their territorial possessions; lists of priests and priestesses, of singers and scribes; tables of feasts and fasts; records of donations and offerings; and an incredible profusion of mythologic legends. Nor is this maze of texts without a plan. As in tombs of the ancient empire we find ceilings painted to imitate the sky and the stars, and dados adorned with symbolic representations of the farms and fishponds of the deceased, so at Edfoo all that is of the earth earthly is confined to the lower walls and basement chambers, while the ceilings and friezes are dedicated to celestial phenomena and the astronomic divinities.

Engrossed by the work of excavation, Mariette-Pasha was unable to do more than report upon the variety and value of these Edfoo inscriptions, which he described in 1860 as equivalent to a kilomètre of mural sculpture. To this report the French Government responded in 1863 by despatching the late Viscount E. de Rougé upon an archaeological mission to Egypt; and it was during that expedition (in which M. Jacques de Rougé was associated with his father, and in which Mariette-Pasha ultimately assisted) that the texts reproduced in the present collection were copied. Since that time Messrs. E. Naville, Brugsch, Dümichen, de Rochemonteix, and others have laboured in the same mine; and still we are far from having exhausted a tithe of its treasures.

It was chiefly to the geographical lists that MM. de Rougé devoted their attention at Edfoo. Similar lists are found in other temples, the most ancient being those of Seti the First at Abydos; but by far the most comprehensive are those of Apollinopolis Magna, which consist of twenty-seven processions of symbolical figures, representing nomes, towns, canals, backwaters, provinces, lakes, sacred enclosures, and the like. The King heads each procession, introducing it in flowery phrases to the tutelary triad of the temple; while every figure carries his name upon his head. As these hieroglyphed names are

phonetically spelled, their philological value to the student is almost equal to their topographical and historical importance. Dry as they sound, these geographical lists contain, beside mere names of localities, a host of curious correlative details. We learn from them, for instance, the titles of various priests, such as "The Great First," "The Head," "The Child of the Sanctuary," "The Purifier," "The Sacrificer," "The Propitiator of the Spirit of the Waters," "The Opener of the Gates of Heaven," &c., &c. The High Priest of Cynopolis was *Neb-nest-f*, i.e., "The Lord is his strength," a title identical with the name of the last native Pharaoh. A priestess of Amen, at Thebes, figures as "Adorer of the Divinity." This dignity was also borne by two royal princesses of the Twentieth Dynasty, and would seem to have been at one time hereditary in the female line of Thebes—a fact which scores another error against Herodotus, who asserts (book ii., chap. xxxv.) that in Egypt no woman could fill a priestly office. The sacred *bari*, or portable boat carried on men's shoulders in ceremonial processions, has long been familiar to us in the mural sculpture of Egyptian sanctuaries. We now know that each temple possessed one or more of these arks; that they were occasionally launched upon the temple lakes, and even upon the Nile; and that they were distinguished by quaint and high-sounding names, such as "The Lord of the Scimitar," "The Light of the Two Lands," "The Great of Turquoise," "The Ornament of the Ram," "The Lady of the Waters," and the like. One remarkable text (see plate cxvi., vol. ii.) treats of the sources and heights of the Nile. Thoth, diademed and holding a papyrus, addresses the King, Ptolemy Euergetes, in these words:—"I give thee a book from the library of thy father." Next follow the contents of the papyrus:—

"I establish the fields of Egypt to endure for ever in the presence of Horus, from Aboo [Elephantine] to the sea-limits, a distance of Aah* 12,700. For Egypt is called the eye of Osiris. The Nile is its pupil; the mountains of the East and of the West are its two eyelids. . . . The Nile issues forth from Ker-t [gy. Khartoom?] at his hour [i.e., period]. At Aboo he rises to a height of twenty-four cubits, three palms, and four parts. He neither falls short of this measure nor exceeds it. When the Nile comes he waters the earth," &c., &c.

Plates cxiii., cxiv., and cxv. reproduce a series of Nilotic figures heading lists of neighbouring nations, whose names, as written here and elsewhere, are more or less satisfactorily identified with the Syrians, Libyans, Tunisians, Edomites, and Mesopotamians.

Want of space forbids me to quote further; but a handful of ore proves the quality of the mine. The present work, which consists of 143 plates of lithographed texts, comprises apparently all the copies made at Edfoo by MM. de Rougé, and includes the selected texts contributed some few years ago by M. Jacques de Rougé to the *Revue Archéologique*, to which articles I beg to acknowledge my obligations.

AMELIA B. EDWARDS.

* A superficial measure; value unknown.

ART BOOKS.

Gainsborough and Constable. By G. Brock Arnold. (Sampson Low and Co.) The volume before us, which is the latest addition to the extremely unequal, though often meritorious, little series, "The Illustrated Biographies of Great Artists," gathers together some of the best-known facts and some of the oldest opinions respecting two charming artists. Readers who have little opportunity of access to books may find that a certain value attaches even to such a compilation; but those who would like to understand what it is the fashion to call "the secret" of Gainsborough's art—in other words, its characteristics, what inspired it, and what it performed—cannot reasonably be satisfied with so arid a performance as the present. For, while there is an absence of fresh facts, there appears to us to be a yet more plentiful lack of individual thought. The time has gone by for quoting, at great length, such a meritorious gossip as Allan Cunningham, for one naturally prefers to read him in the original; while to speak of Waagen—the author of a voluminous and rose-coloured chronicle—as an "eminent critic" is now even more inappropriate than at the time when that worthy was still writing. But what we really find least satisfactory in the present book is the absence of any sufficient sign of personal and familiar knowledge of the works that are treated of. The chapters on Gainsborough, and, we fear, also those on Constable, might almost have been compiled by a writer surrounding himself with the older authorities and with little further material. A better indication than any that is given here of the true nature of Gainsborough's and Constable's art is needed to satisfy even a modest demand for art knowledge. It is fair to say that the task set before Mr. G. B. Arnold appears to have been executed by him with steady pains; but of any of the best gifts of a critic—insight, fullness of knowledge, and power of expression—there is, to say truth, little trace. Gainsborough and Constable have been written about so much better, and so many times, that we cannot attach any importance to the volume before us. We willingly believe, however, that the writer has done his best.

Pencil and Palette. By Robert Kempt. (Chatto and Windus.) This volume is a collection of anecdotes, many of them relating to contemporary painters, and of the kind that may while away half-an-hour on a railway journey. It is not without interest, though it is without substance. Mr. Kempt has read a good deal of gossip upon art, and has had a good memory or a constant friend in scissors and paste-pot. The book, which it would be absurd to praise, yet more absurd to reprove, is the result of this.

Practical Ceramics for Students. By Charles A. Janvier. (Chatto and Windus.) It is strange that no such comprehensive book of this kind has, so far as we are aware, been published before in England, and this, if we mistake not, is American in origin. In the works of Brongniart and Salvétat, in those of Arnoux and Tenax, and scattered about in a hundred other volumes, are the materials from which Mr. Janvier has laboriously, intelligently, and accurately compiled this very valuable little work, which is thoroughly businesslike, without being unreadable. It is addressed to "students," but this is a word of wide signification, and may well be held to include all lovers and collectors of china who are not pure china-maniacs—a class which we would fain hope is becoming extinct. No one who really cares for china will not be glad to be able to study a little of its technicalities. It adds greatly to the pleasure of the few "pieces" which almost everyone now possesses to know not only their marks (if they have them), but to be able to see how the human hand and eye have worked, to

be able to discern glaze from slip, earthenware from *faïence*, and underglaze colours from enamel. The history of china is the history of mankind, and it is something to be able to detect from the quality of paste whether the little piece of blue-and-white which delights you was made by a Chinaman, a Japanese, an Italian, a Dutchman, or an Englishman. Mr. Janvier's book will perhaps scarcely enable one to do this; but it will help, by fixing in the mind, by a glance or two at his carefully compiled tables, the principal dates in the history of the art, when such-and-such glazes were used and such-and-such pastes invented, to make ignorance unsatisfactory, and, by its short, but almost sufficient, list of standard books of all countries, enable anyone to perfect his knowledge who cares to do so. To those numerous persons of both sexes who pleasantly and usefully employ their leisure in decorating china it will give many valuable hints, and its extracts on the elements of decoration have been very happily selected. Although the author has generally preferred to give the views of others to his own, he has shown, not only by the judgment of his quotations, but by the original remarks with which they are accompanied, that he has not only much learning but sound taste, and may be safely taken as a guide in nearly all matters of which he treats. The errors and shortcomings of his volume—such as his omission of reference to Rhodian and Anatolian ware, and his mention of Persian hard porcelain—are far fewer than could have been expected. He, like Miss Young, has trusted Jacquemart too much.

The Great Historic Galleries of England. Vol. I. (Sampson Low and Co.) This serious attempt to bring within the reach of ordinary pockets faithful copies in black and white, or rather rich brown and cream colour, of some of the treasures of art which are contained in the great galleries (whether historic or not) of England is one which deserves, and no doubt will receive, large support. To the present handsome volume the chief contributors have been the Duke of Sutherland, the Earl of Ellesmere, Lord Lanerton, and Sir Richard Wallace. To the next, Mrs. Hope of Deepdene, whose very fine collection of Dutch masters forms the chief feature of the present exhibition at Burlington House, will lend her valuable aid. We have so frequently borne testimony to the excellence of the photographs as the separate parts were published that it is scarcely necessary to allude to them here. The volume is prefaced by an interesting Introduction by Lord Ronald Gower, whose labours as editor would seem, from the rest of the letterpress, to be of the slightest. Considerable praise must, however, be awarded to the selection of the pictures, and the programme for the next volume would be one of great interest if it were only for the miniatures which are promised us from the collection of the Queen.

OBITUARY.

MR. ALFRED ELMORE, R.A., who died last week in the sixty-sixth year of his age, was an artist much more talked of ten or fifteen years ago than at the time of his decease, though it is possibly not easy to say whether his work had perceptibly declined or whether the public taste had somewhat shifted from his work. He painted chiefly pictures of romantic incident, the subjects of which were occasionally drawn from his own fancy, but oftener derived from the elder fiction or poetry. One of the most impressive pictures he ever painted was that exhibited in or about 1864, and entitled *Within Convent Walls*. He did much graceful work that evidenced a large acquaintance with romantic literature and history, and much of

his work was pleasant painting. Mr. Elmore was an Irishman. It is said that he was born on the day of the Battle of Waterloo. He came to London as a child, and was enabled to prosecute study in London and Paris. The number of his exhibited works is verily legion. More than one has been engraved. Mr. Elmore was a charming and friendly companion, as well as an artist of considerable worth.

THE death is announced of M. Jules Lafrance, who won the first Grand Prix de Rome for sculpture in 1870, and whose statue of *Sauvage*, exhibited in last year's Salon, is to be inaugurated shortly at Boulogne.

THE EXHIBITION OF THE GLASGOW INSTITUTE OF THE FINE ARTS.

MUCH of the attractiveness of this exhibition of the Glasgow Institute is due to the number and excellence of the London and foreign pictures which the directors have brought together, and which cannot fail to be interesting to a local public. The walls show us many of the prominent works of the Royal Academy and Grosvenor Exhibitions, among the rest the *Rose Leaves* of Mr. Albert Moore, a picture which one cannot see too often; Mr. R. W. Macbeth's *Sedge Cutting in Wicken Fen*, his *Welcome as Flowers in May*, and his single seated figure, entitled *Expectation*; Mr. A. C. Gow's *Last Days of Edward VI.*; Mr. Orchardson's delicate *Young Housewife* of the eighteenth century; and Mr. Croft's *Marlborough after Ramilies*. Mr. Holman Hunt's subject, *The Plain of Esdras*, from the *Heights above Nazareth*, has, we believe, not been exhibited in London—has certainly not been recently shown there. It is admirable in the thoroughness of its workmanship, and in the effect of softness and distance which is attained without any effect of mist or suppression of detail or local colour. Among the other landscapes are two indifferent works by Gustave Doré; a large Highland subject by Herkomer, somewhat heavy and wanting in atmosphere; Mr. MacWhirter's gnarled, tempest-worn pine, *The Lord of the Glen*; and an impressive scene by Mr. Oakes of daybreak among the lonely snow-tipped mountains, a heron and an otter—*The Poachers* from which the picture is titled—being the only living creatures visible in the solitude.

The art of deceased foreign painters is represented by several small but interesting examples. Chief among these is Millet's *Going Home*—a peasant family, with the father wheeling a barrow on which his child lies half-embedded among grass. The colour of this subject is splendidly rich and glowing, and the delicate realisation of the flesh-tints is wholly admirable. Several canvases show the handling of Diaz, Fortuny, Daubigny, Troyon, and Corot, the *Landscape* by the last-named artist being exquisitely clear and silvery in tone. Among living Continental painters we have *Children Wading*, by M. Israels; two or three of M. F. Buhot's clever but prosaic street scenes; a powerful bit of sea-painting by Mesdag; and examples of Fantin, Lalanne, A. Flameng, Tissot, and Aumonier.

Most of the members of the Scottish Academy contribute. The President and Mr. Barclay send portraits; and a fancy head by Mr. Herdman—*Rosabella*—is exceedingly refined in form and richly harmonious in colour. Mr. George Reid's *Provost of Peterhead*, Mr. McTaggart's *Rev. Mr. Black*, and *Quartermaster Coull* by Mr. James Irvine—one of the strongest of the Scottish portraitists—may be mentioned for their powerful handling and successful realism. Among Scottish painters unconnected with the Academy, J. F. Reid, John White, R. McGrigor, Joseph Henderson, R. W. Allan, and A. Melville treat

landscape and rustic subjects; and Mr. R. Little and Mr. S. Reid show excellent flower pictures. Mr. A. K. Brown depicts *Storm in the Fen Country* in a great canvas, dark but for the distant red gleam of sunset above the low horizon; but by far the most impressive picture by a local artist is the *Château Gaillard* by Mr. David Murray, whose *Highland Funeral* and other contributions to the Grosvenor will be remembered. It shows a foreground with blossoming fruit-trees, the bend of a winding river, and the castellated *château* crowning a grassy height. The picture owes much of its poetic sentiment to the vivid rendering of the clear evening sky and of the rosy masses of clouds that appear above the ruins, and to the rich slumberous quality of the blue haze which floods the hollows of the distances.

JOHN M. GRAY.

NOTES ON ART AND ARCHAEOLOGY.

THE collection of French prints of the eighteenth century formed by M. Mulbacher will shortly be sold in Paris, and we understand that it will be on view at Mr. Thibaudeau's, 18 Green Street, Leicester Square, on Tuesday and Wednesday next, prior to its sale. M. Mulbacher's collection is considered to be the most complete that has ever been formed of the works of the masters in whom this amateur was interested. These were the little masters of France, "l'aimable et galante école du dix-huitième siècle." Even M. Octave de Béhague was less rich than M. Mulbacher in these prints; Baudouin, Lavreince, Freudeberg, Moreau, and the St.-Aubins have never yet been actively collected in England.

At a general meeting of the St. Mark's, Venice, Committee a vote of thanks was unanimously passed to Commendatore Azzurri, the President of the Academy of St. Luke, Rome, for his expression of opinion, at a special assembly of the Academy, on the subject of the preservation of St. Mark's. The committee, finding its sentiments so admirably set forth in the statement of the President, is desirous, for the future, to acknowledge the Academy of St. Luke as the centre and channel for any observations which it may find necessary to make on the subject.

We hear that Mr. May, of Dorset Road, Merton, S.W., has been contemplating the production of another magazine of etchings. It is proposed to call it *English Etchings*; and "the object of *English Etchings*," writes Mr. May, "is to afford amateurs the opportunity of publishing their work and of seeing what other amateurs are doing." There is probably a sufficient field for the labour Mr. May proposes to undertake, and we may wish success to his artistic adventure.

MR. JOHN BRETT, painter, Mr. Andrew Gow, painter, and Mr. William Burges, architect, have been elected Associates of the Royal Academy.

THE series of original sketches made in Tangier by Mr. Edward Goodall have been arranged on the walls of the studio of the Crystal Palace School of Art.

THE sub-Directorship of the new College of Egyptology at Cairo has been confided to M. Bourgoing, a distinguished French *savant*, whose life has been devoted to the study of hieroglyphic literature and Arab art. M. Bonnet, a well-known Egyptian traveller, is also attached to the mission, and will especially occupy himself with Arabic literature. The college, we understand, is by no means founded for the exclusive promotion of hieroglyphic studies, but will also keep in view the interests of Arab art and literature. The French Government undertakes the entire

expenses of the college, in which professors and students will live together under one roof as a single family.

M. GABRIEL CHARMES, who was the prime mover in the creation of the new French College of Egyptology, has advised the Khedive to institute a committee for the preservation of ancient Arab mosques; and recommends that the committee be composed of qualified native and European *savants* learned in Arab art.

MR. WALTNER is engaged in etching a portrait of *Rembrandt* by himself from the painting in the National Gallery; *Lady Camden*, by Sir Joshua Reynolds; and *The Wayfarers*, by the late F. Walker, A.R.A. All the etchings are to be published by Messrs. Dowdeswell and Dowdeswells.

M. MASPERO has been appointed by the Khedive to succeed Mariette-Pasha as Director of the Boolak Museum and of archaeological excavations in Egypt.

THE first sitting of the Salon Commission took place last week, when the State officially relegated all its power into the hands of the Commission, leaving to it the sole management of future Salons. At the opening of the sitting M. Turquet, Under-Secretary of State, made a long declaration, in which he stated that the Government henceforward would only intervene in the affairs of the *Salon à titre gracieux*, and that for the rest the artists might take all the profits of the enterprise, subject, of course, to all the losses. The only right which the Government reserves is that of making purchases at the Salon and of giving commissions to artists for such works as it may deem desirable for the decoration of its museums and public buildings. French artists have thus obtained what they have long been striving for, and it remains to be seen what use they will make of their powers. One regulation already passed is that the number of works admitted shall not exceed 2,500. This will be a great relief to the weary public. There were, it will be remembered, upwards of 7,000 works in the last Salon.

M. CHAMPFLEURY is writing an interesting series of articles in *L'Art*, entitled "L'Art, la Littérature, et la Musique d'après les Vignettes romantiques." A good many of these vignettes from various romantic works of the past century, both in verse and prose, are given in illustration. It is a novel subject well treated.

THE Fine Arts Society of Nice has just opened its exhibition of paintings for 1881. There are 780 works in the gallery, some of which are really remarkable. The grouping of the pictures is especially happy. M. Levrot, Director of the School of Architecture of Nice, and M. Bonnardel, Director of the School of Fine Arts of Nice, have been made officers of the French Academy.

THE January number of the *Revue des Arts décoratifs* contains a very beautiful *photogravure* of the elegant coffee-pot executed by MM. Broeck, Trotte, Heintz, and Rose, to which the Grand Prix of the Union Centrale was awarded.

THE Italian Government has resolved to complete the hall of entrance to the Laurentian Library, Florence, designed by Michelangelo, in conformity with his plans. The staircase is by Giorgio Vasari. There can be no doubt that when finished this hall of entrance will have a very magnificent aspect. The long gallery of the library is to be extended as planned by Michelangelo, and, by means of the greater space thus obtained, the superb contents of this unique library will be better arranged and more conveniently seen.

THE third exhibition of pictures which have been hidden away in the store-rooms of the gallery of the Uffizi is now on view, by order

of the Minister of Public Instruction. It was a very judicious step thus to exhibit these works. This third instalment consists of 792 pictures, partly religious and partly very much the reverse. They amply justify the action of the officials who consigned them to the obscurity of the stores, for there is not one picture among them of the slightest merit or value. They illustrate in a remarkable manner the prodigious number of very bad pictures which have been painted in the course of centuries. They are types of many more of the same quality, and, while the world has not suffered by their concealment, it will be no loss whatever if the whole of them are destroyed.

WE have already mentioned the rage that exists in Paris and Brussels for panoramas. One is now exhibiting in Paris of a very attractive kind. It represents all the celebrities of Paris—aristocratic, literary, artistic, Ministerial, and theatrical—moving about on their business or pleasure on the broad Place de la Concorde. Victor Hugo, for instance, is safely mounted on the front seat of an omnibus, and with him Banville and Leconte de Lisle. Coppée runs after the well-laden vehicle, making signs to the conductor. Gambetta is driving in his carriage from the Chamber, which he has just left. Gérôme, Champfleury, and Carrier-Belleuse are coming out of the Institute—all the well-known celebrities of Paris, in fact, are seen collected together in this busy place. The likenesses are said to be surprising and the illusion complete. The panorama is in truth the work of an excellent artist, André Gill; and his panorama is not a mere showman's performance, but is affirmed by the *Evénement* to be "une œuvre artistique de premier ordre."

THE French Ecole des Beaux-Arts has restored a series of pictures which will be of the utmost interest to all concerned in the history of art. These pictures are the portraits of several of the painters of the seventeenth and eighteenth centuries who were members of the Academy. All artists who were admitted as members were bound to present to the society two diploma pictures. As a rule, the new members presented their own portraits, or portraits of other members of the Association. These portraits formed a valuable collection, dating from the foundation of the society to the close of the reign of Louis XV. The series was broken up during the troubled times of the Revolution; many of the pictures were lost or destroyed, while others were placed in the Louvre, in the galleries at Versailles, and some in various small provincial museums. The Ecole des Beaux-Arts, however, contrived to keep some eighty portraits, which have just been restored by M. Mercier, and placed in a gallery where the public will be able to see them. Amateurs will be gladdened by the sight of several specially fine portraits, notably those of Sébastien, Bourdon, Lebrun, Blanchard (received in 1665), and of Martin de Charmoy, the President of the Academy.

By a happy chance the Royal Picture Gallery of Dresden has been able to secure a very rare and precious picture by Velasquez. It represents a large group of ideal full-length portraits, its subject being a number of noble persons at the Court of Philip IV., who are here given under the mythological disguise of Diana and her followers. Diana herself, the Director supposes, is very probably the second wife of Philip, Queen Maria Anna. The whole group is very gracefully composed and of excellent workmanship, imitating very closely the manner of P. P. Rubens, with whom Velasquez became acquainted in 1628. The picture is one of Velasquez' best works, and is said to have been painted by the master for the King's hunting-castle, Torre-della-Parada; in 1710 it seems to have been taken away in the confusion of war,

and was acquired, in 1840, by Count P. Fersen, a great amateur in St. Petersburg, from whose collection it has now passed into the possession of the Dresden Gallery.

THE December number of the *Revue des Arts décoratifs* is wholly devoted to the reports of juries and other documents relating to the late exhibition of metal work organised by the Union Centrale. Plates are given of the *plaque honorifique* and the diploma awarded. The next exhibition of the Union will take place in 1882, and will comprise tissues, paper, skins, and wood (applied to furniture).

L'Art has of late been excelling itself in the number and excellence of its etchings and other illustrations. It has already put forth two double numbers this year, each containing two full-page etchings of remarkable works. We would mention especially an admirably clear and delicately executed piece by A. Boulard from a picture by de Marne in the possession of Mr. John Wilson. Every face in the festive group is distinctly rendered and its expression preserved, although these faces are so small that their execution in etching must have required the greatest care. We may also point out two etchings, one of the *Sleeping Servant* by van der Meer, and the other of the *Child with the Gaufre*, executed respectively by Charles Courty and F. A. Milius, and the portraits of Louis del Rio and his sons—three solemn-looking white faces painted by Moro and effectively rendered by Gaujean.

THE recent numbers of the *American Art Review* have hardly been up to the mark. They have been defaced with several reproductions of the nefarious art of Antoine Wiertz—art which seems to set before itself as an ideal the literal representation of ugliness and horror. The articles, too, have not lately been of very general interest, at least to Europeans. But the etchings by American artists continue to be a charming feature in the Review; and that by a young man of twenty-four, Otto Bacher, given in the last number, is full of talent and promise.

THE STAGE.

"DIVORCE."

Divorce, the new extravagant comedy which was brought out at the Vaudeville on Saturday, is adapted by Mr. Robert Reece from a French piece which has not yet been acted. If the original is as funny as is the adaptation the Parisians have a hearty laugh in store for them. *Divorce*, as we find it at our Vaudeville, is good or bad according as we take it. If we seek to analyse it too profoundly, it is bad; it presents us with more than one improbable character, and more than one impossible situation. But if we suffer it to amuse us as a frank and clever caricature, then it is good, and will amuse us very much. It deals principally with the industrious efforts of an elderly gentleman to push the fortunes of his son at the bar—in other words, to secure him a first brief. These efforts take the enterprising father into strange places and strange company, and there is in his character and in all that he does an engaging mixture of cunning and *naïveté*. One of his first achievements is to drag into the chambers of his son, who is then absent, a London flower-girl, whose newly wedded husband has, he understands, been accused of manslaughter; and extreme is his disappointment when he finds that the impetuous client he has been seeking is charged only with the assassination of an irritating bird—a parrot—which, as he had gone by to his work, had been wont to denounce him as "thief." The ridiculous and trivial incident affords opportunity for two pieces of character-acting of a remarkable kind. Mr. Thorne, here,

and elsewhere throughout the piece, is as entertaining as possible in the part of the industrious seeker after practice for his son; and Miss Lydia Cowell performs the part of the flower-girl—the part is limited to a single scene—with a most extraordinary mixture of absolute truth and of stage effectiveness; or, to be more correct, this is an instance in which absolute truth may be maintained, from beginning to end, without fear of sacrificing stage effectiveness. The flower-girl is a lively specimen of her class, not altogether without charm, though typically crude and rough; Mr. Reece has put into her mouth some of the choicest and most expressive slang of Clare Market and "the Dials," and Miss Cowell utters this with an accent that never fails her. Expressions of the face wholly instinctive, words and phrases flung at you just as they rise in the mind, and owning not the very slightest control of training or manner—to these Miss Cowell does absolute justice; and we have no hesitation in saying that her picture of a street-girl, rough, humorous, and good-hearted, quick at anger and at gratitude, is as complete a portrait, as complete a piece of character-acting, as we have seen upon the stage for years. If *Divorce* were silly and dull in every scene but this scene—which certainly it is not—it would be worth going to the theatre for this scene alone. The actress who can do this part as Miss Cowell does it may or may not be capable of more exalted performance—successes in character-acting are sometimes made by those who are not much heard of afterwards in parts more ambitious—but this has not got to us any of the air of a chance success; and, whether it be so or not, the perfect art of the present performance must be warmly recognised. It says a good deal for the sterling qualities of the whole extravagant comedy that its obvious and even over-charged caricature should still be not only endurable but entertaining when one has just seen one single performance into which caricature does not enter at all; and, in truth, all the many adventures of the enterprising father of the briefless barrister are genuinely laughable, even when they are farthest from probability. The piece has been described as a little in the *genre* of the *Criterion*; and, as far as the subject and the extravagance of its treatment are concerned, this is so. But the *Criterion*, with all its popular successes, has not often given us a play in which the occasion for amusement has been so continual, and in which some true study of character has been the basis of the fun. If it is really laughter that people want at the theatre—and we take leave to think that sometimes it is—then there should be a long run in store for *Divorce*. It is generally well acted. We have implied already that Mr. Thorne is at his cleverest and his quaintest. Mr. Maclean, as one seeking divorce, but not seriously depressed by the fancied necessity for it, is cheery and impulsive. Mr. Graham's small part—perhaps the least telling in the piece—is very creditably walked through; for acting there is little opportunity. The mock tragedy of Miss Marie Illington—a "tragic comedian" not in the sense of Mr. George Meredith—is in keeping with the tone of the piece, even where it is a little stiff and forced. And Miss Cicely Richards is known to be by far the best maid-servant available for purposes of comedy or farce, while there are other characters which she can as pleasantly assume. The piece then is happily played.

STAGE NOTES.

Othello, at Sadler's Wells, played for a few nights prior to the performance of *Macbeth*, proves one of the most interesting of the

Shaksperian revivals undertaken there. We spoke of it last autumn, when it was first performed at Islington, and need only add a few words this week. Desdemona has become perhaps the best of all Miss Isabel Bateman's parts. She plays it with gentleness, grace, and impressive earnestness. Mrs. Crowe's Emilia is not less adequate. There is nothing in the part that the actress has not understood, and nothing in it which she has not discreetly as well as vigorously interpreted. Mr. Vezin's Iago—the result of conscientious and intelligent study—yet seems to us to hit the mark less exactly. Certainly it is perfectly unstaged—and so far good—but its realism and homeliness are of a kind that perhaps detract from the force of the impression produced. Mr. Vezin does not seem to us quite to hit the just mean between a too marked display of villainy and a too successful concealment of it. Some hints may be given to an audience that are yet rightly withheld from Othello in his blind confidence. Mr. Warner as Othello pleases us exceedingly. We cannot consider that he is open to a charge that has been made against him—that of over-emphasising minor matters and giving undue significance to little things. He well conveys the instinctive nobility of the Moor, and likewise his instinctive devotion. The Moor, with him, is a great, free, large-hearted character, left at the end much as Nature had made him at the beginning. The quality of Mr. Warner's voice is heard advantageously in the sonorous lines of Othello, and his delivery of blank verse is of rare excellence.

MR. EDWIN BOOTH's Iago has, as we anticipated, proved one of his finest impositions. Those who, in America, best knew the whole range of his power, had likewise prophesied that the English public would find him most satisfactory as Iago, and there are excellent reasons why this should be. Mr. Booth, though of most agreeable presence and happy delivery, has not quite the sympathetic power to put himself *en rapport* with his audience; and the absence of that power lends an additional difficulty to his assumption of parts in which sympathy between player and playgoers is almost the first thing needed. It is not by reason of Iago's villainy that Mr. Booth succeeds in interpreting him to us—several actors could be named far more obviously fitted for the assumption of villainy than is the fine-looking American gentleman who has just satisfied us as Iago; but it is by reason of Iago's coldness—a character which makes even less demand than Mr. Booth might well be able to meet on the emotional faculties of the actor representing it. Nothing in Iago is beyond the range of Mr. Booth's power. He shows, in nearly every scene in which this most polished of stage scoundrels is permitted to appear, his discretion, his intellectual appreciation, and his command of all the materials which must lie at the service of the experienced player outside the player's own nature. A performance never overdone in any particular, reaching all its effects without visible effort, and at the end of it leaving upon the mind no suggestion of imperfection or deficiency must necessarily be one of rare occurrence on the English stage; yet there is hardly exaggeration in saying that such a performance is to be seen in the Iago of Mr. Booth. It has always to be remembered—and in the present instance the limitation implies no shadow of reproach—that it is the intellect and not the feelings that Mr. Booth appeals to. Art criticism has been defined as an intellectual light thrown upon art. Acting is a practical criticism of the art of the dramatist. Those who find nothing insufficient in the definition we have quoted will find nothing insufficient in the acting of Mr. Booth. For ourselves we are content to say that his acting is wholly satisfactory as Iago.

Nana is the filthiest novel that has been written for a generation; even those who would be very sorry to be squeamish must allow that it is disgustingly raw. Yet the evil celebrity which it attained and the popularity of M. Zola—whose popularity is sometimes deserved—sufficed to ensure a dramatized version of it being presented on the Parisian stage, and this version, arranged by M. William Busnach—a gentleman of whom Mlle. Sarah Bernhardt made an exceedingly clever bust—was brought out on Saturday night at the Théâtre de l'Ambigu. It was at the Théâtre de l'Ambigu that the adaptation of M. Zola's far greater work, *L'Assommoir*, was produced—also adapted, and very skilfully, too, by M. William Busnach—but there is not much comparison to be made between the two pieces. It is rather curious, however, that while it should have been thought effective, not to say necessary, to somewhat idealise and elevate Gervaise, the heroine of the *Assommoir*, it has now been found possible to present the new heroine, Nana, in situations of a deeper degradation than befel her mother even in the novel, not to speak of the play. The public cheerfully receive the revelations of the intimate life of Nana, who has none of Gervaise's quiet charm, none of her affection, none of her pretty tenderness, but who is, from almost the beginning to almost the end, the good-humoured but unprincipled instrument of the brutality of men. The stage representative of Nana, it is said, however—and we can truly believe—is not carnal enough to stand for the young woman of whom so lavish a display was made for the benefit of "*Son Altesse*," when Nana acted in a *féerie* or a *revue*. Mlle. Massin, the pleasant, if not very dramatic, actress who appears as Nana, is of too delicate a type to do justice to the character; and, though public morality may conceivably gain thereby, the stage effect is less satisfactory than when the gentle Gervaise of the *Assommoir* was represented by the gentle Mme. Hélène Petit. Apart, too, from the visible inappropriateness of putting Mlle. Massin into so disgusting a part as that of Nana, it must be confessed that there is no comparing Mlle. Massin with Mme. Hélène Petit; for while Mlle. Massin is lightly engaging, *coquette*, and agreeable, Mme. Hélène Petit is simply one of the greatest artists on the French stage, and her Gervaise was as sympathetic and as delicate a performance as any that may be seen. *Nana's* success, it is therefore evident, will not be due to the actress who plays Nana. Some of it may be due to the quite excellent low comedian who plays a good man's part in it—M. Dailly, who played the Mes-Bottes of *L'Assommoir*. But the greater part of the success of *Nana* will be due to the cynical frankness with which Nana's life and the air of her apartments—where order never reigns and luxury never brings comfort—are displayed upon the stage. The most morbid curiosity in Paris may perhaps be satisfied by the piece; but we should imagine that even the most morbid curiosity would have arrived at satiety by the time that Nana, at the end of the play, is displayed with the pustules of the small-pox, which is just going to kill her, very evident to all the spectators. This may be realism, but it is not art. It is not even skilful artifice. Yet the play—thanks to the effort of M. Busnach—is not so bad as the novel. Both appear inartistic, but the drama does not quite successfully rival the romance in the monotony of its grossness.

MUSIC.

H. HOFMANN'S "MELUSINA," ETC.

THE second subscription concert of the Borough of Hackney Choral Association took place last Tuesday week. The attendance was very good, notwithstanding the inclement weather.

The programme was one of great interest, and included Heinrich Hofmann's cantata *Melusina*. It was performed at Signor Garcia's concert at St. James's Hall in 1877, but only with pianoforte accompaniment. This was the first performance in London with orchestra. H. Hofmann, one of the most interesting composers of the present day, was born at Berlin in 1842. Besides a large number of smaller compositions he has produced a symphony, *Erithjof*, which has been given at the Crystal Palace; two operas; and two large cantatas, *Melusina* and *Cinderella*. The former is founded on an old German legend. Count Raymond (Mr. Thureley Beale) falls in love with Melusina (Miss Annie Marriott), the fair Queen of the Water Nymphs. He marries her, after promising to allow her to leave him each seventh day. Misfortunes come on Raymond's land; the people declare that his wife is a witch, and demand her life. In despair he watches Melusina on the seventh day, and finds her a mermaid in the stream, surrounded by her companions. The King of the Water Spirits (Mr. Frederick Bevan) is summoned, and dooms Melusina to live for ever in ocean waves. In the raptures of a last embrace, Count Raymond expires. Such is a brief outline of the romantic tale. There is a small part for Clotilda (Raymond's mother), which was taken by Miss Marian McKenzie. The music is full of charm and poetry. The composer expresses his thoughts in a perfectly natural manner, and often with originality and dramatic power. It is true that he seems greatly guided by Mendelssohn, Gade, and even Goetz; and he is no stranger to the works and theories of Wagner. Yet we may say, as Schumann said of Mendelssohn, whose pianoforte sonata reminded him at times of Weber and Beethoven, "this is not caused by weak originality, but rather by intellectual relationship." We would especially notice the charming choruses of Water Nymphs, the effective chorus of the people, the scene of Melusina and the Nymphs at the fountain, and the whole of the dramatic finale. One word about the excellent orchestration. The composer has written a very good pianoforte accompaniment, but to hear the work properly it is absolutely necessary to have the orchestra. Herr Hofmann is a master of instrumentation; his ingenious combinations and constant and effective use of the wind and strings as solo instruments add wonderfully to the interest of the composition, and attract attention from the first to the last bar. The work is written for an ordinary orchestra; the trombones are not used till the close of the duet when Raymond swears to keep his oath; they are employed afterwards with charming effect alone, and in combination with the horns both in *forte* and *piano* passages quite after the manner of Schubert. The singing of the chorus was on the whole excellent; the ladies particularly distinguished themselves. The work is extremely difficult, and the performance was not altogether free from blemish, but it was good enough to enable us thoroughly to enjoy the beautiful music. Mr. E. Prout conducted the whole with great care and ability. The second part of the concert included Beethoven's *Egmont*; Gade's *Spring's Message*; E. Prout's minuet and trio (repeated by desire); a *scena*, *Hero and Leander*, by A. Goring Thomas, well sung by Miss Marriott; a chorus by F. E. Gladstone; and Nicolai's overture, *The Merry Wives of Windsor*.

Mr. Carrodus, the distinguished English violinist, gave a violin recital at St. James's Hall on Thursday evening, January 20. It was a novel and interesting experiment. The programme included four pieces by Molière; Spohr's *adagio* from the ninth concerto excellently played; but more especially would we note his fine rendering of Bach's wonderful *chaconne* in D minor. In this piece he was able

to exhibit to perfection his full tone and faultless execution. There were also pieces by Ernst, Vieuxtemps, Paganini, &c. Mr. Frank Amor and Master John Carrodus (a boy of promise) were the accompanists. Despite the unfavourable weather, there was a fair attendance, and Mr. Carrodus was well received and enthusiastically applauded throughout the concert.

We would notice briefly the last Monday Popular Concerts. Miss Dora Schirmacher was the pianist on January 24, and gave an unusually good rendering of Beethoven's difficult variations in C minor. Her touch is excellent, and her mechanism clear and neat. Mme. Néruda was the violinist and Mr. Frank Boyle the vocalist.

On Monday, January 31, Mlle. Krebs was the pianist, and gave an excellent performance of Bach's "Prelude and Fugue à la Tarentella." She also took part with Signor Piatti in some cleverly written though somewhat monotonous variations for piano and violoncello by Willner, the present Hofkapellmeister at Dresden. Another novelty was a trio in B flat for pianoforte, violin, and violoncello by Mr. F. W. Davenport, the composer of the Alexandra Palace prize-symphony. The trio is well written; the themes are pleasing and the workmanship clever and not too elaborate.

Mr. Oscar Beringer gave his fourth annual pianoforte recital last Wednesday afternoon at St. James's Hall. The programme of a piano recital requires above all things variety, not only of names, but also of pieces, and we cannot but think it was a mistake to give four long sonatas (although by different composers) at one sitting. It was a heavy dose, fatiguing both to player and audience. The sonatas chosen were, however, of the greatest interest. The first was Beethoven's in B flat (op. 106). The *scherzo* and difficult *fugue* were magnificently played, but the opening *allegro* was not given with the requisite dignity, nor the *adagio* with sufficient warmth of expression. After this came Weber's sonata in A flat (op. 39), the finest of the four sonatas left to us by that genial and romantic composer. We were not pleased with the rendering of this work; the first and last movements were taken at a rate which spoilt much of the charm and poetry of the music. The third sonata was one by Brahms in F minor (op. 5). As the *opus* number shows, it is an early composition, and bears strong traces of the influence of various composers, especially Schubert and Mendelssohn; but the individuality and peculiar style of the composer are already manifest. It is a most interesting work, and very difficult to play. The last sonata was Liszt's in B minor. Various opinions are entertained respecting this so-called sonata, but all musicians will agree that it is a work full of technical difficulties and most brilliant passages. We have freely expressed our opinion with regard to Mr. Beringer's playing of the first two sonatas, and we would now mention that his rendering of the last two was highly satisfactory, not only mechanically, but intellectually and poetically. The loud applause with which the pianist was greeted at the close of the recital testified to the attention and approval of his audience. Considering the bad weather, the attendance was fairly good.

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LITERATURE.

Arrows of the Chace: being a Collection of Scattered Letters published chiefly in the Daily Newspapers, 1840–80, by John Ruskin, and now Edited by an Oxford Pupil. In 2 vols. (Sunnyside, Orpington, Kent: George Allen.)

THE quotation from *Fors Clavigera* placed as motto before these two volumes—"I never wrote a letter in my life which all the world are not welcome to read if they will"—emphatic as it is, is not enough to describe the author's attitude toward this collection of his published letters. It must be reinforced by his own decisive endorsement in the short Preface, that "in the entire mass of them there is not a word I wish to change nor a statement I have to retract." Considering that the letters range over a period of forty years, that they touch upon most things, from foreign politics to domestic servants, from war to silk-worms, and that all these things were "deeply cared for" by the writer, who "never was tempted into writing a word for the public press, unless concerning matter which I had much at heart," it is impossible to avoid expressing surprise at this constancy of opinion and feeling preserved throughout a whole life. Few of us are there, indeed, who have not seen it necessary before arriving at sixty to change some of the opinions we held at thirty, even about things we "deeply cared for." Even in those of us who have not passed through the crucible of a total conversion, or who have had to make material "retractions," the insensible evolution of years mostly makes us outgrow the size or the fashion of our earliest mental garments. Are we really to take Mr. Ruskin at his word? If we are to do so, we must suppose that he alone of his generation has not grown, has not developed, has not become wiser by experience and added knowledge. This is a preposterous idea, and one I cannot bring myself to accept even on Mr. Ruskin's own testimony. Here I must be allowed tacitly to put a construction upon the defendant's evidence against himself, and I want no better warrant for so doing than his own words as I find them in these volumes. In 1857, when Mr. Ruskin would be barely forty, he could look back upon his youth, and say:—

"Sound criticism of art is impossible to young men, for it consists principally in the recognition of the facts presented by the art. A great artist represents many and abstruse facts; it is necessary, in order to judge of his works, that all those facts should be experimentally known to the observer whose recognition of them constitutes his approving judgment. A young man cannot know them."

The first volume of *Modern Painters* was published in 1843, when its author was presumably not twenty-five years old, but was certainly young. Accordingly, looking back in 1873, through a vista of thirty years, upon this his first utterance, Mr. Ruskin himself pronounces it "written in a narrow enthusiasm, the substance of its religious and metaphysical speculation being only justifiable on the ground of its absolute sincerity."

Of the letters reprinted in these two volumes only four, and those of secondary moment, go back to a period as early as vol. i. of *Modern Painters*. The first letter in which the principles of art are deeply sounded—that headed "The Pre-Raphaelite Brethren"—is of date 1851. It is already in a far more matured tone than the letter which precedes it, headed "Danger to the National Gallery," dated 1847. The later letter, of 1851, appearing in the *Times* at the critical moment when academic propriety was in the height of its indignation at the presumptuous audacity of the Pre-Raphaelites may be said to have marked an epoch in art criticism. The letter, though its author was still young (being presumably not much over thirty), is written in a style of calm and assured authority, without any trace of the jealous self-assertion or feverish emphasis in which youth propounds its novel opinions. The letter explains to an impatient and angry public that the new school of painters were not, as was being said by the official critics, imitators of Perugino or of the early Italian school, or imitators at all; that they intended to surrender no advantage which the knowledge or invention of their own time could afford to art; that if they could be said to intend to return to early days it was in this one point only, that they will draw only what they see, irrespectively of any conventional rules of picture making. To us in 1880 it may seem surprising that this eternal verity of art criticism should have required to be stated anew, or should, when stated, have seemed a paradox. But it is evident that a writer who begins his career with a firm grasp of a simple, but far-reaching, truth such as this, and confines himself to inculcating that truth, and such precepts as may be deducible from it, can have little to recant or to regret. It is a rare good fortune to have reached at thirty an intellectual eminence at which the struggle for principle is over, and the undivided mind may be given to observation and registration of facts. It is the fortune of few, like the "Happy Warrior," to start in the race with

"The generous spirit, who, when brought
Among the tasks of real life has wrought
Upon the plan that pleased his childish thought."

If the matter of these letters be such as still expresses their author's mind; if, "with more accurate knowledge, he holds the same opinions still, and more strongly" (ii. 184), he is obliged to look back with a wistful regret at a power of expression of which he is now no longer master.

"At the time of my life in which most of these letters were composed I was fonder of metaphor and more fertile in simile than I am now; and I employed both with franker trust in the reader's intelligence. Carefully chosen, they are always a powerful means of concentration; and I could then dismiss in six words 'thistle-

down without seeds, and bubbles without colour,' forms of art on which I should now perhaps spend half a page of analytic vituperation; and represent with a pleasant accuracy, which my best methods of outline and exposition could now no more achieve, the entire system of modern plutocratic policy, under the luckily remembered image of the Arabian bridegroom bewitched, with his heels uppermost."

What has happened to Mr. Ruskin—the drying up of the richest source of poetical expression, the power of metaphor—is only what has happened to all men of the gifted tongue who have lived long enough, and to the greatest poets most conspicuously—witness Milton and Wordsworth. But whoever, before Ruskin, knew it of himself, and dared to say so?

The unfortunate effect upon us of ageing is that our feeling of the evil of life, and the mistakes of the managers of affairs, continues to be no less intense than it was in our youth, while the power of venting our indignation in veiled sarcasm, or flashing figure, is no longer at command. We are thus tempted to take refuge in expressions of direct scorn and contempt, which directness is but the sign and mark of intellectual failure—failure, not in judgment, but in power of expression. We all regard "restoration" with horror, and are aghast at the havoc it has made among our antiquities. But surely the cause of the beautiful and the venerable is not served by outbreaks such as, "All restoration is accursed architects' jobbery, and will go on as long as they can get their filthy bread by such business." Another such burst of splenetic irritation against John Stuart Mill is only to be palliated by the apology which the editor offers in a note—viz., that it occurs not in a published letter sent by the writer to the papers, but in a private communication to a friend.

It has been the strength and weakness of Mr. Ruskin throughout, that he has not been an art critic and nothing more, but that he has looked upon life and seen it whole, art included. It has been his strength, inasmuch as it has preserved him from the technicality and pedantry of the ordinary criticism; it has been his weakness, because he has been tempted to utterances upon everything, and no one man can know everything better than anybody else. How to esteem the ordinary criticism he teaches us himself in a short letter, of date 1875, but free from the irritable intenseness of the later style.

"Criticism is as impertinent in the world as it is in a drawing-room. In a kindly and well-bred company if anybody tries to please them they try to be pleased; if anybody tries to astonish them they have the courtesy to be astonished; if people become tiresome they ask somebody else to play or sing, but they do not criticise. A bad critic is probably the most mischievous person in the world . . . and a good one the most helpless and unhappy; the more he knows the less he is trusted, and it is too likely he may become morose in his unacknowledged power. A good executant in any art gives pleasure to multitudes and breathes an atmosphere of praise, but a strong critic is every man's adversary; men feel that he knows their foibles, and cannot conceive that he knows more. His praise, to be acceptable, must be always unqualified; and the art of correction which he has learned so laboriously only fills his hearers with disgust" (ii. 241).

This is Mr. Ruskin's own description of the calling he has pursued for forty years. Undeniably true, and admirably expressed, as this description of the critic is, it rather tends to keep out of view the important truth that no one man can be a critic all round. There is no such art as the universal art of judging. A man can only estimate values with which he has long been conversant. Everyone knows and admits this. "Cuique in sua arte credendum" is a principle so old and trite that one is almost ashamed of quoting it. Yet, strange to say, the practice of modern reviewing is founded upon the denial of this principle. If you are only a good writer, and have got a certain knack of style, you may opine upon everything under the sun in the columns of "the largest circulation in the world." This unconscientious abuse of the power of the press is an abuse which we might have expected Mr. Ruskin to have been among the most forward to protest against. I think he would surely do so, if the question were proposed to him in this form. But in his own practice, as it is chronicled for us in these two volumes, Mr. Ruskin rather appears to countenance the portentous assumption of omniscience on which modern "reviewing" is founded. Upon art, and all that concerns it, Mr. Ruskin, whatever disputable opinions he may have at times broached, stands unrivalled as a judge, an interpreter, an appreciator. But he cannot claim the same deferential hearing when he speaks of the Italian question, of Denmark, the Jamaica Insurrection, modern warfare, the depreciation of gold, strikes, commercial morality, railway economy, houses, drainage, the streams of Italy, the morality of field sports, dress, female franchise, Shakspeare, dramatic reform, and so on *ad infinitum*. It is not that upon any of these things Mr. Ruskin may not have something good to say, but that he cannot expect to transfer to any of these subjects the *prestige* which his special knowledge has justly conferred on his opinions on art. On art topics Mr. Ruskin is a prophet or an oracle; on economical subjects he is but one of us. When it comes to speaking of sweeping crossings, the crossing-sweeper is sure to know a thing or two which we do not know.

But what excellent things are scattered up and down these miscellaneous letters! "A gentleman would hew for himself a log-hut rather than live in modern houses." "You can't have art where you have smoke." "So far from wishing to give votes to women, I would fain take them away from most men." "There is only one way to have good servants, that is, to be worthy of being well served." "Good art cannot be produced as an investment. You cannot build a good cathedral, if you only build it that you may charge sixpence for entrance." "We must recognise the duties of governors before we can elect the men fit to perform them." "While everybody shrinks at abstract suggestions of there being possible error in a book of Scripture, your sensible English housewife fearlessly rejects Solomon's opinion when it runs slightly counter to her own." Such sparkling bits of aphoristic wit and wisdom are scattered in profusion over these

letters, even those of which the main tenor is paradoxical or unpractical.

Without attempting to deny that many of the social and economical opinions and proposals here put forward are of this unpractical character, I think the reader will nevertheless feel himself stirred and animated in a way in which more sober and well-considered suggestions never move him. Mr. Ruskin does but feel more keenly than the rest of us those evils which spoil and darken the wholesomeness and beauty of modern life. When the whole creation groaneth and travaileth together, there are some spirits who feel the anguish too acutely, and cry out in their noble rage that we have but to will it and the evil will disappear. Mr. Ruskin, like other humanitarians, exaggerates the power of human skill and energy to cope with natural conditions. Smoke is an evil; you have but to will it, and there shall be no smoke, is, in fact, what he says. The enormous gulf between the capitalist and the operative is an evil. "There shall be no capital," cries Mr. Ruskin; for to suppress interest is to suppress capital. Discussion or argument is not forwarded by such downright denunciation of existing evil as is here found. But we are quickened and invigorated for the struggle in which we are all engaged with the misery of the world, and the sluggish and the selfish may be reached by Mr. Ruskin's random arrows where homilies and exhortations are all in vain.

I cannot quit these volumes without noticing what must be apparent to the most casual reader—the unusual excellence of the editing. It is not only that paper, type, binding, and general mien distinguish the outside appearance as "a gentleman" among books, but the literary labour bestowed upon the contents has been as unsparing in quantity as it has been skilful and discerning in quality. To have unearthed 157 letters out of the infinite piles of buried newspaper and periodical rubbish is alone a wonderful work of patience and research. But even this prodigious labour is surpassed by the tact and industry with which the annotator has explained his author's allusions and references. Many of these allusions are so obscure and to events so fugitive that the author himself may well have been unable to remember what it was that was in his mind at the time of writing. Yet I have only noticed one occasion on which the editor (ii. 146 note) confesses his inability to verify an anecdote referred to in the text. Nothing but the attachment of a personal regard could have secured for Mr. Ruskin the devotion of so much time and skill. Those of us who want to bring out a book should pray that there might be granted to them such an editor as Mr. Ruskin's Oxford pupil!

MARK PATTISON.

Three Fifteenth-Century Chronicles, with Historical Memoranda, by John Stowe, the Antiquary. Written by him in the Reign of Queen Elizabeth. Edited by James Gairdner. (Camden Society.)

THE recent issues of the Camden Society have been of a high order of merit, and the volume before us is certainly well fitted to rank with the best of them. The little *Chronicles* here

given cannot be expected to contain many new facts of great importance. The history of England, as far as it is ever to be recovered, must now be looked for in a different class of documents. Nearly all the great chronicles exist in print in some form or other; and, unless some unlooked-for good fortune awaits us, little more is to be gleaned in that direction. These three small chronicles, however, give us some new light, and where the information is not new it is sometimes given in the very words in which it was first jotted down by the person who heard the rumour. This is pleasant to have, and is at times not a little useful; for every student of history knows whether his gaze is directed upon the Middle Ages or the nineteenth century; that the first impression of any event has a value of its own independent of and different from the carefully prepared account given when men have time to think of the effect of what they write, balance probabilities, and sift evidence. Mere phraseology is sometimes useful in determining points of interest, but remotely connected with the matter in hand. For example, we read in the *Paston Letters* (ii. 6) that the slain at the battle of Towton amounted to twenty-eight thousand men "nomberd by herralds." Those who know how the armies of the Wars of the Roses were made up, and what were the means of destruction of which they were possessed, have not unnaturally been led to compare this vast sum of slaughter with the death-list of various battles of recent times where modern means of slaughter have had full play, and the result has been, we imagine, to lead to the conclusion either that the text is corrupt or that the herralds were very bad accountants. The "Short English Chronicle" in this volume makes it in a high degree probable that the *Paston* memorandum has not been corrupted or blundered, but that the fault lay with those whose duty it was to make the report, for we find the very same phrase used and an even more extravagant number given of the killed at the battle of Halidon Hill. The passage, in a modern form, runs thus:—"At that battle was slain thirty-five thousand seven hundred and twelve of Scots, and numbered by herralds, and of Englishmen but twenty-seven persons." "Numbered by herralds" seems to have been a common form by which it was hoped to authenticate these wild estimates. Everyone who has the most vague notion of the difficulty of making estimates of military losses at a time when the army of a civilised State, viewed as a machine, is nearly perfect must be aware that no such counting of slaughtered Scots could have taken place. We doubt whether, even at the present time, a victorious army, unless it has taken permanent possession of the country where the battle was fought, could ever make more than a very rough estimate of the losses of the defeated side. By far the most important thing in the volume is Jack Cade's proclamation. It has never been printed at full length before, though portions of it, or of another version, are given by Stowe. Mr. Gairdner thinks, and we have no doubt that he is right, that it is not a declaration of Cade himself, but a statement of the causes of their revolt put forth by his followers.

Anyhow, it is a most curious rebel State-paper, well worthy of careful study on the part of those who are anxious to enter into the inner life of that disturbed time. The English in which it is couched also deserves attention. It is, in many passages, sufficiently idiomatic and forcible. The phrase, "fals and of nowght browght up certain persones" is new to us, and is an extremely pleasing form of vituperation, conveying the utmost contempt, without any indiscreet violence. We once heard a publican describe a temperance lecturer as a "nowt of all nowts," and gave him credit for inventing the phrase; he may well, however, have inherited it from the man who drafted this curious paper. The divine-right notion that the King was above the law, which caused so much bloodshed and sorrow in the seventeenth century, is repudiated in a manner so sensible that it reads in modern spelling much like the *dictum* of some Whig statesman of the time of the Revolution:—

"They say that our sovereign lord is above the laws to his pleasure, and he may make it and break it as him list, without any distinction. The contrary is true, and else he should not have sworn to keep it, the which we conceived for the highest point of treason that any subject may do, to make his prince run into perjury."

The Camden Society does not, we are sure, endeavour to make its publications handy missiles for modern controversy, but the present issue will be found extremely useful or harmful, as we may view the question, to some theological disputants at the present hour. Stowe's memoranda give a picture of the religious state of London which is simply frightful, and would be quite incredible were it not supported by contemporary evidence in print and MS. which it is impossible to disbelieve. That two poor madmen, in an age of fierce theological bickering, should imagine themselves to be, the one our blessed Saviour and the other Saint Peter, is not surprising; nor is it wonderful, in a time such as that, when the nature of brain diseases was unknown, that these poor maniacs should have been treated as heretics, and beaten with a brutality which makes one shudder while one reads of it three hundred years after the deed was done. But it does seem strange that a strong government like that of Elizabeth could afford to punish "Papists" with severity, and yet permit the wildest conduct of the Protestant mob to go on unchecked. In 1562 we find Lady Cary (who was a blood relation of the Queen), Lady Sackville, and Mistress Pierpoint "arrayned amongstest theves and mowrderers" at Newgate for the offence of being prepared to hear mass; for it seems the service had not begun when the servants of Richard Cox, Bishop of Ely, broke in upon them. Of course, they were found guilty, and long imprisonment and heavy fines were inflicted. As a contrast, and as showing, if we interpret matters aright, the fear which the ruling powers had of the rabble of London and their leaders, we find the orders of the Crown and the bishops set at naught, and the most unseemly riots occurring when the clergy ventured to obey the orders of their ecclesiastical and civil rulers.

Because a man is a violent religious fanatic, it does not follow that he should not be in

advance of his age in other matters. This seems to have been the case with one "Turnar of Bullyn," who had been a minister among the soldiers in that town. He came to London in 1563, and attacked the use of the passing bell as a remnant of superstition, but he also protested against intramural interment, saying "that the deade of the cittie shuld be buryed out of the citie in the fylde." We should much like to know more of this man's opinions. Did he protest against burying among houses because he had ascertained that it was unhealthy for the living, or was it because he dreaded superstitious rites being performed at the graves of the departed?

The book is edited throughout with Mr. Gairdner's usual minute care and accuracy. We cannot doubt, however, that he is in error when he charges one of his authorities with the mistake of thinking that Pomfret Castle was near Southwark. The Pomfret that is in all our histories the men of the Middle Ages knew to be in Yorkshire as well as we do; but that there was another Pontefract somewhere on the Thames near London was made clear by the late Mr. Hunter (*Archæologia*, xxxvi. 248) in a paper which he wrote in 1855 on "The Mission of Queen Isabella to the Court of France."

EDWARD PEACOCK.

The English Poets: Selections with Critical Introductions, &c., &c. Edited by T. H. Ward, M.A. Oxford. Vol. IV.—"The Nineteenth Century: Wordsworth to Dobell." (Macmillan.)

To pass from the third to the fourth volume of this work is a transition not only to another century, but into a vaster and more fascinating world of poetry. England has known nothing more stirring in its literary history than the great outburst of song which aroused the close of last and the opening of the present century. Preludes of the strain there had been, breaking the formality of the classic period, with the poetry of Cowper and of Burns, with Percy's Ballads, and, further back still, with the sweet singing of Collins. These were but the first pipings in the early dawn, before the full chorus of the wood which greets the sunrise. It is right that the name of Wordsworth should stand at the head of this new poetic period, not only as the eldest born of the great brotherhood, but as its most original and substantial power. It might have been wished that the designation of this volume could have closed with some other name, for, without disparagement to the younger poet, does not "from Wordsworth to Dobell" sound somewhat of an anti-climax? Since dramatic poems are excluded from the design of this work, the fourth volume may be said to contain more high poetry than any of the three preceding ones; it might almost be said, than all of them put together. For it contains the best effusions of a true Renaissance, in which poetry, shaking itself free from the bonds of long conventionality, burst once more into its native element, and, apprehending more deeply and intensely all the manifestations of life, past, present, and future, uttered the sentiments which these inspired in a more natural language, and

in sweeter, more varied cadences than any which this country had known before. A body of poetry so rich and many-sided it would be vain to try to ticket, label, and subdivide into schedules; but there is one great outstanding distinction which runs through all the poets of this period, making between them almost a difference in kind. A few of them, and these the greatest, have something of the old bardic inspiration, belong to the prophetic order, who are charged with some old truth to revive or some new truth to reveal among men. Paramount, though not alone, in this order stands the great man whose name here heads the nineteenth-century poets. This prophetic strain, which sounds through some of Wordsworth's younger contemporaries, grows less and less as we approach our own time. It is last heard as an undertone in most of the poetry of Clough, but in him it is thwarted and baffled sadly by mental conflicts which disturbed his master-vision. In this volume the introductory essays maintain the same high level reached in the former ones. The first, in which the Dean of St. Paul's introduces Wordsworth, says nearly all that within so short space can be said of Wordsworth. So much has been recently written of him and his poetry that to say anything entirely new would be impossible. "Wordsworth," the Dean says,

"is destined, if any poet is, to be immortal; but immortality does not necessarily mean popularity. . . . Mankind is deeply divided in its sympathies and tastes; and for many, not merely of those who read, but of those who create and govern opinion, that which Wordsworth loved and aimed at and sought to represent will always be the object, not only of indifference, but of genuine dislike."

This is a fact which Wordsworthians should learn to accept submissively, as a law of nature, which they cannot reverse. And the Dean shows well what are the limitations in Wordsworth which cause it so to be. But then he goes on to ask what that is which his admirers feel to be Wordsworth's special gift; and he answers well,

"It is the penetrating power of his perceptions of poetical elements, and his fearless reliance on the simple forces of expression, in contrast to the more ornate ones. He had an eye to see these elements; . . . he saw that the familiar scene of human life—nature as affecting human life and feeling, and man, as the fellow-creature of nature, but also separate and beyond it, had not yet rendered up even to the mightiest of former poets all that they had in them to teach the human heart. And he accepted it as his mission to open the eyes and widen the thoughts of his countrymen, and to teach them to discern in the humblest and most unexpected forms the presence of what was kindred to what they had long recognised as the highest and greatest."

This has often been said before, but never better said. To many of the Dean's own generation Wordsworth no doubt has largely done this very delicate service, and probably also to poetic hearts here and there among his younger contemporaries. Yet one cannot but sadly doubt whether Wordsworth can continue to do this benign work, as powerfully as he has done, amid the distractions and complexity of modern life, and whether the young men who make the future will not

seek their excitement from newer, but not purer, fountains.

"Another race hath been, and other palms are won."

And even poets whom we call immortal must submit to this condition of mortality.

There is a peculiar and personal interest in the short essays which Sir Henry Taylor contributes on Southey, Rogers, and Campbell. They contain the mature experience and mellowed reflection on poetry of one who is himself a true poet, and they are enlivened by some quite fresh anecdotes derived from his personal intercourse with the men he speaks of. Of Rogers as a poet he forms no over-estimate.

"His poetic gifts," he says, "were surpassed by half-a-dozen or more of his contemporaries; his gift of wit equalled by only one or two. His deliberate and quiet manner of speaking made it the more effective. I remember one occasion on which he threw a satire into a sentence. 'They tell me I say ill-natured things. I have a very weak voice; if I did not say ill-natured things no one would hear what I said.'"

Then Sir Henry adds: "If it is true that he said ill-natured things, it is equally so that he did kind, and charitable, and generous things, and that he did them in large measure, though, to his credit, with less notoriety." In the selections given from Rogers and Campbell one misses one or two small pieces that can ill be spared. One of these is the beautiful lines of Rogers on his visit to Loch Long. Another is one of Campbell's latest poems on "Field Flowers." A friend had sent him, in his declining years, a posy of wild flowers. They recalled to him his early days in the Scottish Highlands, and he composed some lines in which he struck, for the last time, the fine lyric note which he had awakened in his prime:—

"I love you for lulling me back into dreams
Of the blue Highland mountains and echoing
streams,
And the birchen glades breathing their balm."

In his notice of Campbell, Sir Henry Taylor says of the Americans "that they are affected quite as much as we are, if not more, by what is old and unfamiliar." And this he confirms by the following anecdote:—

"I breakfasted in company with Mr. Webster on his first arrival in London. Mr. Webster was a man of a weighty and imposing presence and appearance, with a grave and stern expression of countenance, silent and self-possessed. After breakfast we took him to Westminster Abbey. He walked in, looked about him, and burst into tears."

In his essay on Shelley, Mr. Frederick Myers pleads eloquently in defence of Shelley against those who, he thinks, do not value him highly enough. There is no doubt that Shelley's poetic name has been strongly in the ascendant for the last twenty years, and it may be almost said that, to men under five-and-thirty, he is quite the prime poet of our century. Of these, Mr. Myers would seem here to be the spokesman. What men of forty, or beyond it, who still care for poetry—a small minority, it must be allowed—say is that, in spite of all his marvellous gifts, the melody and subtle magic of his verse, he wants that substance of thought and that coherence which all great poets have. This would repel many who might be tolerant

enough of his sentiments. This fundamental objection Mr. Myers states through three pages of his essay. His reply to it seems to be, first, the poet's youth and immaturity, when his life closed—an immaturity, however, which he was fast leaving behind, as is shown by the productions of his last four years, in which a great, though not uniform, progress is discernible. Secondly, to the question, What has Shelley contributed to thought? Mr. Myers answers that "the common religion of all the world advances by many kinds of prophecy, and is spread abroad by the flying flames of emotion as well as by the solid incandescence of eternal truth." The evanescent "hues of sunset have for us their revelation" as well as the solid frame of mountains. Be it so. We would pay all respect to the inspiration that lies in sunsets. At the same time, we would wait to see whether those who have chosen Shelley for their exclusive *coryphaeus* are led by his guidance to nobler heights than their fore-runners attained. Till we see the issue—and another decade will show it—judgment may be reserved.

There are two ways of criticising—one is to set forth at large the poet's limitations and faults, and, after these have been fully emphasised, to point out wherein lies his peculiar strength. The other allows, but does not dwell on, the limitations and defects, and tries mainly to interpret and bring out the positive merits of the poet. Examples of both these methods are to be found in the present work. Mr. Arnold, in speaking of Keats, has chosen the former way. He has evidently little patience with those admirers of Keats "whose pawing and fondness does not good but harm to his fame; who concentrate attention upon what in him is least wholesome and most questionable." It is not for the sake of the strong sensuous vein in him, but in spite of it—for the strength, the clear judgment, and the character which underlie it—that Mr. Arnold admires Keats. He shows that his attitude towards the public was that of a "strong man, not of a weakling avid of praise"—that he despised the artistic and literary "jabberers" who kept gushing over him; and quotes a saying of his, "I have met with women who, I really think, would like to be married to a poem, and to be given away by a novel." One might almost fancy that Mr. Arnold had himself been bored by persons of this sort, with such relish does he dwell on Keats' disdain of them. Keats' master-passion, Mr. Arnold shows, was his love of the principle of beauty in all things—his feeling that, as Keats says in prose, "what the imagination seizes as beauty must be truth," or, as he says in verse:—

"Beauty is truth, truth beauty"—

"and this is not the passion of the sensuous or sentimental poet, but is an intellectual and spiritual passion. It is no small thing to have so loved the principle of beauty as to perceive the necessary relation of beauty with truth and of both with joy. Keats' was a great spirit because this just and high perception made itself clear to him."

Speaking of his poetry, Mr. Arnold says, as he has said before, that its great and almost peculiar merit is the truth and felicity with

which it interprets nature, and in this gift of natural magic

"he ranks with Shakespeare. He is Shakespearean in that rounded perfection and felicity of loveliness of which Shakespeare is the great master. 'I think,' Keats said humbly, 'I shall be among the English poets after my death.' He is—he is with Shakespeare."

This is criticism, this is insight, of the finest order. And if some part of it we have heard from Mr. Arnold before, it would be hard, when a man has said the best thing that has been said on a subject, to require of him that he should say yet a better. I have given so much from this essay on Keats because it is so excellent. On the first reading it seemed not quite equal to the essay by the same author on Gray in the preceding volume. But a second perusal convinced me that it was not only equal to that essay, but in keen, discriminating insight probably went beyond it.

I wish I could have dwelt on Mr. Goldwin Smith's essay on Scott and the Dean of Westminster's on Keble. The former evidently finds Scott a more congenial subject than Cowper. Of Scott he says—and truly—that "Walter Scott ranks in imaginative power hardly below any writer save Homer and Shakespeare." The truth is that he is the nearest—indeed, the only—representative of Homer which modern times have produced. It may be doubted whether the selections from Scott's poems are always the best that could be made. Why are the opening stanzas of the *Lay*, and those of *Marmion*, too, not included? Why not the "Battle of Flodden"—the finest battle-piece in English poetry? Again, surely a better example of Scott's treatment of scenery could have been found than the description of Lake Coriskin.

Dean Stanley has brought out with his peculiar emphasis those traits in the poet of *The Christian Year* with which he himself most sympathises—the keen eye he had for the local colouring of the Bible and for the human side of its characters, and the theology of the poet's heart everywhere breaking into views of religious thought, deeper, truer, more humane than those sanctioned by his party bonds. There are, however, it must be allowed, tones in Keble's character and poetry which his admirers will not find noted in the Dean's estimate of him. In the selections from his poems they could willingly have spared one or two of those which are given to make room for the poem for the Fourth Sunday in Advent; that for the Monday before Easter; and those for the Second, the Fourth, and the Twenty-Fourth Sundays after Trinity.

Scant justice, I think, is done to the Ettrick Shepherd either in the very brief notice of him or in the one short specimen given of his poetry. Surely there are some of his other songs better than "A Boy's Song," the only piece of his here given. The *Queen's Wake* contains several ballads which exhibit, especially "Bonny Kilmeny," much more of his power than this tiny little canticle.

Neither do the poetesses receive in this volume the recognition which is their due. Mrs. Hemans is spoken of in an apologetic tone that sounds almost like depreciation.

For her long poems we have little to say. We all know what can be urged against her for exuberance, fatal facility in rhyming, flowers out of all proportion to fruit. But, when the worst has been said that can be said, it still remains true that of her brief arrow-flights of song the best have the genuine lyric cry, none the less because their theme is the domestic affections, with the undertone of a broken heart. She of whom Wordsworth spoke as

"that holy spirit,
Sweet as the spring, as ocean deep,"

deserves a higher place than that here accorded to her.

Our English Sappho, Mrs. Barrett Browning, has fared scarcely better at the hands of Mr. William T. Arnold. Much is made of her alleged defects, some of which we admit, while others may be questioned. A lance might well be broken in defence of what are spoken of as her defective rhymes. In the licence which she claimed as to these, some of her attempts may have been failures; some, we think, were not. But it was a gallant effort for a woman to set convention at defiance, and endeavour to win for her country's poetry a larger freedom where freedom is so sorely needed. On the subject of rhymes there is much to say, but this is not the place to say it. Mr. W. T. Arnold seems, even when he would most praise her, somewhat too much afraid of the cynical generation he addresses. The deductions he makes are, to use his own phrase, more "to be counted against the reader than against the poetess." For intensity of passion and proud pathos Mrs. B. Browning stands almost without a rival among the poets of her own land. These feelings are no doubt seen at their best when condensed into her sonnets—not in the Portuguese sonnets alone, but in many others. Such sonnets as those on "Bereavement," "Consolation," "Substitution," "Futurity," "The Two Sayings," and "The Meaning of the Look" will not lose by comparison with any in our language, and will oftener come to the lips of men and women, when deeply moved, than most poems of the modern time.

I have little acquaintance with the poetry of Mr. Dobell, and have, therefore, nothing to say against his finding a place in this collection. But it was a thing to be wished that some notice had been taken of his friend and brother poet, Alexander Smith. Though he died at the early age at which so many poets have died, he left in his *City Poems* and in some of his later single pieces strains that ought to "plead against oblivion for his name."

But it seems almost invidious to note the few omissions or oversights that may have been made in a volume which contributes so much to the knowledge and enjoyment of the finest bloom of England's literature. Those who have long known by heart many of the poems here given read them with new pleasure when they find them surrounded by so many brother poets, and introduced by so appreciative commentators. And for the young, no work they will meet with can give them so good a view of the large and rich inheritance that lies open to them in the poetry of their country.

J. C. SHARP.

James Outram: a Biography. By Major-Gen. Sir F. J. Goldsmid, C.B., K.C.S.I. In 2 vols. Second Edition. (Smith, Elder & Co.)

THOUGH Sind is a small and poor country, it has been intimately connected with the lives of many great men. Fabulously, no doubt, some of the characteristic scenes in the life of Gautama Buddha are laid on the banks of the Indus. The retiring army of Alexander passed through Sind and Beloochistan. History has few more tragic stories to relate than that of the youthful Mohammed Kasim, the Mohammedan conqueror of Sind, and the daughters of King Dahir. It is indissolubly associated with the too circumscribed career of the great British general, Sir Charles Napier, whose unfortunate fate it was never to find a sufficient sphere for his commanding and almost surpassing ability. Many able men were in Sind in Napier's time—some supporting, some opposing, him. It was the keen insight of Sir Charles which at once detected the great genius of Richard Burton, and gave him what may be called a roving commission, which resulted in his marvellous knowledge of Eastern life and his power of assuming Eastern disguise, not to speak of his invaluable works on Sind; but, unfortunately, there were other men, great in their way, such as Outram and John Jacob, who, like Lord Dalhousie afterwards, did not hit off matters so happily with the old warrior. A new state of matters and a new group of able men followed under the Commissionership of Sir Bartle Frere, known as "the Sindians;" and it is to this group that the author of Outram's biography belongs. Distinguished at an early period by his linguistic and especially Persian acquirements, Capt. Goldsmid was still more distinguished by the accuracy of these acquirements, by a calm unpretentiousness, combined with a genial wish to make them as serviceable to others as he possibly could. He was, and has always been, the model of a cautious and successful official, *minus* the meaner and objectionable qualities which, as matters go at present, are often the accompaniments, and perhaps even the aids, of successful officialdom. It is possible that Gen. Goldsmid's very satisfactoriness, his unpretendingness, and the completeness of his work have been taken too much as a matter of course, so as to prevent his employment in higher positions than those which he has filled. Had he been a little less perfect and just a little turbulent, like Outram, he might have bulked larger to-day in the eye of the world. As it is, his services are best known in connexion with the arduous work of carrying through the overland telegraph lines between India and Europe, and as chief of the Commission for settling the boundaries between Persia, Afghanistan, and Beloochistan.

Gen. Goldsmid had no special acquaintance with Outram; but he has had the higher qualification of being quite familiar throughout with the career of his hero, and of being well acquainted with the circumstances of the whole field. Consequently, he has given us a most able, interesting, clear, and, except as regards one affair in Outram's life, a very impartial and satisfactory biography. We doubt whether anyone else could have done it

so well. The Bayard of India is clearly set before us in all his strength, and with almost all his failings. This is not done by any attempt on the biographer's part to take measure of his subject—to defend him here, or to accuse him there—but by the simpler and more satisfactory method of making such a full yet judicious use of the material at his command as to place the reader in possession of the essential facts and the necessary details of Outram's career, and so to leave him in a most favourable and easy position for forming his own judgment. This is biography of a very high order; of a sort which is peculiarly acceptable to the English mind; and we do not know that we could point to any finer specimen of it in our language. It has involved, however, the publication of two bulky volumes, not a line of which is unnecessary in a first and general biography of Sir James Outram; but it may be suggested that if a popular memoir of him is to be published, and a volume produced which all men and boys will read as they do Southey's *Life of Nelson*, these two volumes should be not so much cut down as concentrated in another edition into less than half their present size; and no one could do that half so well as Gen. Goldsmid himself, who has shown that he can write in a remarkably controlled and trenchant manner.

The second edition of this biography is now before us; and it is pleasant to note that so admirable a work on so interesting a subject has met with so much recognition and success. There is no change of any consequence in the new edition; only the addition of some small details in regard to Outram's rather trivial operations in the Southern Mahratta country in 1843, and a map of the Bhil country and other districts lying to the north of Bombay, which is acceptable.

The point in which the biography is deficient is that as to the relations of Outram in regard to Sir Charles Napier and the annexation of Sind. It is not generally known that the perhaps overcharged *sobriquet* of "the Bayard of India" sprang from the generous heart of Sir Charles Napier, and was conferred upon Outram in a speech which Napier made at a military dinner given to the former at Sakhar in November 1842. The speech is worth quoting, being, like so many of the old hero's letters and speeches, something like a battle itself:—

"Gentlemen, I have told you that there are only to be two toasts drunk this evening; one, that of a lady (the Queen), you have already responded to; the other shall be for a gentleman. But before I proceed any further, I must tell you a story. In the fourteenth century there was in the French army a knight renowned for deeds of gallantry in war and wisdom in council; indeed, so deservedly famous was he, that by general acclamation he was called the knight *sans peur et sans reproche*. The name of this knight, you may all know, was the Chevalier Bayard. Gentlemen, I give you the 'Bayard of India,' *sans peur et sans reproche*, Major James Outram of the Bombay Army."

Outram's return for this, and for all Napier's generous recognitions of him, was a rather poor one; and the height which his generosity appears to have reached in this controversy may be judged of from a con-

trasting passage. Much of Outram's feeling against Sir Charles had no foundation in facts, and he himself came to see so much; but the furthest extent to which he went in acknowledgment of his error and ingratitude is specially worthy of notice. After wandering back and back from the violent and unfounded things he had written against his (acknowledged) noblest friend, Sir Charles Napier, Outram had no more apology or explanation of his own mistaken conduct to give than the following one:—

"It was too much in consonance with fallen human nature to regard and treat the misrepresentations as intentional—to repay harsh words and unkind misrepresentations with harsh and unkind rejoinders—to return railing for railing. All this I did; but, long ere Sir Charles was called away, I often bitterly, and with a deep sense of humiliation, deplored the loose run I had given to my irritated feelings, and the licence I had allowed my pen. And, when the grave closed over him, I had, from the bottom of my soul, forgiven him, in respect of all I had thought he had done requiring my forgiveness."

Surely an egotistical superior-mediocrity never reached a higher apex of sublime self-renunciation than this. At last, when the grave closed over the great and unfortunate Sir Charles Napier, Outram had, from the bottom of his soul, forgiven the great hero for all which he (Outram) had ascribed to Napier and considered as requiring his (Outram's) forgiveness, and which Outram virtually admits was in great part figment of his own imagination!

The strong reasons there were, both in justice and in policy, for the annexation of Sind are not sufficiently brought out by Gen. Goldsmid. Perhaps too much, also, is made of Outram's treatment of the Bhils, considering how many officers have highly distinguished themselves by similar successful treatment of the wild tribes of India. As to Outram's career in general, I should say it was a singularly fortunate one. A different impression is apt to be created by the number of quarrels in which he was engaged; but, if he found people to oppose him, he also found as powerful persons to support him; and, if some people superseded him, others restored him or gave him higher appointments. A notable instance of his good fortune was his being appointed to the command of the Persian War, without having had military experience qualifying him for such a position. His fate, as compared with that of some Indian officers of far higher ability and as great deserving, was a very happy one. Nevertheless, he well merited his great success, and the story of his life is a most interesting and instructive one.

ANDREW WILSON.

CURRENT LITERATURE.

THE new edition of Mr. Eastwick's translation of Sadi's *Gulistan* has long been desired, and, now that it has at length appeared (Tribnor), will be welcomed by all who take any interest in Oriental poetry. The *Gulistan* is a typical Persian verse-book of the higher order; its curious medley of anecdote and aphorism, stanza and repartee, represents precisely the species of literature in which the Persian mind revels most enjoyingly; it possesses all that niceness of expression, that *curiosa verborum felicitas*,

which we prize in Horace, whose choiceness, perhaps, finds a parallel only in Heine and in the Persian poets. But, beyond this, Sadi's *chef d'œuvre* has a tone apart and above the works of other Persian poets. Sadi is the most modern (if we may use the term) of Oriental writers; we find him more in tune with the spirit of our own day; in other words, people felt and reasoned in very much the same fashion in Sadi's thirteenth as in our nineteenth century. The influence of the mystic doctrines prevalent in Persia then as now accounts in great measure for the reflective turn of Sadi's poems; and to the same source may perhaps be traced their purity in word and thought and their high ideal of conduct. In many respects they are, if not more charming, more interesting than Hafiz' songs, and those who received Omar Khayyam's *Rubaiyat* as a new revelation should compare it with Sadi's *Gulistan*. Mr. Eastwick's is the standard translation, and, though it cannot rival Mr. Fitzgerald's *Omar*, it is graceful and, withal, literal. So much of the beauty of Persian poetry rests in the form that it is seldom fair to subject it to the disadvantages of a translation, in which the charm of the original is almost inevitably lost. In attempting a rhymed version Mr. Eastwick has increased the risk of failure; and it may be doubted whether it is practicable, save in very exceptional cases, to render Oriental poetry into anything but unrhymed verse, without losing much of that minute exactness which is essential to the preservation of the Eastern colouring. Mr. Eastwick's rhymed translation, however, is much above the average of such hazardous attempts, and has long established itself in a secure position as the best version of Sadi's finest work. And Sadi is one of those few poets of the Mohammedan middle-age who wrote as a poet and not as a versifier, and thought first of his meaning and then of his words, and yet brought his style to a point of finish which was never reached by those who began with thinking of their words and afterwards sought to introduce a meaning.

What Girls can do: a Book for Mothers and Daughters. By Phillis Browne. (Cassell, Petter, Galpin and Co.) This is a very sensible and well-written book, and one likely to be extremely useful to the present generation of girls, most of whom, it is encouraging to note, are animated by a sincere desire to "do something." This book seeks to direct efforts, and show how they can best be applied. It is divided into three main parts, under the heads of "Work for Duty," "Work for Pleasure," and "Work for Necessity." Under the first head comes "Household Work," including cleaning of rooms, light laundry work, cooking, dressmaking, &c., all of which the author rightly deems a well-educated girl may, if required, undertake without any loss of dignity or culture. Some warning hints are given as to charitable work, which girls are advised not to undertake except under direction, the mischief done by indiscriminate alms-giving being pointed out. Pleasure work includes instruction in painting, gardening, keeping poultry, and a variety of methods for filling vacant hours. "Work for Necessity" gives valuable, though often it has to be very discouraging, advice on the subject of gaining a living. The various positions lately opened for clerks, teachers of all kinds, sick-nurses, &c., are discussed, and their advantages and disadvantages pointed out, but in all cases girls are advised not to try for appointments unless they have received suitable training. Literary work without some special vocation is discouraged; and, in all things, the writer of this book counsels her young readers to perfect themselves in what they can do rather than to aim at what they cannot.

Russia. By W. R. Morfill. (Sampson Low

and Co.) Mr. Morfill's account of Russia forms one of the series of small volumes on "Foreign Countries and British Colonies." He has evidently taken great pains to render it as complete as any so brief a description of so immense an empire can be, not contenting himself with the ordinary sources of information, but conscientiously seeking those fountain-heads to which only scholars who are versed in Slavonic tongues have access. To give a good sketch of Russian history in twenty pages is not an easy task, but he has performed it with full success. His account of Polish history is also remarkably good; and the chapters devoted to Russian and Polish literature contain a very great amount of trustworthy information in a very small compass. Sometimes, it is true, undue stress seems to have been laid upon minor points. The space allotted to Mickiewicz's *Konrad Wallenrod* is almost as great as that allowed to the history of Russia during the last hundred years. And in speaking of the French invasion of Russia it seems but of little use to tell English readers that "some very interesting papers narrating the sufferings of the Russians during the occupation of the French have appeared in the *Rousski Arkhiv*." But such exuberances as these are due to a fullness of knowledge which can scarcely be deemed a fault. The illustrations are quite unworthy of Mr. Morfill's text.

The Norfolk Antiquarian Miscellany. Vol. I. Vol. II., Part I. Edited by Walter Rye. (Norwich: Goose and Co.) Mr. Rye is a careful and industrious antiquary, and has enlisted in his service some of the most accomplished scholars of East Anglia. His publication differs from the *Transactions* of a local archaeological society, inasmuch as one mind only is responsible for the contents, though they have proceeded from many pens. There is nothing like fine writing in the book; no endeavour to be popular at the expense of sense or fact. The first volume was published some time ago; the first part of the second has only recently appeared. It contains fourteen articles, almost every one of which is a distinct addition to our stock of knowledge. Miss Lucy Toulmin Smith's paper on the Walloon church at Norwich is the most interesting in the collection. The history of the foreign Protestants who fled to our shores to escape persecution has yet to be written. Whoever undertakes the labour will find Miss Smith's paper most useful. The list of foreigners at the end is very curious, and should be carefully examined by those interested in surnames. The name of Gaston Martineau, who had been a surgeon at Dieppe, appears near the end of the catalogue. Dr. Augustus Jessopp, whose labours on the historic family of Walpole have already had an important bearing on English history, contributes an amusing paper on "The Wooing and Married Life of Elizabeth Lady L'Estrange," and Mr. Edward Milligen Beloe a notably excellent article entitled, "Our Home in East Anglia;" but why does he use the corrupt half-Latin form *Canute* when he wishes to speak of King Cnut? And why does he so horribly mutilate Sir Walter Scott? The poet wrote of Witkind the Waster:—

"And he burn'd the churches, that heathen Dane,
To light his band to their barks again."

Mr. Beloe, however, thinks it good to offer the lines to his readers in the following corrupt fashion:—

"He burned the churches, that wicked Dane,
To light his men to their ships again."

We wonder when it will cease to be necessary to tell people that there is no need of their lighting up their own prose with purple patches from the poets, but that if they do so it is incumbent upon them to give what the poet wrote, and not a hash—part one thing and part

another. There is a note on "The Squire Papers"—certain documents said to relate to Cromwell and the Civil War time (see Carlyle's *Letters and Speeches of Oliver Cromwell*, ed. 1857, vol. i., p. 355). It is very short, but it adds materially to the mass of evidence already gathered together, which proves almost to demonstration that these papers are not relics of the times to which they profess to relate.

Précis of Official Papers. Session 1880-Part I. (W. H. Allen and Co.) This considerable volume, clearly printed and handsomely bound, contains the substance of all the official documents presented to Parliament during the past year. As the parts appeared monthly, they obtained the general *consensus* of approval which they deserved. In its present form, the publication will be an invaluable addition to the libraries of all who take an interest in public affairs. Few have hitherto had the opportunity of studying the activity of the press that may be called public in the truest sense. For Blue-books generally are too dry and too large, while newspapers are too busy in giving us something new or something clever. We are glad to be able to add that the Index to the complete volume, upon which half its utility for reference depends, leaves nothing to be desired either for accuracy or fullness. All we miss is some sort of preface describing the nature of the various classes of documents here analysed. The ordinary public, we feel sure, have no knowledge of what a "command paper" means, or how important and even interesting its contents may be.

A Popular History of the Grammar School of Queen Elizabeth at Heath, near Halifax. By Thomas Cox, M.A. (Halifax: King.) When the monks went out the schoolmasters came in. There were schools of grammar connected with the monasteries too many to mention—indeed, it is probable that there was hardly one of the older foundations which had not something of the sort belonging to it; yet it is nevertheless true that, with exceptions too trifling to mention, the grammar schools of England owe their origin to the great desire for knowledge which sprang into being in the sixteenth century. Dugdale and his continuators have made it possible for us to know something about nearly every one of the houses of religion, but we have had no similar book about our grammar schools. We do not forget Nicholas Carlisle's *Concise Description*, but it is of little value; concise to a fault where information is wanted, few books are more discursive when useless knowledge is to be conveyed. Though we have no book dealing properly with the schools of England as a whole, we have several most useful school-histories, and the head-master of Heath has added a useful volume to the number. It is not prettily "got up," and the photographs might have been left out with advantage; but the letterpress, which is after all the main thing, is thoroughly good. The only fault we have to find is that certain bits of Latin are given in their contracted form when they would have been far more readable if printed at length. It is important to give the Latin of charters and other mediæval documents exactly as it was written, for doubts may often arise as to what the true form of a word is; but there can hardly be a doubt as to the interpretation of a legal paper of the reign of Queen Elizabeth. Mr. Cox gives useful biographical details of several of the masters, and some very full lists of scholars. These things will be useful to many who have no special interest in school-history. Notwithstanding the way in which population shifts in these days, it will be found on examination that among the nineteenth-century pupils there is an overwhelming majority of old Yorkshire names.

Poems. By Mrs. Horace Dobell. (C. Kegan

Paul and Co.) The very miscellaneous nature of these poems makes it somewhat difficult to review them, it being manifestly impossible to grasp the intention and appreciate the execution of all with the thoroughness that would be comparatively easy if one had to deal only with some. Mrs. Horace Dobell has not published in haste. She has waited, if anything, too long—too long only because it is such a body of verse that is now at once given to the public. Better, however, to have to make complaint of over-much substance than to have to make complaint of too scanty fare; the former is, at all events, but an insignificant mistake. And it is easy to recognise in these very various poems—some of which are graceful narratives, others spirited appeals, and others thoughtful reflections—the evidence of a refined and varied mental life furnishing naturally many themes and much material for poetical uses. Some of these poems, and some which we confess we like the best, in their *ensemble*, though not always in their details, are personal poems; such is the *Farewell to Odsey*—a pathetic reverie over an old and beautiful home—and such, we take it, more than one of the poems written "by lamplight, in a London library," and full of the associations which that library and its tenants recall. But Mrs. Dobell has not been mistaken in giving an important place in her book to the story of *Ethelstone*, for not only is the tale well told, but the verses abound in facile melody. Altogether, it would be a mistake not to extend a welcome to such a body of graceful and refined poetry.

NOTES AND NEWS.

THE volume of *Clerical Reminiscences* which has recently been published under the *nom de plume* of "Senex," and has interested a large circle of readers through the freshness of its anecdotes, is now stated to have been written by the Rev. Josiah Bateman. Mr. Bateman held for several years the vicarage of Margate, but has for some time past been Rector of Southchurch, near Southend. Many of the anecdotes in his work are connected with Kent and the diocesan who rules the larger part of the county.

MESSRS. HURST AND BLACKETT will shortly publish a new work, in two volumes, by Lord William Lennox, called *Plays, Players, and Playhouses at Home and Abroad; with Anecdotes of the Drama and the Stage*. The same publishers have just ready a new story, entitled *Missing!* by Mary Cecil Hay, the author of *Old Myddleton's Money*.

MESSRS. W. H. ALLEN and Co. will publish next week the first volume of Mr. D. C. Boulger's *History of China*.

MR. RYE means to work further at his Chaucer pedigree, and has kindly promised to draw up for the Chaucer Society a large table, pedigree-wise, of all the old Chaucers yet known.

WE have just received the programme of the "Fourth General Meeting of the American Library Association," which was to be held at Washington and Baltimore on Wednesday, Thursday, and Friday of this week. The Association was to be received on Thursday evening by the President of the United States; and on Friday was to visit the Johns Hopkins University of Baltimore by invitation of its President. We may congratulate the American librarians on the very full and excellent list of papers to be read.

AT the last meeting of the London Association of Correctors of the Press on February 7, a recent correspondence in the *Athenæum* on the relations between authors and printers' readers was brought forward in a short paper by the treasurer, Mr. George Chaloner, F.C.S. An animated discussion ensued, in which several

readers of great experience took part; and, though no formal resolutions were proposed, the sense of the meeting was pretty plainly expressed. The speakers fully endorsed the doctrines laid down in the paper—namely (1), that the reader is the servant not of the author, but of the master printer, who pays him to find out the errors of compositors in putting MS. into type; (2) that it is the reader's duty not to look for authors' mistakes, but if he observes any he may "query" them. Even this, however, is beyond the strict line of the duty for which he is paid; (3) that the reader ought not to rectify authors' errors on his own responsibility, except in rare cases of emergency, because he thereby makes himself an unauthorised agent, running his employer's custom into expense without his knowledge or sanction.

THE character of Job Thornberry, who acquired wealth and distinction as a manufacturer in Lancashire, and lived to see his son a devoted sympathiser with Tractarianism, will be remembered by many readers of *Endymion*. The name of the shrewd man of business is another of the things which Lord Beaconsfield has borrowed from those who went before him. Job Thornberry is the name of the honest tradesman in George Colman's play of *John Bull*, who differs from the creation of the novelist in that his troubles come to him through his daughter and not through his son.

AT the special request of Mr. Gladstone, a new edition is about to be published of *Systems of Land Tenure in Various Countries*, being a series of essays published under the sanction of the Cobden Club, and edited by Mr. J. W. Probyn. Messrs. Cassell, Petter, Galpin and Co. are the publishers.

MESSRS. SAMPSON LOW and Co. will shortly publish a volume of essays entitled *Eighteenth-Century Studies*, by Mr. Francis Hitchman, author of *The Life of Lord Beaconsfield*.

M. ULYSSE ROBERT has brought out, in a finely printed quarto of 330 pages, the sixth-century Latin translation of the Pentateuch contained in the Codex Lugdunensis—the famous MS. of which a portion was purloined by Libri from the Lyons Library, and recently restored by Lord Ashburnham. The edition consists of a printed *facsimile*, a printed text with the parallel Septuagint version, and a very elaborate Introduction, in which the palæographical, philological, and critical features of the text are fully dealt with.

THE authorities of the Strassburg University Library have offered the Swiss Federation the opportunity of purchasing a number of valuable documents bequeathed to the library by a member of the family of Schauenberg. They consist principally of notes and plans which were drawn up for the Bern Council of War during the last decade of the eighteenth century, and contain a large quantity of useful and hitherto unknown material for Swiss history during the period of the struggle with France. They will probably be bought for the Stadtbibliothek of Bern. The Strassburg University Library also possesses, from the same source, the letters which General von Schauenberg wrote out of Switzerland, but the authorities are not inclined to part with the originals in this case.

THE revised Federal Constitution of Switzerland takes the legislation concerning *Urheberrecht* (rights of authors and original inventors) from the cantons, and gives it into the hand of the Confederation. The Swiss Department of Trade and Agriculture has drawn up a Bill for the protection of literary and artistic property, and has laid it before a special commission of experts for examination and advice. The

commission includes two members of the Nationalrath, Herr Weber, of Solothurn, and M. Pictet, of Geneva; the Federal Judge Blasi; Profs. A. von Orelli and Rambert, of Zürich, and Hilty, of Bern; Herr Stehlin-Burckhardt, President of the Swiss Association of Painters and Sculptors; Musikdirektor Munsinger, of Bern; the architect, A. Koch, of Zürich; and two publishers, M. Sandoz, of Neuchâtel, and R. Schmid, of the firm of Dalp, in Bern. The new law will come forward for debate in the Federal Assembly in June.

A NEW fortnightly Review of literature, art, music, and the drama is appearing in New York under the title of *The Critic*. Among the contributors are Messrs. C. D. Warner, S. H. Gay, Walt Whitman, E. C. Stedman, R. H. Stoddard, R. W. Gilder, and Miss Kate Field.

THE *Hamburgische Correspondent* completed on December 31, 1880, its 150th year. A jubilee number has appeared, the contents of which were taken from old issues; and some numbers of singular interest, dating from the last and the beginning of the present century, have been reproduced. In the last "Festnummer" the history of the starting and the various vicissitudes of the *Correspondent* are retold in an interesting manner.

At the meeting of the Clifton Shakspeare Society held on the 22nd ult., reports in connexion with *The Merchant of Venice* were presented from the following departments:—Shakspeare's Play-craft, by Mr. J. A. Sanders; Plants and Animals, by Dr. J. E. Shaw; Satire and Irony, by Mr. J. W. Mills, B.A. A paper on "The Quality of Mercy," from the *University Magazine* of January 1880, which had been read before the New Shakspeare Society on November 14, 1879, by the author of "Home Side of a Scientific Mind," was read, and formed the basis of a discussion on the characters of "Shylock" and "Portia."

MR. GLADSTONE has, through Prince L.-L. Bonaparte, given the New Shakspeare Society a suggestion as to the meaning of one of Shakspeare's words. Iago sneers at the military knowledge of his supplanter, Cassio, and calls the latter

" . . . A fellow
That never set a *squadron* in the field,
Nor the division of a battle knows
More than a spinster" (*Othello*, I. i. 22).

Mr. P. A. Daniel, on this, noted that, as Florio in 1611 said *squidra* or *squadron* meant "properly a part of a companie of souldiers of twentie or fife and twentie, whose cheefe is a Corporall," Shakspeare may, in the instance above, have used *squadron* "in the sense of the smallest company, commanded by the lowest officer, and have placed it in Iago's mouth to give additional point to that villain's contemptuous estimate of Cassio's soldieryship": see New Shakspeare Society's *Transactions*, 1877-79, p. 103, where Mr. Furnivall adds that the word here is but a "*squad*." (We noted this at the time, ACADEMY, September 1, 1877.) Mr. Gladstone now adds that, as the root of the word is the Latin *quadrare*, from *quatuor*, the *squadron* was clearly the fourth part of a company, like the modern "section," still under the command of a corporal, so that Florio's "companie" would consist of eighty or one hundred men, as it often does still. The *squadron* thus compares with our "quarter," the Latin *quadrans*, a farthing, or fourth-ing, "*quadro*, quarta pars anni, French *trimestre*," "*quadra*, quartier de paie," &c. All we can say is that, if the meaning given by Mr. Daniel and Mr. Gladstone to Iago's *squadron* is not right, it ought to be, so well does it suit the spirit of the passage in which it occurs. And, with the other contemporary authorities—Fenton, Barrett, &c.—cited by Mr. Daniel, we think no one need

hesitate to accept a "corporal's squad" as the equivalent of "his Moorship's ancient's" girding term.

WE have received *Proceedings of the Dublin Mansion House Relief Committee, 1880* (Dublin: Browne and Nolan); *New Guide to Modern French Conversation*, by V. de Fivas, twenty-ninth edition, thoroughly revised (Crosby Lockwood and Co.); *All Round the Year: Verses from Sky Farm*, by E. and D. R. Goodale (New York: Putnam's Sons); *Poems for the Period*, by Heone, ed. the Rev. H. Reid (Irvine: Murchland); *Cries in a Crisis*, by R. A. Macfie (Stanford); *The Miracles of Our Lord explained to Country Children*, by the Rev. S. C. Malan (G. Bell and Sons); *A Modern Babylon*, by Leonard Lloyd, second edition (Remington); *The Clergy Directory and Parish Guide, 1881* (Bosworth); *The Royal Supremacy historically examined*, by the Rev. F. King (Parker); *Theism and Pantheism*, von Dr. W. Deisenberg (Wien: Faesy); *National and International Currency*, by J. Hector (P. S. King); *The Ornaments Rubrick: its History and Meaning* (Parker); &c.

MAGAZINES AND REVIEWS.

POLITICAL economy is well represented in the magazines for February. To the *Fortnightly* Mr. Cliffe Leslie contributes an autobiographical sketch of M. de Laverne, happily illustrated both with personal details and with reflections upon provincial France. This is immediately followed by a paper upon "Small Farmers in South-western France" by the Rev. Wentworth Webster, which may be strongly recommended to those who prefer facts to theories. The writer not only possesses a long personal knowledge of the country, but he has sought to gather information widely. He is emphatic in describing the high degree of material prosperity attained by the Basque peasants. He bears witness to the readiness with which they have adopted agricultural machinery and new breeds of cattle. But he insists that their social condition is mainly determined by the fact that they keep down their own numbers by emigration. In Mr. Webster's opinion, "emigration is everywhere a necessary concomitant of prosperous peasant farming." Though he quotes other cases in support of this proposition, we are by no means sure that it is of universal application. The *Contemporary* has an article by Mr. J. A. Farrer upon "The Failure of Free Contract in Ireland," which should rather run, "The Failure of the Theory of Free Contract." Mr. Farrer might have made even more than he has done out of the analogy of the Indian rent law. Mr. John Rae writes about the Katheder-Socialisten, or "Socialists of the Chair." What he says is valuable, but it might have been conveyed in a more interesting form and with less of dogmatism. The new school of political economy has a future before it in this country as well as in Germany; and Mr. Rae does not help much to determine its position, except as bearing upon practical politics.

By far the most noteworthy literary paper in the *Fortnightly* is one by Mr. Swinburne on Tennyson and Musset, in which, in addition to giving us an ingenious comparison between Mr. Robert Browning and M. Leconte de Lisle, he contrives to produce a pretty exhaustive criticism of the two poets whose names are at the head of the article. It seems to be his admiration for Mr. Tennyson's lately published poem of *Rizpah* that has urged Mr. Swinburne into elaborate discussion of the works of the writer generally. He would have called Mr. Browning the most pathetic of living poets before *Rizpah* was published, and *Pompilia*

would have justified him; but he holds that there are certain notes in *Rizpah*, "bi-sexual," establishing the womanliness as well as the manliness of a great poet in his love and thought for little children. "Not even Victor Hugo himself has ever touched the very deepest and finest chord of the human spirit with a diviner power, a more God-like strength of tenderness, than Mr. Tennyson has touched it here." The paper contains some extremely cogent criticism of *In Memoriam* and of the *Idylls of the King*. Mr. Swinburne does not quite appreciate the virtues of the Prince Consort or the "anti-Gallican cackle" of the Laureate. In Alfred de Musset's work, Mr. Swinburne gives a great place to his prose. Musset "died before his time in spirit." It had long been evident that the once exquisite poet "n'avait plus rien dans le ventre." Heine "might have added the remark that never did poet come so soon to the proverbial 'bottom of his bag.'" The whole article, whatever be its defects, is a wonderful instance of Mr. Swinburne's possession of the truest and most thoughtful critical power, combined with an instinctive delight in uttering warmly the praises of "his masters and his peers." The presence of this delight is a note of true criticism.

THE *Cornhill Magazine* has an article on "George Eliot" (without which, indeed, no periodical is nowadays complete) in which the writer happily remarks that George Eliot's favourite theme is "the woman in need of a confessor," and her weakness lies in the fact that "she takes the point of view of the confessor rather than the artist." A paper on "The Origin of London" gives a very clear and extremely readable account of the historical causes which have rolled into one a commercial seaport and an administrative capital, so as to make of London the largest city in the world. There is also an excellent paper on "Voltaire and Shakespeare," which traces how Voltaire first introduced Shakspeare to the French, and himself imitated him, till finally, alarmed at the growing enthusiasm and jealous for the honour of the French classics, among whom he no doubt ranked himself, Voltaire turned round upon his former idol and attempted to overthrow him. The story not only forms a curious chapter in literary history, but also illustrates the moral and intellectual character of Voltaire.

THE *Journal* of the National Indian Association for February has an article upon "Hindu Schools" which deserves attention. The system of education in India has hitherto been treated too much as a department of the Administration. All schools are classed either as "Government" or as "aided." The Government schools are doubtless the more efficient, but their cost is sometimes extravagant, and their total number is necessarily limited. The aided schools may be subdivided into those supported mainly by missionary societies and those supported mainly by local native effort. The last are known in Madras as "Hindu schools." Both these classes of aided schools are beginning to complain that they are handicapped in the competition with the Government schools, which possess advantages in money, in *prestige*, and in the *status* of their teachers. It would appear that a reconsideration of the whole question presses most in the Madras Presidency.

THE December number of the *Monatsschrift für Geschichte und Wissenschaft des Judenthums* contains a new explanation of *Psa. xxxvi.*, and that for January a paper on the influence of the ideas of Isaiah ii. on the literature of the close of the Exile and a still later period, both by the editor, Dr. Grätz. Notes from the Munich Library (on Minchath Yehuda) and a continuation of a series on the Tosefta are also contained in the January number.

OBITUARY.

THOMAS CARLYLE.

THE old, inevitable commonplace of death repeats itself; another voice silent for ever; another face veiled by the shadow. That a man of fourscore and six years should prove mortal does not carry surprise to any heart. Yet the event, always uniform in certain superficial incidents, varies to the spiritual eyes as much as sunsets vary in their fiery intensities, or solemn splendours, or calm acquiescence of decline. Had we among us one of such visionary faculty as William Blake in his lucid moods, a veritable seer, to represent the reality of what has happened, he would show us no poor worn-out body on its bier, but a dead prophet whose venerable form is still instinct with miraculous power—a prophet who was also a pilgrim, his pilgrim staff now laid along, having ended his wayfaring and finished his course; nor should we be unaware of spiritual presences at the head and feet, sorrowing, yet fervently aspiring.

Carlyle's prime influence was a religious one; he was a preacher before he was a critic or an historian. James Carlyle, one of "the fighting masons of Ecclefechan," not only could lay the stones straight and firm, but, as a member of the Relief Church, had doubtless a Scottish clearness and vigour in matters of the faith, and, we are informed, loved to read old books which told of Reformation times and the deeds of the Covenanters. It was intended that Thomas, his eldest son, should be a minister of the Church. A brilliant French critic has called Carlyle a Puritan, and Carlyle himself described Puritanism as "the last of our Heroisms." His heritage of faith was indeed transformed, but it was never cast away. To view life, at times sadly, at times sternly, and always seriously, is the Puritan habit, and it was Carlyle's, only relieved by the sudden tenderness of his heart, and by his humour as an artist, often almost Aristophanic, before which the whole world would appear in a moment as a huge farce-tragedy. To bear about with us an abiding sense of the infinite issues of human existence is a part of Puritanism. Poor, indeed, is this little life of man for pleasure or for pride; yet of measureless worth, since heaven and hell environ it. Each deed, each moment is related to Eternity. God and the devil, one at odds with the other, are not names, but terrible realities; righteousness and sin stand apart from one another by the whole diameter. On whose side does each of us find himself? The many are foolish, slumbering and sleeping, hearing no cry in the night. The wise are few, ever ready, with the loins girt and the lamp lit.

But Puritanism, in its desire to fortify the moral will, contracts the sensibilities, impoverishes the affections, averts its gaze from half of nature and of human life. How is one of stormy sensibility, to whom all of life is dear, an artist and a poet, a lover of beauty, a lover of strength even when ill-regulated, full of tenderness, pity, wrath; full also, in this new century, of new aspiring thoughts and impulses of revolt—how is such an one to be a Puritan? By his twenty-first year it had become clear to Carlyle that if he were to be a preacher he must preach another gospel than that of the Presbyterian Kirk. And in due time the authentic voice, calling him to be "a writer of books," grew audible. He must preach, if at all, through literature.

A broad way in literature for men of passionate temper had been opened by Byron. His victories had followed one another so brilliantly, so rapidly, that no other career seemed like his—that of Napoleon. He had revolted against a society of decencies and respectability, of social hypocrisies, and moral cant; and with that revolt Carlyle sympathised.

He had known the fever of a deep unrest; he had been miserable among negations and extinct faiths; with such unrest, such misery, Carlyle was not unacquainted. In Byron he recognised a certain desperate sincerity, underlying all superficial insincerities. Yet for one who had learnt that "man's chief end is to glorify God," who had heard of obedience to a divine will, of service to a divine King, Byron's egoistic revolt, though of service as a protest against the false, seemed to go but a little way towards attaining the liberty of true spiritual manhood. Is no better way possible? Is a religious freedom unattainable? Is it possible to be "a clear and universal man," and at the same time a man of faith? Carlyle, like Teufelsdröckh, closed his Byron; like Teufelsdröckh, he opened his Goethe. And in Goethe he found his own problem and the problem of his time solved. "The question," he writes in his essay on Goethe's works, "Can man still live in devoutness, yet without blindness or contraction; in unconquerable steadfastness for the right, yet without tumultuous exasperation against the wrong; an antique worthy, yet with the expansion and increased endowment of a modern? is no longer a question, but has become a certainty and ocularly visible fact."

Puritanism had said "Live resolutely for God in what is good," but Puritanism had narrowed the meaning of the word "good" as Carlyle henceforth could not narrow it; Puritanism had renounced the experiment of entering the kingdom of heaven otherwise than maimed and blind. Goethe said, "Live resolutely a complete human life, in what is good and true, in the whole of things"—*In Ganzen, Guten, Wahren resolut zu leben*. So the seriousness which is at the heart of Puritanism might grow large, and free, and beautiful. What Carlyle wrote of Goethe was not the mere expression of a literary judgment; he wrote with the sense that it was Goethe who had made it possible for him to live. He did not approach Goethe, like poor Sterling, with questions as to his classification—Was Goethe a Pagan, or a Christian? a Pantheist, or perchance a "Pot-theist"? He found, or thought he found, in Goethe a complete, heroic, modern man. "Carlyle breakfasted with me," wrote Crabb Robinson in 1832, "and I had an interesting morning with him. . . His voice and manner, and even the style of his conversation, are those of a religious zealot, and he keeps up that character in his declamations against the anti-religious. And yet, if not the god of his idolatry, at least he has a priest and prophet of his church in Goethe, of whose profound wisdom he speaks like an enthusiast. But for him, Carlyle says, he should not now be alive. He owes everything to him!"

Those were happy days in the moorland solitude of Craigenputtock, when, having conquered the egoistic despair of youth, and found in renunciation and a wise limited activity his "Everlasting Yea," Carlyle moved with a free, courageous step through untrodden regions of literature, and was for a time a prophet of joy and hope. He talked to De Quincey of founding a "Misanthropic Society," its members uniting to "hurl forth their defiance, pity, expostulation over the whole universe, civil, literary, and religious." But in truth he was no Timon; around him was the solitude which nourished his soul—

"a solitude altogether Druidical—grim hills tenanted chiefly by wild grouse, tams and brooks that have soaked and slumbered unmolested since the deluge of Noah, and nothing to disturb you with speech, except Arcturus and Orion, and the Spirit of Nature, in the heaven and in the earth, as it manifests itself in anger or love, and utters its inexplicable tidings, unheard by the mortal ear."

But, adds this misanthrope, "the misery is the almost total want of colonists." Yet, when

he returned to his fireside, there was sufficient human society in the wife, whose "soft invincibility, capacity of discernment, and noble loyalty of heart" were to stand him in stead during forty years; in her, and in that pile upon his library table, eyed with the pride of a young literary athlete—"such a quantity of German periodicals and mystic speculation, embosomed in plain Scottish *Peat-moor*, being nowhere else that I know of to be met with."

In full manhood, and with none of the edges of his individuality worn away, Carlyle removed in 1834 from the solitude with society of Craigenputtock to the society with deeper solitude of London. His experiment of public lectures, though deeply interesting to those who were present (and they, if few—sometimes one hundred—were a fit audience), could not please himself. One constitutionally shy and nervous finds his bodily presence a slight but difficult barrier between his spirit and the spirits on which his influence should play; moreover, from the time a course was announced till it was finished, we are told, Carlyle scarcely slept. The American Ticknor, who found the lecture impressive and picturesque, saw before him "rather a small, spare, ugly Scotchman, with a strong accent." And even his warm-hearted friend Harriet Martineau, to whom Carlyle's rugged face appeared always "steeped in genius," had her courage dashed by the lecturer's evident anxiety and distress: "Yellow as a guinea, with downcast eyes, broken speech at the beginning, and fingers which nervously picked at the desk before him, he could not for a moment be supposed to enjoy his own effort." After the fourth annual experiment it became clear that thenceforward Thomas Carlyle was to be, if anything, what he names himself in his Petition on the Copyright Bill, "a writer of books."

In temperament Carlyle differed widely from his master, Goethe. When he came from his Northern solitude to London his age was the same as that of Goethe in the year of his return from Italy to Weimar. In solitude or congenial society, freed from the multifarious cares of a great public servant, delivering his heart from the exaltation of an ideal passion which could not transform itself into duty and happiness nor into creative activity, surrounded by the marble aristocracy of antique art, Goethe in Rome attained a serenity of vision and a comprehensive definiteness of purpose which some have described as resulting in a *refroidissement* of his genius. Carlyle, combative as a son of one of "the fighting masons of Ecclefechan" must needs be, with stormy sensitiveness pained by all the griefs and wrongs and follies of the time, lost such serenity as had been his in his moorland home, saw in tempestuous vision the old Puritan conflict between the powers of hell and heaven renewing itself in our modern world, and could not choose but show forth his vision, announce the woes that were coming on the earth, and declare, to those who had ears to hear, the all-but impossible way of salvation for society. "The savageness which has come to be a main characteristic of this singular man is, in my opinion," wrote Harriet Martineau, "a mere expression of his intolerable sympathy with the suffering." Goethe's wide and luminous view is, like that of Shakspeare in his last period, a gazing down upon human life from some clear outpost on the heights. Carlyle, with marred visage and rent prophetic robe, is hurtled hither and thither in the tumult of the throng. It is for his fellows that he enters the tumult; for his own part, could he but stand alone, his feet are established on a rock.

From the prophets we do not get the *axiomata media* of wise living, individual or social. They tell of righteousness, mercy, and judgment to come. Others of trained intelligence must

apply their doctrine to life. Carlyle helped to make us feel that the issues of our time for evil or for good are momentous; that the chasm between truth and falsehood, between right and wrong, is sheer and of infinite depth; that all things do not of necessity tend from bad to good; that, on the contrary, bad often grows to worse; that a nation, by faithlessness and folly, may indeed go straight to the devil; that each bit of needful work done soundly, honestly, contributes to avert that catastrophe. This was an awakening piece of nineteenth-century prophecy. But how to find the truth? how to distinguish, in the complex material of life, between good and evil? how to attain the right? Worship of heroes (sometimes of questionable heroism), government by the Best (but where to find them?), drilling of Democracy (which will surely drill itself in the only effectual ways)—these suggestions did not greatly serve to make our path clear. The patient intellect of man had pursued other methods leading to other results. These were indignantly exploded by our transcendental prophet as the manufacture of logic-mills, fragments of the Dismal Science, leavings of the Pig Philosophy, wisdom of National Palaver, and such like. Happily, it was among the elemental forces of individual character that Carlyle wrought with chief power; his influence, therefore, without losing its virtue, could submit to manifold transformations. Many a democrat will acknowledge Carlyle's influence as having inspired his conduct with faithfulness and courage. Many a Utilitarian will confess that the reviler of the Pig Philosophy has been his chief spiritual master.

Carlyle's transcendentalism was part of the spirit of his time, part of the reaction moral, intellectual, and imaginative against the eighteenth century. The Carlylean transcendentalism derived its unique character from the Scottish Peat-moor, "Druidical Solitude," "speech only of Arcturus, Orion, and the Spirit of Nature"—from these mingling with influences from that pile of "German periodicals and mystic speculation" upon his library table. He needed a vast background, Immensities, Eternities, through which might wander "the passion-winged ministers of thought," Wonder, and Awe, and Adoration. But in the foreground of clear perception and sane activity, all was limited, definite, concrete. From Goethe he had learnt, what, indeed, his own shrewd Scottish head could well confirm, that to drift nowhither in the Inane is not the highest destiny of a human creature; that, on the contrary, all true expansion comes through limitation, all true freedom through obedience. Hence the rule, "Do the work that lies nearest to your hand;" hence the preciousness of any fragment of living reality, any atom of significant fact. If Carlyle was a mystic, he was a mystic in the service of what is real and positive. Still the little illuminated spot on which men toil and strive, and love and sorrow, was environed, for Carlyle's imagination, by the Immensities; the day, so bright and dear, wherein men serve or sin, was born from a deep Eternity which swiftly calls it back, engulphs it. From which contrast between the great and the little, the transitory and the eternal, spring many sudden surprises of humour and of pathos, which at length cease to surprise, and grow but too familiar to the reader of Carlyle.

To History, the region of positive, concrete fact, his mind gravitated. As a critic of literature he had done signal service by showing that a passionate sympathy is often needful to attain the ends of justice. The essays on Burns and Johnson are illuminated by fine intelligence, yet less by intelligence than by pity, reverence, and love. While scornfully intolerant of dilettantism and "the poor Fine Arts" founded on unvaracity, Carlyle had done much to introduce

into England the Continental feeling for art and the artist as important factors in human society; but the art of which he spoke must be one founded on true insight into man's life and genuine belief; the artist must possess something more than manipulative dexterity; he must be in some measure a *vates*, whose conscious activity has, underlying it, a deep, unconscious energy. As a literary critic, Carlyle was sometimes perverse; he missed proportions; now and again he would resolutely invert things, and hold them up to mockery, in grotesque disarray. A certain leaven of Puritanism made him impatient of some harmless wiles and graceful pastimes of "the poor Fine Arts."

A poet of our century, who was also one of its most admirable prose writers, has told in verse the reproof which he received as rhymers from "Clio, the strong-eyed Muse." History pleased Carlyle, for its matter is robust, and yet it may be steeped in sentiment. What he could not endure was to attenuate history to a theory, or to relegate its living, breathing actors to a classification. He would fain lift up a piece of the past whole and unbroken, as a fragment of veritable human experience, with its deep inarticulate suggestions to the conscience and the will. Nothing should be lost, except what is unvital, mere wrappage and encumbrance of history. Working as an artist, with an idea of the whole, and a genius for distinguishing essentials from non-essentials in the myriad of details, the historian must attempt the almost impossible feat of rivaling reality, of presenting things in succession so that they may live in the imagination as simultaneous, since once they were so in fact; of presenting a *series* so that it may be recognised as a *group*. Much that is characteristic in Carlyle's work as historian has its origin in the marvellously quick and keen glance of his eye, his power of reading off some minute visible incident into its invisible meaning, and thus interpreting character by picturesque signs and symbols, together with the studiously elaborated style which quickens and exalts the reader's sensitiveness almost to the point of disease, playing upon every nerve-centre with snapping sparks of a new kind of electricity, until he tingles between pleasure and pain. The strain in Carlyle's writing is caused by his desperate resolve to produce in narrative, which, as he says, is *linear*, the effect of action, which is *solid*. "It is not in acted as it is in written History: actual events are nowise so simply related to each other as parent and offspring are; every single event is the offspring not of one but of all other events, prior or contemporaneous, and will in its turn combine with all others to give birth to new: it is an ever-living, ever-working Chaos of Being, wherein shape after shape bodies itself forth from innumerable elements." In other writers we may read more correctly the causes and the effects of the French Revolution. If we would enter the sack of the maelstrom and explore its green-glimmering terror we must accompany Carlyle.

From the work which endures our thoughts return to the man whom we have lost. To the spiritual eye a prophet and a pilgrim; but perhaps, more than all else, a soldier—the last in our time of the Ironsides. His heart, a well-spring of living tenderness; his pity, fine and piercing; his laughter, sudden and deep, at times even stupendous. Yet his best praise is that of a plain and faithful soldier in the warfare of man's life, and more particularly of life in this our century. We would turn away to our own toil and strife with a courageous thought, as he would bid us were it possible, and it cannot be better uttered than in words of his: "He that has an eye and a heart can even now say, Why should I falter? Light has come into the world; to such as love Light, and as Light must be loved, with a

boundless all-doing, all-enduring love. For the rest, let that vain struggle to read the mystery of the Infinite cease to harass us. It is a mystery which, through all ages, we shall only read here a line of, there another line of. Do we not already know that the name of the Infinite is Good, is God? Here on earth we are as Soldiers, fighting in a foreign land; that understand not the plan of the campaign, and have no need to understand it; seeing well what is at our hand to be done. Let us do it like Soldiers, with submission, with courage, with a heroic joy. 'Whatsoever thy hand findeth to do, do it with all thy might.' Behind us, behind each one of us, lie Six Thousand Years of human effort, human conquest; before us is the boundless Time, with its as yet uncreated and unconquered Continents and Eldorados, which we, even we, have to conquer, to create; and from the bosom of Eternity there shine for us celestial guiding stars."

EDWARD DOWDEN.

HENRY NICOL.

By the death of Henry Nicol at Algiers, on January 30 last, England has lost its first Romance and Old-French scholar, and one of its foremost English and general philologists.

Henry Nicol was born in London in October 1845. He was first educated at a day-school in London, and afterwards had private teachers at Teignmouth, where he studied for the Cambridge local examinations, finally gaining a first class—a distinction which, if he had been born a few years later, would have given him a scholarship at the university. At the age of seventeen he was put into a merchant's office, where he remained till nearly within a year of his death.

From his earliest childhood he showed that he had a keen and restless intellect. While still a boy he acquired a sound elementary knowledge of most of the natural sciences and the various branches of mathematics, in addition to his school routine. The first dawnings of an interest in the scientific problems of language can also be traced back to this period; but it was not till he read Max Müller's *Lectures* that his attention was definitely concentrated on philology. I have letters of his, dated as far back as 1865, showing that he had already arrived at remarkably clear and sound views on many of the fundamental problems of language; he had, indeed, even then anticipated some of the views which were not brought forward till much later in Germany. It was at this time that he began the study of Diez's *Comparative Romance Grammar*, at first only as an introduction to the study of comparative philology. I had meanwhile made some progress in Germanic philology, and had formed the plan of writing a full historical English grammar. We then agreed to make it a joint work, he taking the Romance element. This led him to make Old French his speciality.

The next turning-point in his philological development was due to Bell's *Visible-Speech* (1868), and Ellis's *Early English Pronunciation*, which appeared soon after. He was among Bell's earliest pupils, and was, I believe, one of the very first fully to accept Mr. Ellis's (at that time) very startling and unexpected results. Henceforth, phonology assumed in his estimation that paramount position it is now assuming in everyone else's, especially in the classification of dialects. He joined the Philological Society in 1870.

Meanwhile, material obstacles, among which want of time was the most formidable, had compelled us to put off trying to carry out the comprehensive schemes of our earlier youth till happier times, which he was destined never to see. So in 1874 I came out with the *History of English Sounds* as an instalment of my share of

the undertaking. He had already begun to work at a parallel *History of French Sounds in English*, but on a far more elaborate basis than my slight sketch. Failing health and diminishing leisure, joined with excessive conscientiousness in elaborating details, made him put off the completion of this his first great work from year to year, till at last he resolved to give up business, and live on the small income he had, till he had finished his book. But this step, and even his removal to Algiers, came too late. He is gone, and nothing remains of his work but a few short papers and abstracts in the *Transactions* of the Philological Society, his article on the French language in the new edition of the *Encyclopædia Britannica*, and his MS. materials, of which I cannot speak as yet.

Little as he had published, he had a European reputation. Many a distinguished foreign *savant* has expressed his amazement on finding that such a man, instead of being a professor at Oxford or Cambridge, as he had always assumed, was a common clerk. One of them once said to me: "We are a poor nation, and not over-liberal in encouraging science, but I do think we should have found a place for a man like that."

His main characteristics were perfect purity and truthfulness. He was entirely free from the meaner passions of vanity or jealousy. His defects were such as sprang inevitably from his virtues, and the narrow and uncongenial surroundings in which he grew up. No one ever made warmer friends among his fellow-workers, and, when we think what his influence has been on them, we feel that he has not toiled in vain. I know myself that at least half of what is good in my work is due to him. HENRY SWEET.

In the death of A. T. Pisemsky, which occurred on February 2, Russia has lost a novelist and dramatist who was accounted little inferior to Tourgueniev and Tolstoy. Though less known than these in Western Europe, in his own country he was deservedly one of the most popular authors of recent years. Among his numerous novels and tales, *A Thousand Souls*, which has received a German translation, *Troubled Waters*, and *Bourgeois* are perhaps the best known. In 1879 he turned his efforts to the historical romance, and produced *The Freemasons*, first published in the periodical *Ogonyek*. In this his last work he drew a vivid picture of the Russian Freemasons at the beginning of the present century. Of his dramatic pieces, *Gor'kaya Soud'bina* ("Bitter Fate") was the most successful. M. Pisemsky had long been in feeble health, and was not yet sixty years old, so that he cannot be said to have escaped the premature death which seems to be the lot of most Russian literary men.

THE death is likewise announced of Mr. B. J. Talbot, author of *Gothic Forms applied to Furniture and Decorations for Domestic Purposes*, &c.; of the distinguished Italian historian, Cesare Cantù, of whom we shall take another opportunity of speaking; and of the Rev. W. E. Scudamore, author of *Steps to the Altar*, *Notitia Eucharistica*, &c.

SELECTED BOOKS.

GENERAL LITERATURE.

- BAGHOT, W. Biographical Studies. Longmans. 12s.
 EAWAT, Lieut.-Gen. J. A. The Story of a Soldier's Life; or, Peace, War, and Matiny. Sampson Low & Co. 3s.
 FAYVE, Jules. Discours parlementaires de, p. p. Mmes. Jules Fayve. T. 1 et 2. Paris: Plon. 15 fr.
 GRUYER, E. A. Raphaël Peintre de Portraits. Paris: Renouard. 15 fr.
 HILDEBRAND, K. Zeiten, Völker u. Menschen. 5. Bd. Aus dem Jahrb. der Revolution. Berlin: Oppenheim. 6 M.
 HOLE, Canon. Nice and her Neighbours. Sampson Low & Co. 16s.
 KERTBENY, K. M. Bibliographia der ungarischen Literatur. 1. Bd. 1454-1600. Budapest: Kilian. 1 M.
 LINDER, A. v. d. Quellenstudien zur Geschichte d. Schachspiels. Berlin: Springer. 20 M.

- MORROBIN, B. Storia della Letteratura italiana. II Seicento. Turin: Loescher. 7 fr. 50 c.
 OVERTON, J. H. William Law, Nonjuror and Mystic. Longman. 15s.
 ROCCA, N. Le Comte Frédéric Solopis de Salerano (1798-1878). Paris: Salmon. 5 fr.
 SACHER, F. Bibliographie de la Bretagne. Rennes: Pihon.

THEOLOGY.

- ABROT, E. The Authorship of the Fourth Gospel. Trübner. 3s. 6d.
 KLOSTERMANN, A. Commentatio quae nititur loco Paulino Rom. v. 1 sqq. de interno habitu christianis. Kiel: Universitäts-Buchhandlung. 1 M. 20 Pf.

HISTORY.

- BERTI, D. Di Vincenzo Gioberti, Riformatore politico e Ministro. Turin: Loescher. 3 fr. 50 c.
 BRVANT, W. O., and S. H. GAY. Popular History of the United States. Vol. IV. (concluding the work). Sampson Low & Co. 40s.
 CHIAPPELLI, L. Vita e Opere giuridiche di Cino da Pistoia. Turin: Loescher. 3 fr.
 DOUBLET, L. L'Empereur Charlemagne. Paris: Fischbacher. 3 fr. 50 c.
 HOLST, H. v. Verfassungsgeschichte der Vereinigten Staaten v. Amerika seit der Administration Jackson's. 2. Bd. Berlin: Springer. 12 M.
 LEHR, E. La Mandefeste de Fribourg dans l'Uechtland de l'An 1249. Lausanne: Benda. 8 fr.
 THOMAS, G. M. Diplomatarium Veneto-Levanticum. A.D. 1300-50. Venice: Minster. 20 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ACHENPOHL, L. Das niederheinisch-westfälische Steinkohlengebirge. 2. Lfg. Essen: Silbermann. 10 M.
 EVELLIN, F. Infinit et Quantité. Paris: Germer Baillière. 5 fr.
 KUERTNER, F. Bestimmungen d. Moondurchmessers aus neun Plejadenbedeckungen d. Zeitraumes 1839 bis 1876. Leipzig: Engelmann. 6 M.
 LE JOLIS, A. Liste des Algues marines de Oberbourg. Paris: J.-B. Baillière.
 PFRIFFER, L. Nomenclator heliocorum vivientium, ed. S. Glessin. 7. Lfg. Cassel: Fischer. 2 M. 40 Pf.
 POSELGER, E. T. Aristoteles' mechanische Probleme. Hannover: Schmorl. 80 Pf.
 ROSENTHAL, J. General Physiology of Muscles and Nerves. O. Kegan Paul & Co. 5s.
 ZELLER, E. Pre-Socratic Schools. Trans. S. F. Alleyne. Longmans. 30s.

PHILOLOGY.

- DESCEMET, Th. Inscriptions doléaires latines. Paris: Thorin. 12 fr. 50 c.
 HEYNE, M. Uebungsstücke zur Laut- u. Flexionslehre der alten germanischen Dialekte. Paderborn: Schöningh. 1 M. 35 Pf.
 KYCALA, J. Neue Beiträge zur Erklärung der Aeneis. Prag: Tempsky. 8 M.
 STORM, J. Englische Philologie. I. Die lebende Sprache. Heilbronn: Henninger. 9 M.
 TACHAU, L. De enuntiatorum finium apud Euripidem ratione atque usu. Oöttingen: Vandenhoeck. 3 M.

CORRESPONDENCE.

THE ROMAN INSCRIPTION AT BROUGH-BY-STANEMORE.

39 Plumpton Street, Liverpool: Feb. 1, 1881.

Since my last letter to you on this subject (ACADEMY, January 8), renewed study of the inscription has further developed the ideas I then expressed as to its purport. In that letter I repeated what I had virtually asserted in my letter published in your issue of November 13—i.e., "I consider it almost certain that consuls are named in this line, and, as before said, prefer [TERTVLL. ET] CLEMENT. COSS. as the original inscription; but I do not state these names absolutely."

My preference for these names has now ripened, by further acquaintance with the inscription and the inspection of the stone by other antiquaries, to what I consider a certainty, and the only difference to be adjusted in this respect is Dr. Hübner's reading of [ANTO]NINO, and my conjectural one of [ALB]INO, at the end of the fourth line. This I think may be easily explained, and an interesting historical question thereby settled.

The Emperor Caracalla, as we know from various sources, was proclaimed Caesar, by his father, early in A.D. 196 (Spartian says it was while Severus was marching against Albinus). But in an inscription found at Ilkley he is named *Caesar Destinatus*. This must clearly have been executed before he was proclaimed Caesar. But how long before? Was this title given to him immediately upon the death of Pescennius Niger? It seems very probable. At any rate there is no reason why he should

not have been thus commemorated in A.D. 195, the year in which Tertullus and Clemens were consuls. If so, we have only, in the blank after CAES, to insert DESTINATO, and all is plain.

Dr. McCaul, of Toronto, writes to me:—"I do not see anything of the sixth line, unless it be COSS for COSS," thus confirming my view as to consuls being named, as against Dr. Hübner's DEC. The same learned epigraphist also says that at the end of the second line he sees "traces of PERTIN," in this respect differing from both Dr. Hübner and myself, at the same time being equally correct from an epigraphical point of view.

I have seen Dr. Hübner's letter in your issue of January 29. My present communication will be the best reply to it. I presume he abandons *Cohors II. Gallorum*, and the absolute date A.D. 197, which cannot be affected by reference to other epigraphists.

W. THOMPSON WATKIN.

PS.—I am aware that Dr. Hübner remarks that the *Ilkley* inscription could scarcely fit the year A.D. 195, and consequently supplies IMP. after CAES, as in four Continental inscriptions of the year A.D. 197. On the other hand, Prof. Henzen gives the date of it (though with a query) as A.D. 195. The Brough inscription seems to confirm the correctness of the latter. The letters DE (the commencement of *Destinatus*) seem to me visible at the beginning of the fifth line.

CAPTAIN BURTON'S "LUSIADS."

Trieste: Jan. 31, 1881.

Will you kindly allow me a few lines of explanation concerning the *Lusiads*—my version? Sundry friends suppose that I have attempted it in the "English of the period," and reviewers rate me for "perplexing diction," "archaic vocabulary," and so forth. I could not do otherwise. Camoens, who, in his sonnets, has hardly a difficult word or a strange construction, deliberately adopted for his epic a language of his own; and, as in the case of Chaucer, his linguistic medley excited the ire of commentators. His vocabulary bristles with Græcisms and Latinisms (ninety-nine in Fonseca's list), archaisms and neologisms. He delights in such figures (saving your presence) as syncope and crasis, apocope and aphaeresis, alliteration, diæresis, paragon, slurring (the *sdrucciolo*), and superfluous syllables. In his speeches the hyperbaton is excessive.

The translator cannot but follow suit in this matter; and I must e'en take my punishment meekly for having honestly attempted to reproduce the effect of the original. The master was strong enough to make his public accept what he gave them. Whether the disciple is also strong enough only time can show.

To conclude. Referring to a letter by Prof. Wright in your columns (January 8) it is as well to state that long ago I translated and annotated Prof. Wetzstein's valuable little *Reisebericht*. As yet, however, I have not had time to cast about for a publisher.

RICHARD F. BURTON.

MANDEVILLE'S TRAVELS.

London Institution: Feb. 6, 1881.

If Mr. Thomas Bayne will read my letter in the ACADEMY of November 11, 1876 (correcting the clerical error "French" in line 10 into "English"), he will find that the Latin and English versions attributed to Mandeville are most certainly not from his hand, and that, beyond a passage in only one known English MS., discredited by the contrary evidence of many French MSS., there is no ground for supposing that he wrote his book in any language but French.

In giving an outline of the proofs that our printed English version was not Mandeville's, I was forestalling much of the interest of my intended edition of that version for the purpose of giving immediate information to students of English literature. Messrs. Thomas Arnold, Collier, and Minto (how many more I know not) have resolved to frustrate such Quixotic self-sacrifice, and have continued in their respective manuals to hold up "the father of English prose" on the throne into which he has been wrongfully forced. I am much touched by their generosity, and only hope that the students aforesaid will appreciate it equally.

People ask me when ever my edition is coming out. I have not an idea—but the delay is no fault of mine. In 1877 I learnt from the French *Société de l'Orient Latin* that they had in hand an elaborate critical text of the original French, which was to have appeared in the autumn of that year, but has been unavoidably deferred. I am bound to wait for this before I begin collating a critical text of both or either of the two English translations.

EDWARD B. NICHOLSON.

"IAZZA."

Park Lodge, Weston-super-Mare: Feb. 7, 1881.

The first campaign of Thothmes III. was caused by a revolt across the eastern frontier, "beginning with Izza" (Brugsch, *Hist.*, Eng. tr., i. 320) or rather Iazza (Maspero, *Pap. Abbott*, 33), evidently the nearest point to Egypt.

When Esarhaddon began to feel his way toward Egypt "he took the city of Azza, which was situated on the small stream called the river of Egypt, dividing that country from Palestine" (G. Smith, *Assyria*, 130; Budge's *Esarhaddon*, iv. 41).

This Azza seems to be the Iazza of Thothmes. Is Wady el *Arish* a corruption of this name of Azza? Or is the "Neby Jasar" which Mr. Greville Chester mentions (*Palestine Exploration Fund Quarterly Statement*, 1880, p. 158) close to the sea-shore, at the entrance of the Wady, with the remains of ancient houses hard by, the representative of Iazza?

I think we have here a very interesting identification. HENRY GEORGE TOMKINS.

KOCK'S "GREEK COMIC FRAGMENTS."

Dublin: Feb. 8, 1881.

In my notice of Th. Kock's *Comicorum Atticorum Fragmenta*, vol. i., printed in No. 449 of the ACADEMY, there are some points which require correction.

I have been fair to Dr. Kock in placing his statement of the arguments on a level with that of Meineke. There are many cases where he has emended and improved upon (or even refuted) his predecessor. So, also, in adding new fragments, he has done more than I had stated, and in some cases, such as the *Ὀλκάδες* and *Δράματα*, he has found from his own reading several which had escaped all previous editors. I owe to a kindly letter from him the additional remark that the immense number of passages from Athenaeus discussed by Cobet in his *Novae* and *Variæ Lectiones* do not show any remarkable profit obtained from his collation of the Codex A, so that the present editor of the Fragments did not consider its aid in any way indispensable.

It gives me much pleasure to be able to add these corrections within reasonable limits of time, while the book is still new and before many of your readers. I will only add that a longer and more minute study of it, in comparison with Meineke's edition, shows me how much has been added to our knowledge of the subject, not only by the intermediate studies of the Germans, but by the learning and acuteness of the new editor. There can be no doubt

that his work, when completed, will take its place (as I before said) among the standard books in Greek philology. J. P. MAHAFFY.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Feb. 14, 3 p.m. Royal Institution: "The Troubadours," by Mr. F. Hueffer.
5 p.m. London Institution: "Fruits and Seeds," by Sir John Lubbock.
8 p.m. Royal Academy: "The Study and Practice of Architecture," by Mr. G. E. Street.
8 p.m. Society of Arts: "Watchmaking," II., by Mr. E. Rigg.
8 p.m. Aristotelian: "Berkeley," by Mr. W. C. Barlow.
8.30 p.m. Geographical: "Geographical and Physical Aspects of Sarawak and North Borneo," by Mr. W. M. Crocker.
TUESDAY, Feb. 15, 3 p.m. Royal Institution: "The Blood," by Prof. Schäfer.
7.45 p.m. Statistical.
8 p.m. Civil Engineers: Discussion on "The Portsmouth Dockyard Extension Works."
8 p.m. Spelling Reform Association: "Sound and Unsound Spellers," by Mr. H. B. Wheatley.
8.30 p.m. Zoological: "On Additions to the Society's Menagerie during January 1881," by the Secretary; "On the Coleopterous Insects belonging to the Family *Hispidæ* collected by Mr. Buckley in Ecuador," by Mr. C. O. Waterhouse; "Additions to the Rhynchotal Fauna of the Ethiopian Region," by Mr. W. L. Distant; "On a Collection of Shells from Lakes Tanganyika and Nyassa, &c.," by Mr. Edgar A. Smith.
WEDNESDAY, Feb. 16, 8 p.m. Society of Arts: "Participation of Labour in the Profits of Enterprise," by Mr. Sedley Taylor.
8 p.m. British Archaeological Association: "Prehistoric Interment at Plymouth," by Mr. F. Brent; "Roman Wall of London in Houndsditch," by Mr. C. Watkins; "Notes on New Grange," by Mr. J. Romilly Allen.
THURSDAY, Feb. 17, 3 p.m. Royal Institution: "Drawing-room Music," by Prof. Pauer.
4.30 p.m. Royal.
7 p.m. Numismatic.
7 p.m. London Institution: "Violins," by the Rev. H. R. Haweis.
8 p.m. Royal Academy: "The Principles of Architecture," by Mr. G. E. Street.
8 p.m. Linnean: "British Fishes," by Dr. F. Day; "On Right- and Left-hand Contortion of the Corolla," by Mr. C. B. Clarke; "On a New Form of Sponge," by Prof. P. M. Duncan; "On the Reparative Processes which occur in Vegetable Tissues," by Mr. S. G. Shattock.
8 p.m. Chemical.
8.30 p.m. Antiquaries.
FRIDAY, Feb. 17, 8 p.m. Geological: Anniversary.
8 p.m. Philological: "On the Pronunciation, Grammar, and Non-Literary Vocabulary of Welsh; with Collections of Dialogues, Proverbs, &c.," II., by H. Sweet.
9 p.m. Royal Institution: "Fruits and Seeds," by Sir John Lubbock.
SATURDAY, Feb. 19, 3 p.m. Royal Institution: "Ancient Egypt," by Mr. R. S. Poole.

SCIENCE.

The Power of Movement in Plants. By Charles Darwin, LL.D., F.R.S. Assisted by Francis Darwin. With Illustrations. (Murray.)

THE sum and substance of this book, which, like all of Mr. Darwin's, contains a great mass of facts and generalisations, is *circumnutation*; all the various movements of different parts of plants being modifications of that phenomenon. This word stands for a circularly bowing motion of an organ, by which it describes irregular ellipses, loops, or zigzags, as it is successively directed towards all points of the compass. The cause is an increased turgescence on the convex side of the organ, which precedes growth, and which is then followed by a similar turgescence on the other side. If there be a *pulvinus*, which consists of an aggregation of small cells arrested in their development, then the increased turgescence of the cells on opposite sides is not followed by growth, and the organ can consequently circumnutate for much longer periods. "On the whole," Mr. Darwin says, "we may at present conclude that increased growth, first on one side and then on another, is a secondary effect, and that the increased turgescence of the cells, together with the extensibility of their walls, is the primary cause of the movement of circumnutation" (pp. 2, 3).

The work contains mines of wealth of

observations on circumnutation, based on the most minute and careful experiments upon the movements of radicles, "hypocotyls" and "epicotyls" of seedlings; also upon flower-stems, stolons, and leaves; the "hypnotropic" or sleeping states of leaves being also brought about by modified circumnutation. The motions of climbing plants, and the influences of light, gravity, and other stimuli, are fully discussed in their bearings upon the subject.

Commencing with radicles, we learn that, as soon as the tip has protruded from a seed, it begins to circumnutate, the use apparently being to aid it in penetrating the soil, by guiding it along the lines of least resistance, and especially into cracks, worm-burrows, &c. Mr. Darwin observes that "geotropism," which is a weak force, does not give a radicle sufficient power to penetrate the ground, but merely tells it which course to pursue. The actual penetration is due to the forces of longitudinal and transverse growth. An ingenious contrivance for growing radicles in circular holes cut in split pieces of wood or in wooden clips connected by a spring showed that the force exerted in the first case, as a transverse strain, was probably more than 8 lbs. 8 oz., and in the latter case 3 lbs. 4 oz.; while the apex increased in length with a force equal to at least a quarter of a pound. I would venture to suggest a possible source of error in the experiment with the pincers, for they only show the least amount of force requisite to open them to a stated distance. There is nothing to show that, if the spring of the clip had been three times greater than it was, the radicle could not have just as easily opened them to the same distance, for it might have possessed, and probably did possess, much greater transverse power; but, *the diameter of the radicle at any point not increasing beyond the requirements of growth*, it could not possibly widen the clips to the full extent of the power possessed. The result of these forces is that the radicle acts like a powerful wedge driven slowly into a crevice and expanding simultaneously.

The author then describes how the arched "hypocotyls" (an abbreviation for "hypocotyledonary axes") and "epicotyls," or developing plumules, rise up and break through the soil by means of their circumnutation, assisted by apogeotropism—that is, as far as the resisting medium will allow of it. The cotyledons are also in constant motion, rising once up and once down in the course of twenty-four hours in a vertical plane. Some cotyledons, like leaves, are provided with a pulvinus, and Mr. Darwin finds that the difference between the movements induced by the aid of pulvini and without such aid is due to the expansion of the cells not being followed by growth in the first case and being so followed in the latter. The tissues of the pulvinus are arrested, and, consequently, the movements of pulvinated cotyledons last much longer than of those without a pulvinus. Cotyledons are affected "paratonically" by light—that is, their daily periodic movements are greatly and quickly disturbed by changes in its intensity or by its absence, showing that their movements are not governed by the actual amount, but by changes in the intensity or degree of

light. Mr. Darwin next deals with the sensitiveness of the apex of the radicle to contact of solid bodies or to other irritants. An object which yields with the greatest ease will deflect a radicle. That of a bean encountering the polished surface of extremely thin tin-foil laid on soft sand made no impression on it, but yet was deflected at right angles; while the curvature of the upper part extended for a length of 8 to 10 mm. The results of Mr. Darwin's experiments were that the apex was sensitive to contact, and that an effect was transmitted to the upper part of the radicle, which was thus excited to bend away from the touching object. Sachs discovered that the radicle, a little above the apex, is sensitive, and bends like a tendril towards a touching object. But when one side of the apex is pressed by any object the growing part bends away from the object, and this, Mr. Darwin observes, seems to be a beautiful adaptation for avoiding obstacles in the soil. This, too, appears to be the only known instance of an organ bending away from an object in contact with it.

An exquisite series of experiments was made by affixing cards, thin glass, &c., to the tips of radicles, which consequently curved away towards the opposite side—in some cases to such an extent as to make complete hoops or even knots! The motion is affected by different degrees of temperature; and so small a force as the two-hundredth part of a grain sufficed to excite movements in some radicles of the bean. Radicles are also sensitive to prolonged irritation, without any objects being permanently fixed upon them; and, in comparing effects of an irritant with geotropism, the author found that

"the initial power of an irritant on the apex of the radicle of the bean is less than that of geotropism when acting at right angles, but greater than that of geotropism when acting obliquely on it" (p. 154).

Mr. Darwin found dry caustic to produce similar effects. He also discovered that

"a thin slice removed by a razor from one side of the conical apex of the radicle causes irritation, like that from an attached object, and induces curvature from the injured surface" (p. 160).

Sachs has shown that pressure at the distance of a few millimetres above the apex causes the radicle to bend, like a tendril, towards the touching object. Mr. Darwin corroborates this, as also another of Sachs' discoveries, that the radicles of many seedling plants bend towards an adjoining damp surface. This peculiar form of sensitiveness resides in their tips, which then transmit some influence to the upper part, causing them to bend towards the source of moisture.

Mr. Darwin next describes the circumnating movements of the several parts of mature plants. A number were selected from different orders, and especially woody plants, being less likely to have circumnating stems, but the result showed that it is a universal phenomenon, the curves described being more or less irregular ellipses, the longer axes of which are directed to different points of the compass, often interrupted by zigzags, triangles, loops, &c. Stolons and runners form no exception, though circumnating in a very complex manner, being so

great in amplitude as to be almost comparable to that of climbing plants. They are thus aided in passing over obstacles, &c.

With leaves Mr. Darwin found it to be so general that he concludes it would not be rash to assume that growing leaves of all plants circumnate, as is probably the case with cotyledons. The seat of the movement generally lies in the petiole, but sometimes in the blade as well. The periodicity of the movements of leaves is peculiar. They generally rise a little in the evening and the early part of the night, and sink on the following morning. It is determined by the daily alternations of light and darkness.

After having described circumnutation as a general phenomenon of growing organs in the fifth chapter, the author enters upon the field of "modified circumnutation"—that is, where this has become utilised for special purposes. He had previously and elsewhere described the processes of climbing plants, and now only observes that it is an amplified state of circumnutation, probably due to a moderately increased growth spread over a considerable length of the moving organ, preceded by turgescence and acting successively on all sides.

Two chapters are devoted to a full and apparently exhaustive discussion on the sleep or nyctitropic movements of leaves. These consist of the phenomena of an upward or downward movement of leaves and leaflets, of the folding along the mid-rib, of the rotating on the pedicels, &c., the general result being either to protect the upper surfaces by covering them one upon another, by crowding the leaves together, or by placing them vertically. In every case the object is to avoid the evil effects of radiation into the open sky; for Mr. Darwin has proved that leaves compelled to remain horizontally at night suffer much more from radiation than when placed with their edges vertical. One would like to ask the question whether this will account for the phylloidinous species of acacia, as well as the gum-trees, having their foliar organs so often vertical, instead of horizontal, in Australia.

Movements excited by light and gravitation occupy the next four chapters, while the twelfth and last deals with a general summary and concluding remarks.

Heliotropic movements are determined by the direction of light, while periodic movements are effected by changes in its intensity, and not by its direction. Mr. Darwin shows that a heliotropic motion (towards light), apheliotropic (away from light), diapheliotropic (taking up a position transverse to light), and paraheliotropic (avoiding intense light) are all forms of circumnutation; though how the actual causes—themselves not always known—act in producing these effects is unknown at present.

The manner in which organs of plants move towards a lateral light shows that it is evidently the movement of circumnutation which gives rise to or is converted into heliotropism, &c. This view is borne out by the existence of every possible gradation between a straight course towards a lateral light and a course consisting of a series of loops and ellipses. The transmitted effects of light are curious. While observing the accuracy with which the cotyledons of

Phalaris canariensis became bent towards the light, Mr. Darwin found that the upper part bends first, and afterwards the bending gradually extends towards the base, and even to a short distance below the ground (one-fifth of an inch), though it seems probable that a simultaneous stimulus of the lower part by light greatly favours its curvature.

The motion produced by apogeotropism is sometimes remarkably straight, though generally complicated by zigzags and ellipses, showing that it is clearly an adapted form of circumnutation, a rectilinear course being merely an extremely modified form of it. An organ which, while young, is extremely sensitive to apogeotropism, ceases to be so as it grows old.

Geotropism is, of course, the exact opposite, and finds illustration in all growing roots, though secondary roots and rhizomes are more generally diageotropic, and take a more or less horizontal direction.

Perhaps the most remarkable instance of aerial organs being geotropic is that of plants which bury their seed capsules, as *Trifolium subterraneum*. The various adaptations of the peduncle, of its abortive flowers, &c., are extremely curious, and are especially worthy of perusal. One chief good, Mr. Darwin suggests, is the protection of the seeds from animals. But as the other fruits not buried rarely yield seeds, it seems that the absorptive power of the hairs which clothe them, and which show "aggregation" on the application of carbonate of ammonia, would indicate that they are liable, when exposed to insufficient nutrition for ripening their seeds, not to mature at all.

With regard to the geotropism of radicles, it appears that the tip (from 1 to 1.5 mm.) is alone sensitive, and, when excited, causes the adjoining parts to bend. This was proved by cutting off or cauterising, as well as by covering the tips with grease. Mr. Darwin remarks:—

"To see anything of the above kind in the animal kingdom, we should have to suppose that an animal, while lying down, determined to rise up in some particular direction; and that, after its head had been cut off, an impulse continued to travel very slowly along the nerves to the proper muscles; so that, after several hours, the headless animal rose up in the predetermined direction" (p. 543).

The last chapter is a general summary of the contents of the book. The work is of the profoundest interest and importance, but intensely hard reading. In the vast accumulation of minute details it almost out-Darwins Darwin! But botanists will agree that its great value lies in collecting, testing, and proving the truth of a large series of facts and in bringing them into one common bond—that of "circumnutation." Starting with this as an inherent property due to turgidity of tissues and growth of all organs, the various specialised motions of the parts of plants are due to its modifications in adaptation to external conditions which themselves set up the changes, such external conditions being light, mechanical irritations, &c.

In fig. 149A, of *Desmodium gyrans*, the two small leaflets of each leaf seem to be accidentally omitted. They were possibly not photographed in consequence of their

continual jerking, and so shifting their positions. It would have been desirable to add them from the living specimen.

GEORGE HENSLOW.

OBITUARY.

MR. JOHN GOULD, F.R.S.

ORNITHOLOGISTS, as well as lovers of sumptuous books, have sustained a grievous loss by the death of Mr. John Gould, F.R.S., which took place at his house in Charlotte Street on the 3rd inst. Born in 1804 at Lyme Regis, from early years he showed a love for outdoor pursuits—fishing, shooting, and sketching, together with the practical study of natural history. Botany and floriculture were added to these tastes before he was twenty by a residence at the Royal Gardens, Windsor, under the care of the late Mr. J. T. Aiton. In 1838 Mr. Gould visited Australia, and was greatly assisted by Government introductions in acquiring a comprehensive knowledge of its fauna. On his return in 1840, he at once began to publish the results of his investigations. His first important work, *A Century of Himalaya Birds*, had already appeared in 1832, and, together with other ornithological studies, he had completed *The Birds of Europe*, in five volumes folio, in 1837. Mr. Gould has produced in rapid succession, when their laborious character is borne in mind, *The Birds of Australia*, in seven folio volumes (1848), and *The Mammals of Australia*; *The Birds of Asia*, *The Birds of New Guinea*, also in folio, with coloured plates; and *The Birds of Great Britain*, five folio volumes (1862-73), with an octavo Introduction, the work by which he is perhaps best known to lovers of our native birds. This exquisite book cost twelve years' labour; all the illustrations (by Wolf and Richter), every sky, even every feather of each bird, having been coloured by hand. To open the book at random and light upon such an illustration as that of the *Circus cineraceus* (Montagu's harrier) standing on a mole, which puts upon forepaw as if to deprecate further injury, would alone show the keen eye and artistic taste of this accomplished ornithologist. These great works, which might well satisfy the literary ambition of most men, were but a tithe of the laborious monographs and papers which Mr. Gould published. Mention need only be made of his monographs on the Ramphastidae, Trogonidae, and Odontophorinae (the American partridges), and especially of his gorgeous book on the humming-birds (Trochilidae), and the equally useful one, *The Handbook of Australian Birds*, published in two volumes octavo in 1865, which enumerates more than six hundred and fifty varieties of birds of that country. Indefatigable as was Yarrell in producing papers on his favourite subject, he was far exceeded by Mr. Gould's activity. Up to 1873 the catalogue of scientific papers compiled by the Royal Society shows that he had contributed 229 papers to science. Seldom have the seventy-seven years to which Mr. Gould's life was spared been better spent by a devotee of natural history. The impulse which his numerous writings and their beautiful illustrations have given, not only to his particular study, but also to the development of coloured lithography, cannot easily be estimated. Like Audubon's elephant folios, Mr. Gould's books will always command high prices, as much from their beauty as their usefulness. They owe much of their attractiveness to that love of nature and country pursuits which so often led him, with observant eyes and reflective mind, to seek recreation on the Thames, for, like many other men, Mr. Gould never forgot his studies in his amusements.

By the death of Baron Ercole Dombowski a special branch of practical astronomy has lost

one of its most skilful and industrious cultivators. About 1852, when living at Naples, Dembowski began his measurements of double stars by means of a moderate telescope with defective micrometrical apparatus. His first results were published in 1857, and proved him to be an intelligent and zealous observer. In 1860 he settled at Gallarate, near Milan, erected a well-equipped private observatory, and devoted himself with great success to his favourite pursuit, and became one of the most diligent, most accurate, and most trusted observers of double stars. In 1878 the Council of the Royal Astronomical Society gave expression to their high appreciation of his labours by conferring the society's gold medal upon him. His published observations are scattered over some seventy numbers of the *Astronomische Nachrichten*; and, as a great many accurate measurements still await publication, it is to be hoped that all will be collected and made accessible in one substantial volume. Dembowski, who was descended from a Polish family known in political history, died on the 19th ult., in his sixty-ninth year.

NOTES OF TRAVEL.

THE Russian Geographical Society are about to send an expedition, in charge of M. Poliakoff, to explore the island of Saghalien.

MR. ROBERT ARTHINGTON, of Leeds, has lately offered the Church Missionary Society the sum of £5,000 for investment towards providing a fund for the maintenance of a steamer and a staff of agents on the Upper Binue and Lake Chad, on the assumption that there is navigable water-communication between the two, a fact which has not yet by any means been proved.

HERR J. M. SCHUVER has recently started from Cairo with the intention of traversing the African continent to the Cape of Good Hope. Herr Schuver, who is an experienced traveller, has lately been undergoing a course of scientific instruction in London.

THE United States Senate have passed a resolution appropriating the sum of £35,000 for the purpose of fitting out an expedition to search for the Arctic exploring vessel *Jeannette* and the missing whalers, which some believe to be imprisoned in the ice near Wrangel Land.

THE current number of the *Monthly Record of Geography* contains two papers—Capt. Holdich's on the geographical results of the Afghan campaign, and Mr. W. Powell's on New Britain and the neighbouring islands. The latter embraces the information gathered by its author during six years' explorations, and adds considerably to our knowledge of a little-known region as well as of its inhabitants. Fortunately, too, Mr. Powell was a practised surveyor, and is consequently able to rectify the blunders of our old maps in that which he gives us with his interesting paper. In the geographical notes prominence is given to particulars furnished by H.M. consul at Loanda respecting the progress Mr. Stanley is making in surmounting the difficulties presented by the Yellala Falls of the Congo, and to a description of the Rev. T. J. Comber's recent visit to the newly discovered Arthington Falls on the River Ambriz. Under the heading of "Irrigation Works on the Lower Jaxartes," the recent efforts of the Russians to fertilise the Kazalinsk district are referred to. M. Montolieu's exploration of the Ynirida River in the upper Orinoco basin is afterwards briefly dealt with. In a letter to the editor, Dr. Köner, of Berlin, furnishes some curious particulars respecting the past history of the Keeling Islands, which, however, it is well to note are drawn from Dutch sources.

THE February number of the *Leisure Hour* opens with an interesting account of Mr. E. Whymper's ascents of Chimborazo in January and July of last year, given from the explorer's own letters, &c. With regard to the collections made during the journey, we learn that they include a large number of pieces of pottery, metal, &c., of the time of the Incas. Insects and plants were found at greater heights than previously in the two Americas; and beetles were several times met with among the rocks on the tops of mountains higher than Mont Blanc, while butterflies were caught at an elevation of 16,000 feet, and flies even higher. Mr. Whymper, we may add, is stated to be preparing a work on the Andes which cannot fail to be of value to geographers.

SCIENCE NOTES.

Ethnological Classification.—A paper by Mr. C. Staniland Wake on "The Classification of the Races of Mankind," having been read before the Hull Literary Club, has been printed for private circulation. Mr. Wake admits that in the present state of science a perfect system of classification is scarcely possible, inasmuch as it would need an almost exhaustive knowledge of all anthropological phenomena—physical, mental, and social. He is disposed, however, to follow Dr. Topinard, and to assume, as a good working hypothesis, that all existing races may be classed either as European, Mongolian, or Negro, or as crosses between two or more of these types. At the same time he has grave doubts as to the purity of the Negro type, and looks favourably upon the supposition that it may have sprung from an intermixture of Topinard's European and Mongolian races.

Libration of the Moon.—A valuable contribution towards a more accurate determination of the moon's libration has been made by Dr. E. Hartwig at Strassburg. According to the laws which were found by Dominio Cassini to explain the apparent shifting of spots on the moon's disc, and which have been called after him since their publication in 1721, the moon rotates with uniform velocity, the time of rotation is exactly equal to the mean time of the moon's revolution round the earth, the inclination of the plane of the lunar equator to the ecliptic is constant, and the ascending node of the equator always coincides with the descending node of the moon's orbit on the ecliptic. The effect of these laws is the moon's optical libration. But Cassini's laws cannot be strictly true, as they represent only the average state of the moon's rotation; small periodical deviations produce a physical libration, the amount of which is to be determined from proper observations. The mathematical theory of the moon's physical libration has occupied the talents of some of the most distinguished mathematicians—Lagrange, Laplace, Poisson, and others; and it has been sufficiently solved for the purposes of its practical application. But as the greatest effect of the physical libration in shifting the apparent position of a lunar spot, as seen from the earth, is probably not more than two, or at most three, seconds of arc, and as this effect is, moreover, masked by the effects produced by several sources of uncertainty, the practical determination of the different terms of the physical libration is beset with great difficulties. By a series of fifty observations made with the Königsberg heliometer in 1845, Wichmann made an attempt to determine several of the terms. Hartwig has now made another attempt, and has been successful, in consequence of some improvements in the construction of his instrument, in deducing from his forty-two observations results of considerably less uncertainty than Wichmann's.

PHILOLOGY NOTES.

Beiträge zur Grammatik des Vorklassischen Chinesisch. Von Dr. Max Uhle. (Leipzig.) In a dissertation on "The Particle 'wēi' in the *Shū-King* and the *Shih-King*," which is meant apparently to form the first of a series of contributions to the grammar of ante-classical Chinese, a young German scholar, Dr. Max Uhle, has made a laudable attempt to begin a scientific treatment of the difficult, but very important, subject of the Chinese particles. From these he has selected for special consideration the particle "wēi" as "determining the very character of the language" of the earliest period of Chinese literature. He limits his investigations to two books of the ante-classical age—to the *Shū-King*, a collection of historical documents ranging from B.C. 2400 to B.C. 600; and to the *Shih-King*, the oldest collection of poetry, extending from about B.C. 1750 to B.C. 600. In endeavouring to discover the common meaning which underlies and explains the various significations of the particle, the writer begins by considering the views held by the greatest authorities on the subject. He finds that the great Chinese "grammarian," Wang Zan Chi, and Prof. Legge substantially agree in assuming the fundamental signification of the particle to be "only" (*nur*). His criticism of this view appears to be founded on a misapprehension of Prof. Legge's use of the word "only," which, as giving the fundamental idea of "wēi," has not the exclusive sense of "nothing but," but is equivalent to "just," "simply," in rough definitions. For instance, in the passage quoted from the *Shū-King* (II. i. 16), "Food! only the seasons," the meaning is "nourishment just depends on the observation of the seasons." This is Prof. Legge's meaning when he defines the signification of "wēi" as "half-adverbial, half-conjunctive." The transition from this to the copulative sense is easy enough, though it would not be so from the exclusive meaning of "wēi." Hence the final conclusion at which Dr. Uhle arrives—viz., that the original import of "wēi" is confirmatory and emphatic—is substantially identical with Prof. Legge's view. Dr. Uhle attributes the commonly accepted view to the fact that the sole signification of "wēi" preserved in later Chinese is "only," and to the invariable practice of the Chinese commentators of explaining previous phases of the language by the standard of their own age. The latter statement, however, is hardly accurate, for, according to his own showing, it is not true of Wang Zan Chi at all events. On the whole, the results arrived at seem to be sound, and the treatise ought to prove useful to the student of Chinese, if for no other reason than the exhaustive collection of passages, from the *Shū-King* and the *Shih-King*, illustrating the various uses of the particle. If the author pursues his researches in the same scientific spirit he will, no doubt, make valuable additions to the knowledge of the subject which he has chosen for his special study.

The *Journal of the Asiatic Society of Bengal*, vol. xlix., part i. (1880), contains a description of the great Siva Temple at Gangai Kondapuram, in the Trichinopoly district, by Lieut.-Col. B. R. Branfill. This is the largest and best-preserved of all the great South Indian temples, its "vimāna," or shrine-tower, being 100 feet square at the base and 165 feet high (the largest described by Mr. Fergusson in his *History of Architecture* being eighty and eighty-two feet square at the base). The author does not give any account of the history of this remarkably well-preserved stone building, but it is presumably of great age, as it bears evident marks of being imitated in stone on the pattern of smaller wooden buildings. The same author gives some further notes on various other antiquarian

remains in the same province, more especially of some of those rude megalithic monuments the existence of which in India is just now attracting so much attention. Mr. C. J. Rodgers has a paper on the coins of the Maharājas of Kangra, a hill fort at the foot of the hills near the sources of the Bias. The coins are of the fourteenth, fifteenth, and sixteenth centuries; and, incidentally, Mr. Rodgers bewails the manner in which the ancient coinage is fast disappearing in the melting-pot without any systematic effort being made for its preservation. Mr. Carlisle, of the Archaeological Survey, follows with a paper on "Coins of the Mitra Dynasty," which he places in the first and second century before the Christian era; and Mr. Stülpnagel with a paper on some twelfth-century coins of the Muhammadan rulers in the North-west. The society has also issued, as an extra number to part i. of 1878, a "Vocabulary of the Language of Eastern Turkistan," which is, in fact, a very full dictionary, and forms a sequel to the "Sketch of the Turki Language" already published by Mr. Shaw, whose geographical discoveries in those regions have earned for him the gold medal of the Geographical Society.

Die Legende von Kisāgotamī, von Jakob H. Thiessen (Breslau: Köbner), is a discussion of the beautiful story of Kisā Gotamī and of the many allied tales in India and in Greece. Mr. Thiessen, who is a pupil of Prof. Pischel's at Kiel, takes occasion to publish for the first time the Pali text of the story from the Ceylon Commentary on the Dhammapada. After a prolonged analysis of all the stories, the author concludes, in opposition to Weber and Rohde, that the story was in its origin Buddhist, and not Greek. It should be ranked, indeed, with the numerous instances of Buddhist *Jātakas*, or Birth Stories, which have found their way from India into the later classical and mediæval literature. The general principle will command the reader's assent; but, in supposing that there must be some historical connexion between each of the many stories cited, the author seems to attach too little weight to the possibility of the same or similar ideas having occurred to various peoples independently.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 3.)

HENRY REEVE, ESQ., C.B., in the Chair.—Mr. W. C. Borlase, M.P., read a paper upon the barrows on the South-west extremities of Cornwall. The erections of these barrows had, for some reason, a very strong preference for a western aspect. Formerly every point was surmounted by a chambered cairn, and these in some cases were originally several feet in height, though now considerably reduced. On digging a trench through an ancient heap of mining refuse on the cliff, the circular foundation of a sepulchral cairn was discovered, which must have been at least twenty feet high. The articles found were principally urns, and bronze celts and palstaves. A sepulchral urn found at the Scraggan where are two contiguous circles about eighteen feet in diameter, is the largest hitherto discovered in Cornwall.

FINE ART.

Florence. Par Charles Yriarte. (Paris: Rothschild; London: Hachette; Bumpus; Charles Davis, 47 Pall Mall; Dulau & Co.)

AFTER the striking success of M. Yriarte's *Venise* it was only to be expected that he would be called upon to describe the other famous Italian city—equally celebrated for its monuments, holding a higher position for its schools of sculpture and painting, more illustrious in its literature, and with a history

more awakening and spirit-stirring. On all these subjects M. Yriarte's thorough acquaintance with Italy and his extensive researches in her political history and artistic development enable him to write with the skill and felicity of a master. It is hardly necessary to say that in the limit of a single volume it would be impossible to treat such diversified material, or even any one branch, in any degree exhaustively; neither would M. Yriarte's readers, in this instance, desire such treatment. The work is, and was intended to be, a popular account of the art, literature, and history of Florence. What this would signify, in too many cases, we all know, alas! but too well; therefore it enhances our satisfaction to find that it is possible to be popular and scholarly, to be brief without being *banal*, and, above all, to describe and discuss works of art in a manner which is neither hackneyed nor ridiculous.

M. Yriarte arranges his subjects under the following heads:—The history of Florence, with the lives of the Medici; the Renaissance, with biographical notices of the illustrious Florentine poets and writers; a chapter on Etruscan art, and another on the principal monuments of the city; concluding with a general view of Florentine sculpture and sculptors from the time of the Pisani, and the same of painting and painters from the earliest period. Of these divisions perhaps the most interesting are the chapters on the Renaissance and on sculpture; in the former the various influences which produced that splendid intellectual and artistic development are clearly and succinctly set forth. It is a rapid sketch, but drawn in firm and vigorous lines; and will therefore serve to give definite notions to those whose knowledge of the subject may be somewhat hazy and indistinct. The treatment of the latter is fuller and more elaborate; indeed, one sees that M. Yriarte has exercised some restraint in confining his observations on an evidently favourite theme within the prescribed limits. The appreciation of such artists as Jacopo della Quercia, Desiderio da Settignano, the Rossellini, Benedetto da Maiano, and Mino da Fiesole is warm and genial, and judicious selections of their most admirable works are selected for illustration. But M. Yriarte's deepest enthusiasm is with justice displayed in his estimate of Donatello, the profoundest genius in the whole range of art. We cannot do better than quote an eloquent passage by M. Yriarte.

"Il m'est souvent arrivé de le caractériser au cours de cet ouvrage, mais j'insiste sur Donatello, parce que c'est un homme unique et merveilleux. Il est noble, il est grand, il est puissant, il est fort. Dramatique comme personne, plus que le terrible Michel-ange, il a des cris de douleur qui vous déchirent et de grands gestes épiques qui vous remuent profondément. Il s'arrête juste à temps comme le génie; un peu plus, et la vérité deviendrait de l'exagération. L'œuvre est énorme et très variée: c'est un nom qui remplit Florence, et si on voulait caractériser le génie de la ville, en prenant seulement quelques personnalités, il faudrait écrire ce nom entre celui de Dante et de Machiavel. Il était lettré, cultivé; il voyait au delà du cercle étroit dans lequel se meuvent les superbes tailleurs de pierre de son temps; aimé de Cosmo et de Laurent, il n'a quedes amis et pas de rivaux parmi les artistes du

siècle. Ce qu'il y a de plus vibrant dans Donatello, c'est l'âme et le cœur; on le sent ému et il vous émeut à son tour. Il trouve la beauté en cherchant à rendre les sentiments intérieurs qui animent ces personnages; c'est une beauté morale, psychologique, qui ne peut être comprise que de ceux qui ont le don de l'émotion et la sensibilité artistique. C'est lui qui est le grand réaliste du XV^e siècle, mais le feu intérieur brûle ces corps grêles de la Madeleine et du St.-Jean ascétique qui crie dans le désert."

It can scarcely be questioned that the expression of opinion such as this, in a work primarily intended to lie on drawing-room tables, and from a writer having a thorough knowledge of his public, is a tolerably sure indication of an advance in public taste. Turning over the pages of M. Yriarte's volume, and seeing the engravings of the works of Donatello and his contemporaries, one naturally asks why casts of all these marvellous conceptions are not to be found in some museum in London. Last year Dr. Bode made arrangements to have many of the principal monuments moulded for Berlin, and generously offered any of our schools or museums permission to obtain casts of them. Surely such an opportunity will not be neglected.

As was the case with the *Venise*, the present work is profusely illustrated. It would have been, as a matter of course, impossible to omit certain of the well-known and oft-repeated masterpieces; a large number, however, of the illustrations have never been previously engraved, and many are valuable from being facsimiles of old and rare engravings. Indeed, from Donatello's *Mazocco*, which stands for the frontispiece, to the last *cul-de-lampe*, the selection is admirable. Amid such riches it seems ungracious to particularise; yet we can scarcely pass over such gems of wood-engraving as the *plaque* by Luca della Robbia on the dedicatory page, the door in the Palazzo Vecchio by Benedetto da Maiano, the pulpit of the cathedral at Prato, and Donatello's *Deposition* at South Kensington Museum; the effect in each case is perfect, and is obtained by what may fairly be called legitimate execution. The same cannot be said of the engravings of Raphael's *Angioli* and *Maddalena Doni* from the Pitti Palace; here an attempt is made to render the flesh modelling by cross hatching, with a dot in the centre of the interstices; the result is scratchy and feeble to the last degree. We have only to examine the portrait of a young girl by Francesco Granacci, from the Uffizi, in this case rendered by a continuous line following the form, to see how utterly mistaken is the attempt to imitate in one process of art what may have been successfully achieved in another. Examples of this nature are rare in the volume. There is, however, another instance of the attempted fusion of two artistic processes which is certainly carried to excess, and which unhappily is becoming only too prevalent in our books of illustrations: this is engraving directly from photographs. For reproducing sculpture, details of architecture, and such-like material, the plan succeeds to perfection; drawing and texture are given with an accuracy the hand of the draughtsman can never attain to; but in the case of landscapes, views of cities, buildings,

or street scenes the result cannot help being unfortunate. The dead, mechanical accuracy is no compensation for the vivacity, spirit, and thought which the accomplished artist will infuse into his work. Consequently, such engravings fall flat; their tameness and unsuggestiveness call up naught but depressing sensations in the spectator. Thus, in the volume before us, engravings like that of the Loggia del Bigallo, for instance, do not serve to realise the impression of M. Yriarte's descriptions to the same extent as would drawings by some of our best illustrators.

Those of M. Yriarte's readers who may have heard of the subject of his forthcoming book will have especially noticed the references in the *Florence* to Leo Battista Alberti and Agostino di Duccio, whose united efforts have produced such splendid results in the Tempio at Rimini. Dealing with a picturesque historical personage like Sigismund Malatesta, in a period of intense dramatic interest, which found its artistic expression in the master-work of Agostino and Leo Battista, so full of strange grace and loveliness—it may be expected that M. Yriarte will give the public another study of the same research and literary excellence as the *Patricien de Venise*. HENRY WALLIS.

THE RECENTLY DISCOVERED
STATUETTE OF ATHENÈ PARTHENOS.
THROUGH the kind attention of M. Soutzo, the Demarch of Athens, I have received four photographs of the newly discovered copy of the chryselephantine statue of Athenè Parthenos, of which the original was the work of Pheidias, and stood in the Parthenon.

The copy is 1.05 mètre, or rather more than thirty-nine inches, high, inclusive of the base. It is executed in white marble, which has been painted. The goddess is represented standing with the left knee slightly bent. In her right hand is a Victory; her left rests on her shield set on edge. Between the shield and Athenè is a serpent coiled. On her head is a helmet, of which the lofty horsehair crest is supported by a Sphinx. On either side of the Sphinx is a Gryphon. On her breast is the aegis, with the Gorgon's head in the centre. Long tresses fall on each side of her neck, and reach half-way down the aegis, and on her temples are short clustering curls. Her dress is a talaric *chiton*, over which falls what appears to be a second tunic, reaching to the hips in front, and falling in long *pteryges* down the right side. On both arms is a bracelet in the form of a snake; on her feet are sandals with thick soles. The Victory stands on the palm of the right hand of Athenè; her head, now wanting, probably looked outwards towards the spectator; but her body is turned away, so as to present a three-quarter view to anyone looking at the front of the statue. Like Athenè, the Victory wears a talaric *chiton*, over which is a second garment reaching to the hips. A scarf, passing from behind, across her waist, hangs over her left arm. Her action denotes hurried movement. The right hand of Athenè rests on a column. The outside of the shield has no indication of the original reliefs, except the Gorgon's head in the centre.

On comparing this figure with the evidence both literary and artistic as to the chryselephantine statue, which was previously known, and which is brought together in Michaelis, *Parthenon*, pp. 33, 34, 266-84, pl. xv., it will be seen that the new statuette corroborates the soundest views which have been hitherto ad-

vanced as to the restoration of the chryselephantine statue. It shows that Michaelis was right in taking the rude statuette, and the Athenian torso (Michaelis, pl. xv., 1, 2) discovered by Charles Lenormant, as his guides for the general composition of the drapery, and that Pausanias was equally right in his statement that the helmet was surmounted by a Sphinx between two Gryphons. On the other hand, on the shield of the new statuette we do not find the Amazonomachia which we know to have been sculptured on the shield of the original, and which is rudely sculptured on the shield of Lenormant's statuette, and more artistically rendered on the Strangford shield (Michaelis, xv., 1b, 34).

Whether the Victory in the copy corresponds in motive and general composition with its prototype in the work of Pheidias, and whether the right hand of Athenè was supported in the original by a column or sustained itself by the strength of a metal bar within the ivory, are questions on which we may for the present suspend our judgment. The original Victory was four cubits high, which Michaelis considers equal to 1.85 mètre. Even if the entire figure was in gold, cast very thin, this would be a considerable weight to be sustained for all time on the palm of the hand of the Athenè, with only a horizontal support. In the number of the *Bulletin de Correspondance Hellénique* for January of this year is a careful and detailed description of the new statuette by M. Hauvette-Besnault, from which we learn that there are traces of yellow colour on the hair, of red and blue colour in the eyes; the crest is marked by incised lines, painted in red.

The discovery of this statuette is a very great gain to archaeology in bringing home to us certain salient features of the original design in so marked and emphatic a manner. While recording these the copyist has utterly failed to render the higher qualities of the original—the subtle charm of expression in the face, the grace and majesty in the general pose. This is no more than might be expected from the servile hand of a copyist in the Roman period, who, probably, executed this work as a commission for some private person. On the site where this statuette was found, to the north of the Varvakeion, were foundations thought to be those of a Roman house; and this lends colour to the suggestion of a Greek writer in the last number of the *Ἀθηναιον* that the statuette originally decorated the *sacrarium* or private chapel of a Roman house. I should be inclined to assign it to the Antonine period, and it was not improbably executed when Hadrian embellished Athens. C. T. NEWTON.

NOTES ON ART AND ARCHAEOLOGY.

A SERIES of etchings of Mr. Carlyle has, for some time, been in process of execution by Mr. Howard Helmick. They are faithful reproductions of authentic and unpublished portraits and sketches in the possession of the philosopher's family; and, covering a period of some fifty years, they show him in the more intimate aspects of his home-life—at ease in his garden and at work in his study. These etchings, which are six in number, will be immediately issued by the Etchers' Society, Arundell Street, Haymarket.

MR. WOODVILLE, the well-known painter of battle-pieces, is engaged on a work dealing with a dramatic incident in the recent history of Candahar. The work, which is a commission from Mr. Ingram (late M.P. for Boston), will be sent to the Royal Academy exhibition in May next.

THE Old Masters exhibition at the Royal Academy will, till its close on Saturday, March 12, be lighted at dusk, and will remain open till seven o'clock every evening.

A COURSE of lectures to ladies on "Ancient Art and Archaeology," by Miss J. E. Harrison, has just been begun at the British Museum.

WE understand that M. Léon Richeton is about to issue an etched portrait of Dr. Moffat uniform with his portraits of Thomas Carlyle and Dean Stanley. Mr. Elliot Stock will be the publisher.

WE are informed that an exhibition of Select Works of Decorative Art will be held during the ensuing season at the new galleries, 103A New Bond Street.

A SCHOOL of decorative art is to be created at Limoges. Strange to say, this is the first institution of the kind that has been founded in France.

A CREDIT of 250,000 frs. has always been allotted every year in the French Budget of Fine Arts to cover the expenses of the Salon. Now that the State has given up all control over the Salon and left it to the artists themselves to manage, this sum is, of course, no longer needed. But the Government has generously resolved not to withdraw this sum altogether from the Salon, but to employ it in the purchase of pictures and other works, for which the means have hitherto been very limited. This further power of purchase by the State ought to be a great encouragement to French artists.

L'Art gives us two fine etchings this week from pictures in the possession of Mr. John Wilson. The journal seems to be at present chiefly devoted to the reproduction of pictures in this celebrated collection, but no history of it is given, nor any intimation that it is likely to be sold.

A NEW Review has just been started in Poland called *The Museum*. It is to include art among its subjects.

A MONUMENT is to be erected in Paris in honour of Admiral Coligny. M. Crauk will be the sculptor. The commission for the statue of Edgar Quinet at Bourges has been entrusted to M. Aimé Millet.

A MARBLE medallion is to be placed on the front of No. 48 Rue St.-Jacques, Paris, which stands on the site of the house inhabited in the thirteenth century by Jehan de Meung, joint-author of the *Roman de la Rose*.

M. DE LIESVILLE has presented to the city of Paris his collection of almost 80,000 documents (printed and MS.), books, engravings, medals, pottery, &c., relating to the history of the first Revolution and that of 1848.

THE death is announced of M. Léopold Double, formerly *aide-de-camp* to Marshal Soult, and the possessor of a very fine collection of works of art.

THE *Livre d'Or*, a collection of the original autographs and drawings which were reproduced in *Paris-Murcie*, has been sold at the Hôtel des Ventes for 12,300 frs.

MR. A. H. HAIG, whose large etchings of *The Quiet Hour* and *The Vesper Bell* have been sufficient to found a distinct reputation for the picturesque treatment of architecture combined with a tender sense of the beauty of that old-world quiet which still lingers in old towns, contributes a very beautiful etching of "An Old German Mill" to the February number of the *Art Journal*. In the same number Mr. A. W. Hunt concludes his interesting lecture on "Turner in Yorkshire," and Mr. A. Nesbitt gives some valuable hints to collectors of ivories. Another paper worthy of special mention is one by Mr. Lionel G. Robinson on "The State and Art," in which he advocates the reproduction by the State of the finest examples of ancient art, specially sculpture and medals, for distribution to local art-centres throughout the country. He

rightly points out the national importance, even commercially, of its industries being inspired by noble models. Mr. G. T. Robinson's continuation of his history of the chimney-piece, Mr. Arthur Griffiths' paper on Granada, and Mrs. Macquoid's chatty account of Old Battersea Bridge and its neighbourhood fill up an excellent number of this revived periodical.

THE STAGE.

THE NEW SATIRE.

MR. BURNAND's new comedy will draw the town to the Prince of Wales's by reason of the author's merry wit and of the amber-coloured gowns and limp poses of aesthetic actresses. But apart from these things, and apart from the tranquil veracity of Mr. Coghlan's performance as an American colonel, and the vigour and "go" of Miss Roselle's as a vivacious widow, there is not much in the piece that we were not accustomed to see in *The Serious Family*, and—we shall presently point out why—*The Serious Family* had a force which not all the skill of the writer of *The Colonel* can bestow on the new comedy. *The Mari à la Campagne* is clearly, and confessedly, the foundation of both the English pieces, but the best things in *The Colonel* are Mr. Burnand's own. Only we cannot consider these best things to have much essential connexion with the new satire on the aesthetic sect. Very many of them are the brilliant interpolations of an habitual wit.

In *The Serious Family*, a worthy young fellow who has married the daughter of an Evangelical pietist finds his home made unendurable through the strictness of discipline that is maintained, and the avoidance of pleasure which is insisted upon. The ruling spirit of the house is a religious adventurer, whose influence upon the young wife and her sour mother is only too deplorable. In *The Colonel*, the young man who is the counterpart of the hero of *The Serious Family* has married into a family strongly imbued with the doctrines of the sage-green and girdle school. Their chairs are uncomfortable; their gowns are loose where they might naturally be tight, and tight where they might more conveniently be loose; and an over-anxious attention to such pictorial inventions as "Lady Mine" and such poetical efforts as "Sir Tristram" has made them not only intense but profoundly melancholy. The ruling spirit of the house is a gentleman who seeks remunerative employment as promoter of an art-restaurant, and he is attended by a nephew—who was originally "Bob," but has been transformed into "Basil"—a blond poetaster, who is prepared to exclaim, "Consummate!" whatever may be the remark that may happen to have been made. All this is very funny; we have already found it very funny in *Punch*, and we have nothing whatever with which to reproach it, save that it is a little superficial, a little tending to mere caricature—the blow, which is a fair hit in the best of comic newspapers, seeming somewhat wanting in *finesse* and discrimination when it is delivered through the medium of comedy. We had been looking for a more sustained satire—not so much a brilliant skirmish, as an organised attack along the whole of the line.

As to the transfer of the satire from the professedly religious to the professedly aesthetic school, there are two things to be said. The change is an advantage, and yet not at all an unmixed one. Since the appearance of *Tartuffe*, and the appearance of Chadbond, it is far too late in the day for anyone to successfully persuade the public—as one or two of my brethren have been trying to do—that there is no proper or uncontested place in literature for satire on religious pretence. Such a place there will, of course, always be, and such satire may be healthy and a boon. But, at the same time, satire of this sort has its practical inconveniences, and in the way in which it was directed in *The Serious Family* its practical inconveniences have probably grown, instead of diminishing, with Time. Time has brought to the theatre the sympathy of many classes wholly estranged from the boards when *The Serious Family* was written. The theatre has now to beware, not only of how it offends the hypocritical, but of how it offends those who are not to be charged with hypocrisy. Accordingly, as a practical matter, it is no doubt quite well that in the case of *The Serious Family* the direction of the satire should be shifted, and that the shafts aimed at the Clapham sect should be aimed at the aesthetic sect, which, instead of resenting the attack, will feel a reasonable pride in having become notorious enough to deserve it.

Only—and here we come to the second thing to say—there is a way in which the play must inevitably suffer by the changed aim of the satire. Its force of motive must be lessened. Anyone who is fairly constituted can feel aggrieved or indignant when honest humanity is pushed into the background by the prominence of religious pretence. The hypocrisy of the religious adventurer is to nearly all the world nauseating; the man himself commits a capital offence, and is not guilty of a venial fault. Of course we pity the poor honest fellow who is practically kept out of house and home by the dodges of the pious adventurer; of course we pray for the adventurer's speedy exposure. But it is impossible to feel very indignant with an honest fellow's wife because she is subdued to admiration of a particular school in art. It is impossible to feel that the adventurer himself has committed any deadly sin, or is deserving of condign punishment, because he is the author of "Lady Mine" or of "Sir Tristram"—because the women of his choice are limp and melancholy—because he dines, somewhat sily, at an excellent restaurant, when he is professing that he "seldom eats," and that a heavy-headed flower is "all he wants." The play loses in force, but it gains in lightness.

Again—as the thing is done at the Prince of Wales's Theatre—it is evident that a part of the satire is rather ill directed. On questions of taste, as Mr. Burnand must be well aware, the aesthetic people are allowed to have very much the best of it. The spirits of the cheerful widow must have been amazingly high by nature to allow her to retain any appreciable share of them in the intolerably vulgar apartment where she proposes to put up her birthday nosegays tied with blue ribbons. Miss Myra Holme becomes uninteresting when she exchanges her amber

silk, touched with lapis lazuli, or her "good red"—aesthetic people must be suffered to speak of colours as possessing moral virtues—for a red that is by no means "good" and a robe of tawdry gaiety. Perhaps Mr. Burnand—whose tributes to the real master of "decoration" are hearty and pointed—would himself have us remember that the reaction from aestheticism may become of unnecessary violence, and that it is to this that we owe the hideous chamber of the cheerful widow and the hideous dress of the young wife when she rebels against the art professor. But whether this be so or not, the comedy, as Mr. Burnand has rewritten it, is full of witty things, and the best of them are uttered with perfect art and quietude by Mr. Coghlan, the best of the actors.

FREDERICK WEDMORE.

STAGE NOTES.

MR. ROBERT BUCHANAN's play, *A Nine Days' Queen*, is to be immediately produced at the Connaught Theatre, where Miss Harriet Jay, the authoress of *The Queen of Connaught*, will play the part of the heroine.

The Danites is now performed nightly at the Imperial Theatre by a company that closely follows the original company which appeared at Sadler's Wells.

The Good-Natured Man has been brought out at the Gaiety Theatre in succession to Wycherley's comedy, which was noticed at length in these columns. Though *The Good-Natured Man* is probably more familiar to readers than is *The Country Girl*, it is to playgoers even less familiar than that play. The want of strong and sustained interest, and the absence of scenes in which the action is continuous and stirring, have, it is conjectured, told against its chances at the theatre, Goldsmith's other and more popular comedy, *She Stoops to Conquer*, being conspicuous in the possession of the very theatrical qualities in which *The Good-Natured Man* is deficient. But, as we have mentioned already, *The Good-Natured Man*—as a private performance given in town last season sufficiently proved—is perfectly capable, when it is gracefully and equally acted, of interesting students of the play, and those who are more concerned that a comedy shall contain wit than that it shall contain action. It is true, however, that it is to some extent deficient in characterisation; Miss Richland is characterless, the avowed hero is somewhat feeble, and the veritable hero of the play is Croaker. At the Gaiety Theatre, Miss Litton plays the part of Miss Richland, wearing agreeably her early eighteenth-century costumes, and giving herself as many old-fashioned airs as are compatible with some simplicity. But it is not within Miss Litton's power—or within any actress's power—to make a great deal of the part of Miss Richland, from a stage point of view. Mr. Lionel Brough, who was one of the strongest props of Miss Litton's comedy company at the Imperial Theatre, is the exponent of Croaker. He makes the part—what, indeed, it can hardly help being made—telling and humorous; but we are surprised to see it stated by a generally well-informed contemporary that he is the only actor on the English stage capable of giving due effect to the character. It is, as a matter of fact, easy, and not difficult, to make something good of Croaker, and there are nearly a dozen actors now on the stage perfectly qualified to represent him.

MR. AND MRS. BANCROFT have revived *Masks and Faces* at the Gaiety. It is four or five years

ago that they revived it at the Prince of Wales's, when we had the pleasure of seeing Mrs. Bancroft as Peg Woffington for the first time, and Miss Ellen Terry as Mabel Vane, and Mr. Bancroft as Triplet. These were, indeed, remarkable performances. Two of them were of unexceptionable excellence. The Mabel Vane of Miss Ellen Terry showed that refined and constantly graceful artist in a part only too much within her means, but a part at all events which she performed and looked with rare perfection. The Peg Woffington of Mrs. Bancroft, though it differed widely from the ideal of the character set up for us and established by other actresses, was entirely true to the ideal of Mrs. Bancroft, and displayed the best use of all the means at her command. The exceeding womanliness of the reigning favourite—her compassion, her sympathy—this was the side of the character which she brought forward with a strength it had hardly previously known; and, if the traditional dignity of the part was forgotten, its comedy never was. Mr. Bancroft's Triplet was a serious, thoughtful, and, withal, humorous performance—albeit not yet quite satisfactory; the actor being occasionally rather stiff, and occasionally fettered by the requirements of a part out of the line to which he was accustomed. Of these three performances Mrs. Bancroft's remains pretty much what it was. Miss Ellen Terry's gives place to that of Miss Marion Terry, her sister, who brings her best intentions to the rendering of the part. Mr. Bancroft's Triplet has gained in many details; but, for our own part, we have always found it pleasing—always, even when it was more imperfect—recognising how much it was founded upon nature. Mr. Arthur Cecil is sufficiently senile as Colley Cibber. The remaining parts—or, at all events, several of them—are played by no means so well as they were at the Prince of Wales's. Mr. Coghlan was in the old cast, and Miss Brennan was admirably acidulated as Kitty Clive. The scenery is, probably, on a more elaborate scale at the Haymarket than it was at the Prince of Wales's. Mr. Vane's lodgings in Queen Square are, perhaps, a trifle too gorgeous; but, nevertheless, it is by no means felt in this piece—as it has been in some others—that the luxury of the appointments overwhelms the interpretation, and that the accessories are more real than the art.

THE issue of the cheap facsimiles of the Shakspeare quartos by Mr. Griggs and Mr. Furnivall has already led to one unexpected good result, and that is, that a member of the New Shakspeare Society, Dr. W. Pole, and some amateur friends have resolved on giving, what Shakspeare students and critics have long desired to see, a performance of Shakspeare's first sketch of his *Hamlet* as represented by the first quarto of 1603, preserving its order of scenes, following its stage directions and omissions, and correcting only the manifest blunders of its text. Opportunity will thus be given to test the opinion of those many critics who have held the first sketch to be a better acting drama than the complete play. Dr. Pole's is a "happy thought."

MUSIC.

RECENT CONCERTS.

WE are pleased to learn that arrangements have been made for the performance of the whole of the eight orchestral symphonies of Schubert at the Crystal Palace. The first, in D, still in MS., was written in 1813, when the composer was in his seventeenth year. He was then at a public school called the Konvikt, and this work is said to have been written for the birthday or baptismal day of Lang, then Director of the Konvikt. We shall notice each symphony as it appears, and shall now only mention that the

seventh, in E, is omitted because it is incomplete. Every bar is drawn in through the entire work, yet only the introduction and a portion of the *allegro* are fully scored. There is not one bar, from beginning to end, that does not contain some scoring; and it is said that Mendelssohn had at one time the intention of filling it up. The first symphony, performed last Saturday, contains the ordinary four movements and an introduction, and is written for the usual orchestra of that period. It cannot be denied that there are reminiscences of Haydn, Mozart, and Beethoven; but what is more natural than that a boy of seventeen should be influenced by two of his illustrious predecessors and by his great contemporary? The slow movement (*andante* in G) appears to us the most interesting and original, and Schubert already shows in it his predilection for the wood wind. Mr. Eugène d'Albert made his first appearance at the Crystal Palace, and gave an excellent rendering of Schumann's concerto in A minor. There are two points about his playing specially worthy of mention: first, his fine *technique*, and, secondly, his clear phrasing. The "cadence" inserted by the composer in the first movement was played with great finish and *entrain*. He afterwards performed two solos—a nocturne by Chopin and a *rhapsodie* by Liszt.

Mr. Charles Hallé has announced a series of orchestral concerts with his Manchester Orchestra at St. James's Hall. The first took place last Saturday evening. The programme contained no novelties, although Goldmark's *Rustic Wedding* had only been performed once before in London—at the Crystal Palace on March 2, 1878. It is rather a *suite* than a symphony. Even the first movement is not in "sonata form." It is programme-music, and each movement has a title, none of which, however, were given in Mr. Hallé's programme. The work contains much clever and characteristic writing; the orchestration is very pleasing, but the composition is long and seems too much spun out. Weber's overture to *Oberon* was played with great spirit, and the *andantino* from Spohr's *Power of Sound* with much delicacy. The second part of the concert commenced with Beethoven's symphony in C minor. The performance of this work was not altogether satisfactory; the slow movement especially was lacking in refinement. The Manchester Orchestra is very good, but decidedly the "strings" form the better part of it. Mr. Hallé once more proved himself an efficient and enthusiastic conductor. The performance consisted entirely of orchestral pieces, and we cannot but think that one or two songs would have afforded an agreeable contrast, and given a few moments' rest to the orchestra. At the third concert, on February 26, Berlioz' *Childhood of Christ* is to be given for the first time in London.

Herr Ignaz Brüll was the pianist at the Popular Concert last Monday. He gave as solo Chopin's *barcarolle* in F sharp major (op. 60). He performs with much finish and refinement, although his playing lacks, to a certain extent, charm. The concert concluded with a trio in E flat of his own composition—played by himself, M^{me}. Norman-Néruda, and Signor Piatti. The work contains some good and clever writing, and it is effectively written for the various instruments. M^{lle}. Friedländer was the vocalist, and contributed songs by Chopin, Schubert, and two very graceful ones by Herr Brüll, accompanied by the composer. M^{me}. Norman-Néruda played with great success Leclair's *sarabande et tambourin*. We must protest once more against the system of *encores*. There were no less than four on Monday evening. The programme of these concerts should be fixed by Mr. Arthur Chappell, and not by the public.

J. S. SHEDLOCK.

THEATRES.

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LITERATURE.

Dr. Appleton: his Life and Literary Relics. By J. H. Appleton, M.A., late Vicar of St. Mark's, Staplefield, and A. H. Sayce, Fellow of Queen's College, and Deputy Professor of Comparative Philology, Oxford. (Trübner.)

THE duty which the ACADEMY has to perform towards this volume is one of filial piety, not of criticism. To hold the pen which is to give words to this act of homage or commemoration of our founder, and to speak as it were on behalf of all who are interested in the history and fortunes of this journal, is a task of such delicacy that the present writer could never have undertaken it but for one circumstance; that is, that the memoir of Dr. Appleton, as here written by the Rev. J. H. Appleton, traces for us the character and career of his brother with a tact, feeling, and discrimination which leaves nothing more to be said, nothing to be wished away. How difficult it is for a near relative to speak in print of a father or a brother is forced upon us almost as often as the attempt is made. Either reticence and concealment, or indiscreet partiality, seem the necessary alternative. In the present instance, the surviving brother has recorded all that need be told, in a memoir, short, but long enough, with manly openness and simplicity, and with a quiet sympathy which is present throughout, but never obtruded. And though the author is a clergyman, and though theological topics have an unavoidable place in the volume, there is no taint of unctuous pietism, no attempt to surround the deceased with the aureole of pseudo-sainthood, which has the effect of recommending a biography to a certain religious world, but never fails to ring false in unsophisticated ears.

As editor of a periodical, Dr. Appleton's circle of acquaintance was very large in comparison with the number of those with whom he was intimate enough to open his whole mind. That wider circle to whom he was only known as a solicitant, and sometimes they thought an importunate one, for contributions to the paper, may be surprised to be told that Appleton's ruling interest lay in the direction of speculative philosophy. Nor did he only search with curiosity what others had to say on the leading problems of thought, but he dreamt of an original scheme of thought which was to reconcile the absolute idealism of the Hegelian school with the inductive science of his own country. It was not defect of discriminative subtlety, so much as an excess of hopefulness in the temperament, which made him make light of intellectual differences. In his most active period he was ever looking

forward to the day when he could resign his practical duties and turn unreservedly to his favourite study of metaphysic. As that day never came, the fragments of speculation now published are not to be taken as philosophy, but as portions of Appleton's biography. They illustrate his modes of thought, his personal attitude towards the problems of his day.

It was not, however, as a master of philosophy that Appleton was known to his contemporaries, but as founder and editor of the ACADEMY and the missionary of the movement in favour of what is called "research." In both these directions his activity flowed from a common source. Neither the launching of the ACADEMY nor the agitation for the endowment of research was the mere scheme of a general promoter; they were but different means towards a great public end; that, namely, of bringing the knowledge latent in the community to the top, and giving it more control of the conduct of the affairs of the community.

I have stated the idea which governed Appleton in the fullest form into which it had finally developed. No doubt when it first began to germinate in his mind it was little more than a blind sentiment. It seems to have been in early days, probably during his university course as a student, that the sense of the waste of energy in the practical life of England, owing to the disrepute of science, was awoke in him. Appleton was not an Oxford success. He tried for honours, but obtained only a respectable, not a high, place. In modern Oxford he could not have got a fellowship; but he had one, and he put it to the excellent use of going to Germany to study, first at Heidelberg, then at Berlin. His ostensible object in this foreign residence was to study metaphysics. He heard Zeller, and Bluntschli, and Michelet, and learned some philosophy, but probably no more than he could have acquired from books and meditation. But what he really brought back from Germany was the only thing of value which a German university has to offer—viz., the scientific spirit, a sense of the vastness of the field of knowledge, and the nobleness and the charm of a life devoted to knowing it. Once awakened to this perception, he became aware that a country or a university which is without this spirit is without the most powerful instrument of mental training. The return to his own university made him feel more keenly still by contrast the absence of any really educative power in her teaching. Appleton's first idea was to start a critical journal in which "review writing" as understood and practised in England should not be permitted, but in which experts should report upon new publications each in his own province. This was the origin of the ACADEMY. The time is not yet come for the history of this journal to be written, but so much of it as can be told may be read in a narrative contributed to this volume by Mr. James S. Cotton, late Fellow of Queen's College, Oxford.

In order to conduct the ACADEMY, Appleton had thrown up a lectureship which he held in his own college, St. John's, and settled in London. The editor of a weekly paper has his time pretty well occupied; but

this was not enough for Appleton's energy. The public were slow to respond to the ambitious aims of the new journal, and complained of being instructed instead of amused. With the purpose of bringing the idea which animated him, and to which he devoted his life, more directly before the world, he stirred up a practical movement and founded an association, which he called the "Association for Academical Organisation." It was Appleton who invented the phrases, "mature study" and "endowment of research," of which the last has been the successful one, and has served to designate the aim of a small body of educational reformers. The notion ran rapidly through the scientific world and the universities. In a few weeks all the leading scientific and academical names were enrolled on the lists of the association. The power of the new idea was no less manifested by the opposition it called into being. Not only those who, being in possession of the endowment preferred to have it without "research," but all the "teaching" interest was disturbed by being called upon to learn before it taught. For the "space of two hours" there was a howling among the makers of silver shrines, which was music to Appleton's ears. The association, indeed, died a natural death, as any association must which has nothing to do except to propagate an idea. It can hardly be said that it failed of its object. Appleton had the satisfaction of seeing not only his idea, but his word "research," adapted into the first draft of the measure brought forward by the Conservative Ministry for the reform of the universities. It was with a natural pride that he read in the report of Lord Salisbury's speech in the House of Lords the famous declaration:—

"We [the Government of Lord Beaconsfield] are of opinion that the mere duty of communicating knowledge to others does not fulfil all the functions of a university, and that the best universities in former times have been those in which the instructors, in addition to imparting learning, were engaged in adding new stores to the already acquired accumulation of knowledge."

Dr. Appleton did not live to see the disappointment of the hopes thus excited by the appointment of an executive Commission hostile to learning and science, and acting in the interest of the schools and colleges, with their existing apparatus of prizes and rhetorical exercises. Though for the present, and in the universities, Appleton's missionary enterprise appears to have failed, a wider view of opinion will convince anyone that the idea he strove to propagate has taken root, and will be heard of again some day. But it has to fight against the banded organisation of all the schools and colleges throughout the country, who, having been more than fifty years in elaborating their present closely knit system of mechanical education, cannot be expected to admit that they have been all this time on a false tack. A long time is required in order that an idea so searching as that introduced by Appleton may make its way. No commission, even if so minded, could force it upon a reluctant university. Whenever it does make its way, it will lead to a revolution in the method of education similar to that by

which the reformers of the end of the last century superseded the Jesuit schools.

In 1875 Appleton paid a visit to the United States, on business connected with the ACADEMY. His arrangements of this kind were satisfactorily completed, and he went vigorously into the copyright question. On his return in 1877 he gave evidence before the Copyright Commission, and contributed an article, which excited much attention at the time, to the *Fortnightly Review*, on American efforts after international copyright, an article which is reprinted in the present volume.

There was one drawback to the American tour, however—that it brought with it an amount of wear and tear to which his strength was scarcely equal. Rest was becoming a necessity; and he would not rest. His brother's country vicarage was always open to him, but it was hard to get him there, and harder still to hold him.

"We often found that he had brought a bag full of papers with him, and it generally ended in his returning to town on some pressing business before the term of his visit had expired. There was an intensity in everything he did, even when he was supposed to be taking a holiday. If he went to a concert, it was as a student of music. If he read a novel, he analysed and annotated it. I remember a tour I took with him in Germany; he was a charming companion, but to get in his society the repose that we both required was a difficult matter. To see everything, to go everywhere, with a disregard of distance or fatigue, this was his daily programme. His indomitable energy carried him through everything; but it was a source of danger, it began to wear him out."

In February 1877 weakness declared itself in one lung. He was sent off to the Mediterranean, and by the time he reached Mentone the apex of the left lung was found to be consolidated. Still he was pronounced "a good case," but warned that the cure would take two years. In November 1877 he went to Egypt, and spent the winter between Cairo, Helouan-les-Bains, and a *dahabyah* on the Nile. But the insidious disease would not be checked, and on his return to Cairo it was found that he had lost several pounds of flesh. Notwithstanding, on his return to this country in June 1878, he plunged into work with characteristic energy. Of course he soon broke down, and a condition of fever set in which was the beginning of the end. He returned to Egypt, and established himself at Luxor, where was an hotel which he liked, and an English physician in whom he had confidence. Here, on February 1, 1879, he died, and his remains were deposited in the little English burying-ground on the outskirts of the city on the road towards Karnac.

Appleton's life was thus a very brief one; and yet he had done in it a life's work. This work must be looked for in the practical energy which he threw into the propagation of the idea—the organisation of the confused *pêle mêle* of English life, the introduction of the order and rule of science into our haphazard rule-of-thumb procedure. We must not take what the editor has modestly entitled his "Literary Relics" as the substantive result of his thirty-eight years of life. Appleton's was not a literary life, and the papers con-

tained in this volume are to be regarded but as a part of his biography. Their interest is mainly personal. The paper called "A Plea for Metaphysic" is the most interesting in this point of view. It is in form a criticism of Matthew Arnold, and is not easily read, because it follows in detail the statements of another writer. But it is in substance a production on the speculative side of the same idea which prompted Appleton's energy on the practical side—a plea for the recognition of the higher law as controlling individualism—the Englishman's desire to do "what he likes" in conduct, and to think "what he likes" in speculation. Appleton rebukes the literary man for his depreciation of philosophy, a cheap mode of recommending oneself to the favour of the British public, and reminds Mr. Arnold that the Philistines whom he is encouraging to sneer at metaphysics despise letters no less. The exposure in this essay of the fallacy of a common-sense philosophy made easy for everybody is not original, but is very neatly done. In Matthew Arnold's *dictum*, "The object of religion is conduct, and conduct is the simplest thing in the world," both members of the assumption are denied. The reader is reminded of the large part which disinterested curiosity about the origin and destiny of the world has in many, if not in all, religions; and that, as society increases in complexity, conduct becomes more and more difficult.

Two essays, "On Doubt" and "On Atheism," reprinted at the end of the volume, must be regarded with indulgence in consideration of the early date at which they were composed, which explains their crudity of thought and the appearance of an amount of reading hastily got together. A comparison of these youthful productions with "A Plea for Metaphysic" will show how Appleton had grown in the later years of his life. Notwithstanding the claims upon his active energies made by the conduct of this journal and his other engagements, and in spite of the languor of incipient lung disease, his intellect had wonderfully expanded, and at the age when most men give up thinking Appleton was still making anxious advances towards "that serenity which comes from having made order among ideas."

MARK PATTISON.

Keating's History of Ireland. Book I. Part I. Edited with Gaelic Text &c., by P. W. Joyce, LL.D., M.R.I.A. (Dublin: Gill & Son.)

IRISH literary activity seems almost always to coincide with some stir in the current of Irish political life; and the present reviving interest among Irishmen in a language which they have for the most part neglected is probably to be similarly explained. However this may be, we hope the movement for the preservation of the native language will last, and will have success. The book before us is one of several publications called forth by this movement, appearing under the auspices of one of the societies recently formed in Dublin with the laudable object of fostering the Irish tongue.

No better book could have been selected, looking both to the purity and idiomatic vigour of the Irish and to the intrinsic

interest of the text. It is, indeed, hardly necessary to say that such a collection of old bardic traditions is not a history in the modern sense. Keating's narrative everywhere stands in need of a critical commentary. Thus, to take as a random example his explanation of Banba, one of the numerous poetical names for Ireland:—

"The Book of Dromsneachta says that Banbha was the name of the first maiden who took Erin before the flood, and that it is from her Erin is called Banbha. Thrice fifty women came there and three men. . . . After they had been forty years in the island, a plague fell on them, so that they all died in one week. Two hundred years after that Erin was desert, empty, without anyone alive in it, so that after that came the flood."

A commentator might remark that in such legends a plague is a common bardic expedient to make one mythical colony give place to another; and that *Banbha* (*banbh*, a young pig), like *Muc-Inis*, another old name for the isle, most probably means nothing but *Pig Island*.

"For it was the shape of a swins that appeared to the sons of Miled on every hill-top and every hill-fort in Eriu, when they were sailing round it, and desired to take land by force in it, after the laying of spells on it by the Túatha Dé Danann"—

So says the *Tochmarc Émere*.* This name and legend are, without doubt, related to Welsh traditions of the Twrch Trwyth, and to more modern Irish legends of the Black Pig.†

O'Mahony, in his edition of Keating (which, however, wants the Irish text), has given much interesting illustrative matter. In the present little work Dr. Joyce's attention was necessarily directed rather to providing a good text and adding such grammatical notes as would be useful to the learner. Of the way in which he has done this one can only speak in terms of praise. The text is a good one (except as regards one peculiarity mentioned farther on); it is printed, apparently very carefully, in the proper native character; the notes, if rudimentary, are plain and serviceable; and a very useful vocabulary is given at the end of the book. In the English portion the proper names are given with an accuracy too seldom met with in works of the kind. Two or three minor criticisms occur to us. The name of the island is not written *Ériu*, or even *Éire*, as in modern Irish books, but *Erin*, an oblique case. Instead of "Gaelic" we should write "Irish." And the endings in *-o*—which are characteristic of the MS. used—*inbhiar* for *inbhear*, &c.—may cause some slight embarrassment to the young reader.

DAVID FITZGERALD.

The Proselytes of Ishmael: being a Short Historical Survey of the Turanian Tribes in the Western Migrations; with Notes and Appendices. By Charles Ingham Black, B.A., Vicar of Burley-in-Wharfedale, near Leeds. (Evelyns.)

By Ishmael Mr. Black means Mohammadans, and by the proselytes thereof the "Turanian"

* Harl. 5280, fol. 21 a.

† Cf. also the Boar as a national symbol of the Gauls.

converts to Islam, the successive hordes who invaded and conquered the empire of the Khalifs only to accept the religion they represented. His book is a sketch of the various westerly migrations of the nomads from Central Asia who are included in the vague term Turanian, which, to do Mr. Black justice, he does not attempt to apply scientifically, but merely uses to indicate "those innumerable families which, disowned by the familiarly defined stocks of Shem and Japhet, and reputedly of Hamitic descent, occupy still the larger portion of the old world, and are sown broadcast through that which we still venture to call the new." Of course he begins long before Ishmael or the Ishmaelite religion; and the first of the seventeen migrations into which he classes the westerly movements of these Asiatic nomads is the pre-Aryan wave, the second the Scythian invasions, and the third the Refugee (Hun) migration, which brings us to the Christian era. Nevertheless, the title holds good, as the bulk of the volume is concerned with post-Islamic inroads.

The early migrations are drawn with a very slight touch, and, except for some ethnological peculiarities, do not call for notice. Mr. Black's theories of race are bold and sweeping, but it would not be profitable here to engage in a discussion of his suggestions anent the Turanian origin of the Hyksos and Phoenicians, and the identification of Cheops with a Tatar. The second part of the volume is more detailed. Its three chapters on the Huns and Avars are chiefly notable for an undisguised hatred of the Church and an unqualified admiration of all barbarians. Attila, "he descendant in the thirty-fifth degree of Ham, the son of Noah," is Mr. Black's hero. His comments on the famous interview between the King of the Huns and St. Leo, when the Apostles Paul and Peter came down from heaven to honour the saint's supposed devotion, are very sensible, but curiously unexpected from the Vicar of Burley-in-Wharfedale. He then relates the story of King Etzel and Chriemhild (as he prefers to write the name), and sums up Attila's character thus:—

"A greatly magnanimous man. Compared with the leading men of his own time, Christian or otherwise, compared with the terrible after-leaders of Turan—more virtuous in his virtues, less vicious in his vices; not more sanguinary than many so-called Christian soldiers; more merciful than Alva; more self-denying than Napoleon; moved by truer impulses than the faint-hearted emperors of his age—he has not won from history a generous, because an impartial, estimate. His humanity, indeed, to Rome is remembered, but only because Christians have recorded the virtues of Christians whose prayers he granted. His name glooms the history of centuries; 'linked'—and scarcely that—to one virtue and a thousand crimes"; (p. 64).

It is a strange choice of simile that would recommend a "greatly magnanimous" man because he was "more merciful than Alva," and this is the first time, we believe, the epithet "self-denying" has been applied to Napoleon; but we must give Mr. Black credit for a better sense than his words, or the present review would "gloom" the columns of the ACADEMY with a thousand grammatical and orthographical corrections.

Mr. Black states in his Preface that he has "attempted little or nothing in the way of original research." Without saying that a man has no business to write about so difficult and controverted a subject as the westerly migrations without original research, it must at least be laid down that no one ought to write a compilation of the kind aimed at by Mr. Black without enough research to make himself acquainted with the proper authorities. In these chapters on the Huns and Avars, and in the succeeding chapters on the Bulgarians, Comans, and Magyars, it is obvious that we have Gibbon "dessicated" (as Mr. Black would say) and very little more. It is hardly necessary to point out that ethnology has not stood still since Gibbon's time, and that of all subjects that of the barbarian invasions requires the fullest possible apparatus of modern research. So, too, when we come to part iii., on the Mongol migrations, we find that Gibbon is the principal or only authority in many places, while here and there an inconsistent spelling betrays the borrowing from another writer. Mr. Black, moreover, is so obviously ignorant of Oriental matters, despite his devotion to Turan, that we cannot be sure he has even copied correctly from his unknown and possibly incorrect authorities; while his abstracts of Gibbon only too blankly remind us of their source and their inverse transmutation by the Burley-in-Wharfedale philosopher's stone. Mr. Howorth's recent and invaluable labours are apparently unknown to Mr. Black; and the name of d'Ohsson does not appear. "Original research" may be excused, but sufficient bibliographical knowledge to ensure the most recent discoveries and the latest developments is essential; and to publish a book on a learned subject without such preparation is an insult to the reader.

The chapters on the Mongol invasions will serve to show the careless manner in which Mr. Black has thrown together his collection of abstracts. Tschingis, as the word Jingis or Chenghiz is laboriously written, died in 1227; yet in p. 86 a "campaign of Tschingis" is said to be "looming near" in 1238. The great Kaa's Khitan prime minister Yeliu-Chutsai is called (p. 87) "the patriotic mandarin Telutchousay," and Juji and Jagatai are called Toushi and Zagatai (87), though afterwards (131) "Tshudic families" are referred to. "Holagou" (88) or "Hulaku" (121) is stated to be "second in command" under Mangu and Khubilai, whereas he was local dynast or Ilkhan of Persia. Batu is styled "son of Tuli" (88), whereas he was son, not of Tului, but Juji. Sheyban (not "Shebanai") is described as invading Siberia when Batu was invading Hungary; instead of which, as a matter of fact he went with Batu to Europe, and so distinguished himself that the latter made him King of Hungary (a somewhat nominal royalty) and gave him the tribes afterwards known as Uzbeks as his appanage. The Duke of Silesia did not "encounter Batu (April 9, 1242) at Liegnitz" (89); the battle of Liegnitz was fought on April 9, 1241, and the Mongol leader was not Batu (who commanded another army), but Baidar, son of Jagatai. Timur's attacks upon Toktamish are described (96) without a word

about the previous support afforded by Timur, whereby Toktamish secured the command, first of the White Horde, and then of all Kipchak. Schlegel's foolish suggestion that Mohammad forbade wine to his followers "as an attack upon the most blessed institution of the Gospel" is quoted (96) as reasonable, instead of being exposed as false. That Egypt recognised the authority of Timur (102) by prayer and coin is a statement that might be hard to prove. To be "devoted to chess" can hardly be called a "literary proclivity," even "to adopt a euphemism of our fair-speaking age" (104). Batu was succeeded by Sertak, but not by "Ulaghji" (121). Bereke was not the first Mongol converted to Islam (126); Tuka-Timur anticipated him. The river where Bereke was defeated is the Terek, not Torek (126). Mangu-Timur died in 1280, not 1283 (126). Tuda and Talabugha (122) ought to be Tuda-Mangu and Tulabugha. Berdibeg's title was not "King of the Just" (123), but "the just King" (*Es-Sultanul-ʿadil*). Toktamish was not "son of Urus" (124), but his bitter enemy; and Urus was not "founder of the White Horde," but great-great-great-great-grandson of Orda, the founder of it. The dissolution of the Golden Horde took place in 1502, not 1480 (125); the Khanate of Kazan (not Kusan) was absorbed by Russia in 1552, not 1468 (125). In addition to these and a thousand other inaccuracies, a far more important defect must be stated. No one unread in Asiatic history could possibly obtain a connected or comprehensive idea of the history of the Mongols from Mr. Black's chapters.

In the fourth part, which deals with the Turkish race, and occupies half the volume, the same inaccuracy is discovered. After a general introduction on the traditional origin of the Turks, "who emerged at the close of Christ's first millennium," and are still a power in "Christ's nineteenth century"—as though the Founder of Christianity were a Clinton or a Whitaker—Mr. Black comes to what he calls "The Fifteenth Migration. The Turki-Turks and the Dynasty of Gh'zni." Mr. Black invariably spells Ghazni in this manner, and it was only after much fruitless speculation that we discovered that the apostrophe was inserted by way of a little joke. Finding that "every vowel save one has been called to do service in the first syllable" of Ghazni, Ghezni, Ghizni, or Ghuznee, he concluded that "the way adopted in the text seems the best for spelling this name" (137). This is mere fooling. Oriental names are puzzling enough to ordinary readers without having practical jokes inserted in them; and the case is not improved when it is remembered that the apostrophe is the sign commonly adopted in transliteration to represent an Arabic guttural peculiarly difficult of pronunciation in Western throats. To proceed to details: on p. 143 the "disorderly viceroy Amru Leith" was 'Amr, son of El-Leith. P. 144, "Of this dynasty of Samanids, who were suzerains of the Sovereign of Khorassan, who again was the suzerain of the Khalif; of this dynasty, Soboktegin, or Sebecktagi, which is Mahmud, was lieutenant." It would be hard to find a finer specimen of Mr. Black's confused style. At the time he is referring to, the Samanis were themselves Sovereigns of

Khorassan, and thus, without disputing the etymological but unusual use of the word *suzerain*, the first part of the sentence is a blunder. "Sebectagi, which is Mahmud," is a fine Scriptural mode of expression, but is not strictly applicable to the case of father and son; nor is it explained by the statement on the next page (145) that "On his father's death, Ismael, the second son, disputed with Mahmud [the dead father?] the right of succession." Even Mr. Black seems to have seen there was something amiss here, for he adds (147), "Then Sebectagi the elder—father and son seem to have borne this name—marched to Lahore." The simple fact is that Mahmud is not Sebectegin at all, but his son. To call "Carmath, the first great puritan preacher of Arabia," who "undertook to spiritualise the Koran," is to display a profound innocence of the history of Moham-madan dissent. Toghrulbeg's brother was Chaghar, not Jafar (169). The division of the Seljuk dynasties on p. 179 is unhistorical. "Motassem" was not the last of the line of 'Abbas (188 and 229), but El-Musta'sim, and even he was not the last, since the stock was continued in Egypt. The Turkomans could not retreat "before the advance of Tschingis" about 1234 (192), if the conqueror died in 1227. But it is useless to collect more instances of careless inaccuracy and want of proper study. Such minor points as whether the name of Aeschylus begins with an O, whether Raleigh lost his head because he introduced tobacco, whether the frequent repetition of the word "promptly" is conducive to good prose, or such forms as "bookly shape," "his godship's nose," "warriorhood of the races," "incited kinsfolk," "chrySTALLizing," "a capacious bason," "Encyclopaedia Britannica," and "unicity" are admissible—may be left to the judicious reader. The more serious aspect of such defects is that they are only the trivial signs of a general habit of mind destructive to the true narration of history.

S. LANE-POOLE.

On Book-bindings, Ancient and Modern.
Edited by Joseph Cundall. (George Bell & Sons.)

MR. CUNDALL reminds us that he wrote about book-bindings thirty-three years ago, when the subject was one in which only the few took an interest; and he returns to it now, when the art is being cultivated with passion, and when the craze for fine old bindings has become the most widespread, the most acute, and the most ruinous form of bibliomania. Unfortunately for him, the literature of the subject has already become large, so that a writer who deals with it at the present day has to face a good many "odious comparisons." Mr. Cundall must show, for example, if the existence of his book is to be justified, that it contains what is not to be found in the writings of Messrs. Zaehnsdorf, Marius Michel, Gustave Brunet, Charles Blanc, and many others; or at least that he deals with old topics in a new and attractive way. It may be said at once that Mr. Cundall's way is not attractive. The book is written in the very oddest style, and the arrangement of paragraphs and sentences is

truly exasperating. What, for example, could be more comically incoherent than this passage, which comes from Mr. Cundall's account of Derome?—

"Tooled morocco was his favourite style, and upon choice books he stamped his beautiful design of a bird with outstretched wings, the only decoration he indulged in. He bound a large number of books belonging to the celebrated amateur Hangard d'Hincourt, whose library was sold in 1789. A letter written to him by Naigoon gives minute directions for the binding. Derome was a very rapid as well as skilful binder. A copy of La Fontaine's *Fables* bound by him was bought by M. Brust [sic] for 675 francs; it afterwards fetched 10,000 francs, and finally was sold for 13,000 francs (£520). It is a valuable book, in two small volumes."

The last sentence is delicious, but unluckily the frequent occurrence of such surprises does not tend to make a book readable. Mr. Cundall's book is rendered quite unreadable by his deplorable ignorance of the rudiments of composition.

Those who care to make their way through pages written in this thorny style will find in the volume a fair number of anecdotes about celebrated book-binders in the past and some information about the processes of the art; and there are twenty-eight *facsimile* illustrations. But in no respect can Mr. Cundall's work be called satisfactory. The historical part makes no pretence at scientific treatment. The illustrations are not nearly varied enough; and why, unless the book has other merits of a different kind, should one give 31s. 6d. for twenty-eight plates, if one can buy for the same money 116 equally good ones in *La Reliure ancienne et moderne*? In the practical department the volume does not contain a hundredth part of the information which anyone can procure for 3 frs. 50 c. in the excellent little volume (*Le Relieur*) in the *Encyclopédie Roret*—a volume which does not appear in Mr. Cundall's scanty list of authorities. Add to this that the writer is constantly being drawn into the most strangely blundering expressions, partly by his want of literary skill and partly by what seems like positive want of knowledge. What, for example, is meant by "a comic epic poem called 'The Lectern,' referred to by Boileau"? Is this a way to describe *Le Lutrin*? Again, Mr. Cundall, who speaks of Samuel Pepys' mention of book-binding in his Diary, has no suspicion that Pepys' own books, in Pepys' own book-cases, are still in existence at Magdalene College, Cambridge. How, too, can book-binding be said to have "been brought to perfection" by Aldus, Maioli, and Grolier, no one of whom ever bound a book in his life? This curious confusion in thought and statement is characteristic of Mr. Cundall.

T. H. WARD.

THE HISTORY OF THE LAW OF PROPERTY.

Ensayo sobre la Historia del Derecho de Propiedad y su Estado actual en Europa.
Por G. de Azcárate. Tomos I., II. (Madrid.)

"A CHANGE in the form of a government is only a political, a transformation of the civil laws of a State marks a social, revolution." It is the history of these transformations in Europe that Prof. de Azcárate traces in the volumes before us; and the result shows that

a history of them may have as deep an interest for the thoughtful student as any narrative of political revolutions.

The plan of the work strikes us as remarkably good. The author, after an outline of the laws which regulated the rights of property and the modes of succession in early historical and in classical times, divides his subject into four epochs—the Barbarian, the Feudal, the Monarchical, and the Revolutionary. Each of these periods is introduced by chapters describing in detail the institutions peculiar to them, and their connexion with preceding times; then follows an account of the actual practice in each of the principal States of Europe, and the section is closed by a chapter containing the author's conclusions on the whole.

A Spanish writer has in some respects peculiar advantages for writing a history of this kind. He is able from the customs, institutions, and tenures of his own country to trace out the connexion and evolution of successive systems more clearly than can be done elsewhere. By reason of the many survivals from anterior epochs he has actual data before him which no other European author possesses in a like degree. For instance, feudalism never attained the full development in Spain which it reached in many other countries. More fully introduced into Catalonia and Arragon than elsewhere, it halted in various stages of its growth in the other provinces. It thus assumed what appear like peculiar forms; but a Spanish historian has little more to do than to arrange these in due succession to be able to read off the history of its development from the institutions of the preceding periods. It is thus, our author concludes, that, "while the form of feudalism is Teutonic, its materials were Roman, and it was Imperial law that gave precision to its vague and undefined relations." He marks, too, that entails (*vinculaciones*) arose not in the most flourishing period, but at the beginning of the decline of the feudal aristocracy, when its political importance was disappearing, and it was aiming only at a courtier and social rank. Our author quotes the protests of Spanish statesmen and bishops of the sixteenth century against the introduction of entails, as well as the laws passed to limit their application. They are explained theoretically as "a combination of the Roman 'fidei commissum' with the principle of Teutonic masculinity and of feudal primogeniture."

The development of the doctrines of the Revolutionary period are traced in two currents—one, philosophical, from Grotius to Rousseau; the other, historical, from Machiavelli to Montesquieu, issuing in a change from absolutism and privilege to liberty and equality. Though writing in a wholly liberal spirit, and approving most of the reforms of the Revolution, our author laments that its work has been almost entirely negative and destructive. He finds fault with its exaggerated individuality, its antipathy to all forms of association; and holds that it has not, as it might have done with profit, built upon and developed some of the sounder principles of earlier periods. He questions whether, in their neglect of the principle of collective rights, the Jurists themselves may

not have sown the seeds of the violent and revolutionary socialism of our day. In the same sense he enquires whether the principle of possession of the soil by right of "prescription"—which, in the Middle Ages, so often converted the serf into the free proprietor—may not yet, in the future, "by a slow, and just, and pacific change, transform the husbandman and tenant into a proprietor," especially when the latter is habitually absent, and, by spending the rent wholly elsewhere, renders the wealth which should have been reproductive unprofitable and unproductive for the land. This right of prescription, which has worked in all ages, this "mysterious authority of time," may bestow a right in property to two factors still unrecognised—possession and labour. At the same time, he remarks, "the enormous extension of moveable property in certain countries greatly lessens the transcendental importance of the problems relating to real property, and itself will render them much more easy of solution." This consideration explains the difference in the importance of the land question in England and in Ireland.

The writer notes, as a curious exception, the different conditions of the application of the laws of property with regard to married persons and to all other relations. He shows that in all countries, and from very early times, a freedom of choice as to marriage settlements, the division or succession of property between married persons, has been left greatly to the individuals themselves; and that the amount of choice thus conceded is contrary to all legal logic.

We have perhaps said enough to show the value and the interest of the work which we are reviewing. The history is complete in the present volumes. It is carried down to the latest period—e.g., the so-called laws of "intellectual property," the rights of authors, artists, and patentees, are discussed. The Irish Land Bill of 1870 is noticed, and its working remarked on down to 1879. The third and concluding volume, which is far advanced in preparation, will treat of the actual present condition of the laws of property in Europe.

While perusing these volumes and those of Cárdenas on the history of territorial property in Spain, it has occurred to us how interesting and valuable it might be to trace in detail the results of the many different systems of custom of succession and of tenure of property which still prevail in different provinces of Spain; to show by examples their effect on the well-being of the country and on the prosperity of families; to explain how it is that by a difference of tenure the agricultural province of Pontevedra has supported the largest population in Spain, exceeding until the last decade even that of Barcelona, and even now only just below it; in what manner the many different local and private modes of succession have affected different families in the Basque Provinces; what is the effect on agriculture of the annual division of communal property by lot in other parts. Don Vicente de la Fuente in his *Discurso Histórico* (1861), and again in the *Boletín de la Sociedad Geográfica* (March 1880), has drawn attention to the fact that, while the lands of the "Comunidades de Aragón" under

their imperfect but free administration have remained fertile to the present day, those of the *Señors* have become barren and "despoblados." It would be interesting to know how many of the other "desiertos," "dehesas," "despoblados" of Spain are due to similar causes. It is perhaps the greatest proof of the merit of the present work that it thus stimulates our desire for more. It is rarely that one finds a treatise of this kind too short.

WENTWORTH WEBSTER.

NEW NOVELS.

The Rebel of the Family. By E. Lynn Linton. In 3 vols. (Chatto & Windus.)

'Twixt Friend and Foe. By M. A. Wackerbarth. In 2 vols. (Remington & Co.)

Hilary's Love Story. By Georgiana M Craik. "Blue Bell Series." (Marcus Ward & Co.)

Pious Frauds. By Albany de Fonblanque. In 3 vols. (R. Bentley & Son.)

In Pastures Green, and other Tales. By Charles Gibbon. (Chatto & Windus.)

The Story of an Honest Man. By Edmond About. Translated by Bertha Ness. In 3 vols. (Sampson Low & Co.)

WHAT Mrs. Linton means us to infer from her last novel we know no more than she does herself. *Perdita*, the "Rebel of the Family," is a truthful, energetic, passionate—not to say violent—girl, living at open war with a match-making lady-mother and genteel lady-sisters. Disobedience is as the breath of her nostrils, whether against her parent's wishes she engages herself as clerk in the Post Office, joins the Women's Rights Movement, or takes stolen walks with a neighbouring chemist. For the Movement vagaries she is snubbed and reformed by the authoress, who yet winks at the walkings-out and other like matters. In fact, the writer, beginning without any fixed moral basis, flounders into a network of dilemmas, and then leaves poor *Perdita* to put herself right with the reader how she can. On the whole, we gather that she is meant for a martyred *femme incomprise*, more especially from her instinct for forming undesirable acquaintances. Nothing can be more grandly ferocious than her rampant love of truth—she scorns the bridle upon her lips whenever, by uncalled-for revelations, she can expose the poverty and frailties of her family, or harry her mother by an effective scene—she cannot possibly tell a fib to save her sister from infamy and her mother from ruin; but somehow, after this supreme sacrifice to Truth, she can slip out on the sly to the chemist's to revel in a purer moral atmosphere than that of her despised home. This chemist, by-the-by, has a guilty wife somewhere in an asylum, but, of course, she dies off when required. That *Perdita* should never have learnt or even enquired about her existence, or have resolved the mystery (which, grotesque as it is, we prefer not to explain) of the dark, bullet-headed baby nursed by old Mrs. Crawford, is simply incredible. But, after all, *Perdita* is a good, well-meaning girl, and quite worth reading about. Her mother is a hackneyed character, but well finished; and the elder sister is still better.

Here Mrs. Linton has succeeded in the portrait of a placid, narrow-minded beauty, heroic in her daily sacrifice to Mammon, true as steel to a false ideal of social and home duties, almost pathetic in her devotion to her mother—the only sentiment she permits herself to indulge. The perfect sympathy and friendship of these two frivolous fellow-souls is an admirable touch. The younger sister is, like most of the other characters, a mere burlesque. Mr. Brocklebank, indeed, is simply a caricature of a caricature—Josiah Bounderby, without the common-sense. We cannot pretend to accept English baronets who, on being introduced by ladies to French gentlemen, begin by insolently rallying them upon Waterloo and then challenging them. But if the gentlemen are rude throughout the book, the ladies are abusive. One scene, in which the ineffable Mrs. Winstanley calls upon the exclusive Lady Kearney expressly to insult and be insulted, or, in other words, to have it out with the woman, is enough to appal any male reader. In a long and clever description of a Women's Suffrage meeting the authoress, we suppose, has taken off the peculiarities of the leaders of the sisterhood in no kindly spirit. Bell Blount, however, the masculine lady who inveigles *Perdita* into her friendship, is a character too odious, and the scenes in which she appears too repulsive, even for comment. The style of the book is as bright as usual, but terribly monotonous after a few pages, the padding being compounded of cynical sentiment, seasoned with myriad metaphors. It is, in short, a bad book by a practised writer.

'*Twixt Friend and Foe* is as feeble in execution as it is ambitious and flighty in conception. It is a serious defect in a book written from a tremendously high moral point of view when that point of view is not even moral at all. Here A., having saved B.'s life, dies in his arms, after exacting an oath of awful vengeance upon one X., who, as a boy, had caused A.'s expulsion from school. B. returns home from India to find the unknown X. engaged to his old sweetheart, X.'s sister being also affianced to B.'s brother. What is poor B. to do? Apparently he does nothing in particular except terrorise the repentant X. by brutal allusions and make everybody wretched by his insufferable impertinence. But through it all this poor *Monte Cristo pour rire* never once questions the binding nature of this ridiculously wicked oath, though circumstances over which he has no control conduct him to a martyr's death, and so the victim escapes. B., whose real name is Reginald, is usually called Rex, and habitually addresses his Stella as Star.

The new story of the "Blue Bell Series" is a prosy panegyric upon a college prig who, as family tutor, reclaims a houseful of unruly boys and makes pedantic love to their sister. This very conceited and supercilious young man, indelibly branded with the vice of perfection, is, of course, a Mr. Hardy—a name somehow consecrated in goody books to this noxious tribe. The girl Hilary is a good girl enough, and the boys tear their clothes and say their lessons quite after the ordinary, but scarcely interesting, manner of their kind.

Pious Frauds, though as a whole inferior,

and in parts very bad, contains work of surprising originality and vigour. The first volume is extremely valuable in that it deals with some interesting types hitherto strangely neglected. Wholly exceptional characters like Becky Sharp, or the forced and sublimated creations of Dickens, or the smirking dolls selected by lesser novelists as victims for their evil baronets are none of them really representative of the young women of the lower middle-class, among whom might be found many types worthy of exhaustive analysis. Of these, two at least are here studied from life by Mr. de Fonblanque without affectation and with not a little of Balzac's dissecting skill. In May and Sibyl, the niece and ward of a disreputable Radical broker and usurer, he has, perhaps unconsciously, brought out some suggestive points. These girls have so much of the instincts of ladies—and surely that is a good deal—as results from a similar way of wasting their time, a common ignorance, and the use of the same circulating library. Their neglect, or rather defiance, of the *convenances* is the natural effect of social exclusion, of some *spretæ injuria formæ* on the part of women less attractive, if better connected, than themselves. If it falls short of the artistic glamour of Bohemianism, it at least has nothing of its narrow and barren professional arrogance; for, after all, nothing is essentially more conventional than the *vie de Bohème* itself. On the other hand, we have here the unmistakable laxity of principle, the almost congenital deceit and untruthfulness, which marks an insecure social footing, in contrast with pure generous impulses and vigorous independence of action, which can seldom be looked for in harmony with the eternal respectabilities. All this, and much more, is forcibly indicated in the flirtations of May and Sibyl with the young officer and his cousin, the supercilious man about town, who becomes as wax in the adroit hands of the provincial little maiden whom he seeks to dazzle and patronise. A few minor characters, brightly sketched, relieve the later part of the book, which is merely melodramatic, and turns upon the fulfilment of a family curse of the usual painfully baronial character.

In his volume of tales Mr. Gibbon again offers some good examples of the nineteenth-century pastoral, such as it is. While infinitely preferring the sober cheerfulness of the *Contemplative Man's Recreation*, or the simple, unclouded freshness of Theocritus, to this morbid subtilty, which views even the brightest landscapes through a veil of tears, one can hardly deny that it has added something in its way worth having to the range and depth of sentiment. After all it is Art, and of all arts the hardest to conceal, since it is exhibited in such dangerous contrast to the nature which it pretends to interpret. Yet it must be owned that Mr. Gibbon has on the whole succeeded; he is neither affected nor conventionally idyllic. In his *Pastures Green* he has really very little to tell; merely how a young farmer sulked because the parson's daughter put off their wedding for her father's sake, and how, when he married another girl, she stuck to her duty and got over her disappointment. There is nothing very heart-rending or poetical in all this, and yet, by a

subtle treatment of scenery and studied simplicity of style, a deliciously mournful twilight effect is maintained throughout, with materials which seem destined only for a joyous sunny picture. The second tale is somewhat similar; the later ones, which seem arranged in order of merit, sink into commonplace magazine stories, though in "Dominie Barclay" we find a certain amount of tragic power.

M. About's romance scarcely required translation. No Englishman would have troubled to write, and few to read, the pangeyric of a crockery-ware manufacturer who worked up a capital business upon the principles of political economy—*couleur de rose*. It struck us at once that old Marivaux, after an hour's study of Mill and Bastiat, would have done the thing in just the same airy way and a great deal better. The hero, with his savings' banks, co-operative societies, and movements many and multiform, is a tiresome prig; but his father, the grave, strong peasant; his grandfather, the blind heroic volunteer of '92; and the innately wise grandmother, are forcible studies of those high positive virtues so common in France—so rare in our own land of negative morality. Nor do we think the prolonged attack upon the repressive convict system pursued in at least the old-fashioned French schools either exaggerated or unnecessary. The story—like all the rest—soon rushes into the quagmire of '70, where it sticks fast, and too slowly expires. This, however, gives M. About an opportunity of purging himself from all complicity with the Empire, and of setting himself right with the powers that be. "Politics were my aversion. The national sovereignty, violently confiscated by one man and stupidly given up by three-fourths of the electors, had become a word devoid of meaning." After Wissenbourg—if not before—matters "assumed a scandalous, infamous, odious, intolerable aspect." "German armies insolently trod the sacred soil." In all which, and much more, we think the gentleman doth protest too much, though after all we are poor judges. The translation is neat, though one adverb, "unchaferingly," partakes somewhat of sesquipedalian licence. E. PURCELL.

CURRENT LITERATURE.

Among the Beers. By John Nixon. (Remington and Co.) Mr. Nixon went to the Cape at the end of 1877 for the benefit of his health. Two years previously a typhoid fever affected his lungs, and he tried Bournemouth and Davos Platz; the effect of the former place he does not mention, but, having benefited by the dry and rarified air of Davos, he was advised to try South Africa for another winter. He landed at Cape Town in November 1877, and made a tour of the Orange River Free State and the Transvaal, which lasted, as far as we can gather, till June 1878, for, though he is most particular in giving the days of the week, he ignores the months, and it is only incidentally—by his mention of the Queen's birthday—that we have any clue to the time of year of his return. He tells us that he writes for two classes of readers—first, for the general reader; and, secondly, for persons in search of a climate suitable for threatened and actual pulmonary disease. The general reader must be already well acquainted with waggon-life in South Africa, and another

book was not needed for his instruction; but the second class for whom Mr. Nixon writes may learn much from his book; but we fear, with all the advantages of climate offered by the high lands of South Africa, there are few—very few—who can be honestly recommended to try them. The Cape itself is rather hurtful than beneficial, on account of the dust. To profit by the dry, rarified, and pure air it is necessary to go into the interior. Here two courses are open: either to reside for some time at one spot or to tour about in a waggon. In the former case, the monotony and absence of all resource and of every accustomed comfort must make a residence of any duration well-nigh intolerable to an invalid. The other course no one without a plentiful supply of money and a fair stock of health must attempt. There is much yet to be learnt as to the effect of the climates of South Africa on the lungs. The author mentions that consumption of a very acute type is frequent among the black convicts at Beaufort, a place recommended as a residence for invalids. This is, however, partly accounted for, but no explanation is offered for the fact that among the Mahowas, a Kaffir tribe in the Transvaal, organic disease is rare, with the exception of *affections of the lungs, from which many suffer*. Mr. Nixon certainly says that he himself was very much improved by his trip, but a gentleman with whom he travelled, and who had diseased lungs, died at Cape Town; and it is clear from the narrative that the discomforts of the journey hastened his end. The obvious conclusion from the author's experience is that the time has not yet come for the interior of South Africa becoming a sanatorium for patients suffering from chest complaints. That day is as yet far off, and the state of affairs in the Transvaal is not likely to hasten it. Mr. Nixon devotes a few pages to the subject of emigration, and it would seem that of all classes of persons the best prospect is offered to medical men; he knew one in an up-country village who was making £3,000 a year.

Old Ali; or, Travels Long Ago. By John Osmaston. (Hatchards.) The fashion at the present day of reproducing the works of ancient Oriental authors would lead one, on reading the title of this book, to believe that "Ali" was perhaps some little-known Mohammedan traveller whose journeys long ago were now for the first time given to the European reader. This peculiar title is explained in the Preface. The travels took place only about twenty years ago, and "Old Ali" was nothing more than the Persian servant who accompanied the author from Teheran to the Mediterranean. He turned out to be a most trusty and faithful attendant, and thus such prominence was given to his name. The taste of the title is doubtful; but then it is exclusively a matter of taste, and everyone has a right to his own feelings. In this case, as it manifests gratitude, it is at least creditable to the author. The journey described was a very long one. Starting from Hull in 1860, the author went first to Norway, and on to the North Cape—the extreme point of Europe in that direction. He came back by Bergen and Stockholm to St. Petersburg; then to Moscow and the Fair of Nijni Novgorod; from thence he went down the Volga to Astrachan, and sailed on the Caspian to Baku. From Baku he proceeded to Teheran by Resht; from Teheran his route was by Hamadan, the ancient Ecbatana; and then by Kermanshar to Bagdad. From this he visited Kerbella, Babylon, and Ctesiphon; and then went north to Mosul and Nineveh, and on to the Mediterranean by Aleppo and Antioch, sighting the sea at Alexandria, returning to England by Marseilles. This journey was all done between June 22 and the following January 24—a very

short time to get over such a wide space; but this speed, although meritorious, does not add much to the character of the book. The author, instead of taking due time to observe and study the country as he went along, seems to have rushed through with the most frantic haste, as if some demon had been at his heels propelling him forward. Night and day, over mountain and plain, he went tearing over the bad roads. The long and minute accounts of this weary riding, one page recounting details so like another, are apt to make the reader also wearied; and he will be inclined to repeat the words of the author, when he comes to the end, and say "Thank God" it is over. "A thousand miles in a thousand half-hours" may suit Lillie Bridge or the Agricultural Hall, but there is no need to go to Persia or Mesopotamia to perform such a feat. The book is not without some descriptive accounts of the places the author passed through; but the details given are meagre, so that it will not be much of an authority. The sketches of character are good, and we gain a better idea of the people the author met with during his journey than of the places he visited. The Persian Khan with whom he travelled from Baku is a good portrait; and the borrowing of the gold imperial to tip the sailors with, would have been worthy of the author of *Haji Baba*. The Khan was taking the "Order of the Musjid" from the Sultan to the Shah; this must surely mean the Order of the Medjidi. Slips like this can be seen, showing that the traveller writes as he rides—in post-haste style. The "Cunic" inscription at Eather's tomb might be noted as another example; the calculation of the amount of caviare in a sturgeon, at p. 216, is evidently a slip of the pen; but, if one wished to be severe in criticising the work, it contains a fair supply of material for saying hard things. In spite of all this, and even of its religious-tract tone—which will no doubt seem a merit to many—it is well written, and contains many graphic details, particularly of individuals. If an opinion might be given on one point, the author should have given Ali the watch. Ali had given him a turquoise ring previously. Probably he did not explain its virtue, but all Orientals believe the turquoise to possess a talismanic power to save travellers from accidents, and most probably Ali had his master's safety in mind when he gave the ring—at least this is the view the author should have taken of the gift.

Culturbilder aus Griechenland, by Dr. T. Pervanoglu (Leipzig: Friedrich), contains a number of sketches of modern Greece and its inhabitants which are pleasantly, though superficially, written. The writer professes it to be his object to give a faithful account of the existing state of things in that country, and to remove prejudices which commonly exist concerning it. He rightly points out the strong love of equality among the Greeks, which makes them the most thoroughly democratic people in Europe, and which proceeds partly from the intense individuality which has always characterised the race, and partly from their having started at once from a condition of slavery into the position of a State. He also remarks with good reason that his countrymen are essentially merchants and seamen, and describes the immense development of the mercantile marine of Greece. So, too, the customs which he has selected for description—which are partly superstitious, partly remnants of classical antiquity, and partly observances of the most modern and Western character, such as the athletic sports, called the Olympic Games, which are held in the ancient stadium—while they produce a singularly bizarre effect, for that very reason, perhaps, are not wholly unlike the impression made on a stranger by modern Greek life. But the value of the book is marred by two great faults—a love of

declamation and a tendency to exaggerate. The former of these is conspicuous in the chapter entitled, "The Country," which, after a few pages in which the geography is well described, is almost entirely devoted to rhetoric on the subject of the Greek War of Independence and kindred topics. Similarly the account of Greek politics ignores the conflict of parties and the place-hunting, which is the greatest curse of Greece, and is little more than a history of the development of the Constitution, and declamation about the rôle of Greece in the East. On the other hand, when the author deals with facts, as in his account of the growth of modern Athens, he is really interesting. A still worse fault is his love of exaggeration, which mars the value of his statements. Thus, while the uniformity of the present language, wherever spoken, is a remarkable phenomenon, it is not true that "a superior boatman or porter speaks the same language as the most delicate girl in the most elegant drawing-room at Athens." The Morea has been freer from robbers than other parts of Greece; but when it is said that systematic brigandage never existed there, we cannot forget that an ex-Minister of the Greek kingdom was carried off some years ago from his country-seat in Triphylia by such a band, who dragged him about from one to another of their retreats in the mountains for something like a month until he was ransomed. And to say that the Greeks form the majority of the population in Asia Minor is simply absurd. We also notice here with regret what is only too common among Greeks of the present day—a disposition to praise King Otho and Queen Amalia, who, by their bureaucratic system and employment of corruption, did irreparable injury to the people they governed. The point of greatest value in the volume is the distinction which the author draws in respect of character between the inhabitants of the four divisions of the present kingdom—viz., Northern Greece, the Peloponnese, and the eastern and western islands. The first of these he describes as more like the ancient Spartans—independent, narrow-minded, upright, brave, hardy, and excellent soldiers; the Moreotes as polite, crafty, optimistic, disposed for commerce and ready to let their children seek their fortunes abroad, fond of politics and legal pursuits; the islanders of the Aegean as peace-loving and hard-working, trustworthy and virtuous, the men being especially bold sailors, while the women furnish most of the female servants who are found among the Greeks in foreign parts; the Ionian Islanders as lively, clever in trade, and distinguished from the rest of their countrymen by their musical taste, which they probably obtained from the Italians. This estimate is of value, as coming from one who has lived and observed in various parts of Greece.

Genealogical Memoirs of the Families of Colt and Coutts. By the Rev. Charles Rogers, LL.D. (London: Printed for the Cottonian Society.) Dr. Rogers has gathered together some interesting facts concerning persons who have borne at various times the names of Colt and Coutts, and his book will, therefore, be of service to anyone who is engaged in genealogical researches which touch on any of those families, or those allied to them by marriage. He should have brought out, however, more clearly than he has done the fact that, so far as is known at present, several of the races he notices were not in any way connected with each other by blood. Links of pedigree can never be assumed; positive evidence is the only material with which a scientific genealogist can work. It is in a high degree improbable that Reginald le Colt of Shropshire, Richard Colt of Kent, William le Colt of Wiltshire, or Ralph Colt of Norfolk, persons who flourished in the

thirteenth century, were in any way connected with folk called Colt or Coutts in Scotland in much more recent days. That part of the book which relates to modern people is by far the most trustworthy. It is interesting as giving family details of an humble race which by industry has raised itself to great wealth. Is there anything more trustworthy than vague tradition for the tale given on pp. 19, 20, one part of which is that "Father Peter, the Jesuit confessor of James II.," received on a certain occasion a bribe of £5,000? The priest Dr. Rogers alludes to was not a remarkably noble-minded person, but we doubt his having taken a bribe in the way stated.

Jenkinson's Practical Guide to the Isle of Wight. By Henry Irwin Jenkinson. Second Edition. (Stanford.) We are glad to find that this useful guide-book has reached a second edition. The botanical part of it is remarkably well done. We cannot say as much for the architectural; before a third edition is called for, cannot Mr. Jenkinson induce some friend who understands mediæval architecture to revise his pages?

TO JENNY.

FROM THE FRENCH OF VICTOR HUGO.

My darling! yesterday just a twelvemonth old!
Happy you babble as, under the manifold
Delicate leafage that lies on the dear Spring's breast,
The year's new birdlets, opening their strange,
wide eyes,
Cheep and twitter from out the warmth of the nest,
For the joy of the young plumes' growth and of
life's surprise.
O rose-lipt Jenny of mine, in those big books
Whose pictures are worth your crowings and happy
looks,
The books I must suffer your fingers to crumple or
tear,
There is many a beautiful poem, but none so rare
As you, my poem, when, catching sight of me,
Your whole little body thrills and leaps with glee.
The greatest men for writing have written ne'er
A better thing than the thought a-dawn in your
eye,
And the musing strange and vague of one who acaus
The earth and man with an angel's ignorance.
Ay, Jenny, God's not far off when you are nigh.
E. H. HICKEY.

NOTES AND NEWS.

WE are glad to hear that Mr. H. Buxton Forman is about to publish through Messrs. Reeves and Turner a Shelley Bibliography, with a full account of the contents and specialities of every volume and tract included in his standard edition of Shelley's Poetical and Prose Works, and extensive lists of editions, biographies, studies, articles, and "Shelleyana" in general. As a supplement to her husband's work, Mrs. Forman has undertaken a Shelley Concordance, which will be a great gain to students of English as well as of Shelley.

MR. J. J. AUBERTIN, who published a short time since a new translation of *The Lusiads*, is about to issue a translation of seventy sonnets by Camoens. As in the case of his former work, he invites criticism of his faithfulness to the original by printing the Portuguese text opposite to his own version. Messrs. C. Kegan Paul and Co. are the publishers.

MR. G. L. GOMME and Mr. James Britten are engaged upon a *Dictionary of English Folk-Lore*, which will be published, according to present plans, in four parts.

WE understand that the following arrangements have been made for Messrs. Macmillan and Co.'s forthcoming series of volumes on *The English Citizen, his Rights and Responsibilities*, which we announced recently as in preparation: Mr. H. D. Traill has undertaken to write on *Central Government*, Mr. Spencer Walpole on

The Electorate and the Legislature, Mr. M. D. Chalmers on *Local Government*, Mr. C. P. Ilbert on *Justice and Police*, Mr. A. J. Wilson on *National Income, Expenditure, and Debt*, Prof. William Jack on *The State and Education*, Rev. T. W. Fowle on *The Poor Law*, Mr. T. H. Farrar on *The State in Relation to Trade*, Prof. Stanley Jevons, F.R.S., on *The State in Relation to Labour*, Mr. F. Pollock on *The State and the Land*, the Hon. A. D. Elliot, M.P., on *The State and the Church*, Mr. Spencer Walpole on *Foreign Relations*, Mr. J. S. Cotton on *India*, and Mr. E. J. Payne on *Colonies and Dependencies*, the last two subjects being dealt with in the same volume.

MESSRS. REMINGTONS have in the press for early publication a new novel by Capt. Mayne Reid entitled *The Free Lances*. The same firm will publish next week *Grand Tours in Many Lands*, by Dr. McCosh, author of *Nuova Italia*.

WE understand that the Bibliography of Thomas Carlyle is being prepared by Mr. R. H. Shepherd, and will be published, uniformly with his other Bibliographies, by Mr. Elliot Stock.

MESSRS. GRIFFITH and FARRAN are preparing, and will publish immediately, *The Churchman's Altar Manual and Guide to Holy Communion*, together with the Collects, Epistles, and Gospels, and a selection of appropriate Hymns.

ACCORDING to the last number of the *Istoricheski Vestnik* ("Historical Messenger"), there has been recently discovered in an old country-house in the government of Orlov a collection of letters from Voltaire to Count Razoumovski and Teplov, secretary to the Empress Catherine II. They have never been published, and let us hope will soon find an editor.

ON Wednesday last week Mr. Quaritch gave a dinner to some men well known in literary and antiquarian circles who wished to see his choicest MSS. before some of them—as it may be—leave England for America. His Lydgate "Sege of Troy" is certainly a magnificent MS., with most interesting and brilliant illuminations, but much too good to have been done by the poet himself. The great Talbot's Prayer-book or Book of Hours, with early French and English poems copied into it by at least three different scribes, is also a most precious relic, and ought not to leave the country even at £1,000. The Italian "Apocalyptic Visions" is the most beautiful of the set, but has not the historic associations of the MS. from which "the great Alcides of the field" read his daily prayers. We do not go farther with the list of fifteen MSS. exhibited, but need hardly say that no such collection was ever before in the hands of an English bookseller as his own property.

MESSRS. WILSON and M'CORMICK, of Glasgow, inform us that they have been appointed sole agents in Great Britain for the sale of *Das Magazin für die Literatur des In- und Auslandes*, the oldest of German literary Reviews, and the only one which specially, and with marked ability, treats of current English literature.

THE Rev. George Smith, LL.D., of Edinburgh, wishes us to state that the popular edition of his *Life of Dr. Alexander Duff* has been issued by the publishers without having been finally revised by himself, and in face of his remonstrances.

Memoirs of the Life and Writings of Thomas Carlyle, with personal reminiscences and selections from his private letters to numerous correspondents, by Mr. Richard Herne Shepherd, will be issued immediately by Messrs. W. H. Allen and Co.

THE library of the late Lord Hampton, which was sold this week by Messrs. Sotheby, Wilkinson and Hodge, stirred deeply the pulses and purses of the great book-buyers. The most

precious article in the sale was a copy of the Old Testament volume of "The Mazarine Bible," which was bought by Mr. Quaritch for £760. The same gentleman secured other Biblical and liturgical treasures in the little volume of Tyndale's English Pentateuch (£40), of which only one perfect copy, now in the British Museum, is extant; Cranmer's "Great Bible" of 1539 (£32 10s.); the two "Common Prayers" of Edward VI. of 1549 and 1552 (£71 and £66); the Common Prayer of 1561 bound (with Sternhold's Psalms of 1567) for "William Allen Lord Mayor, 1571" (£20 10s.); the first edition of Knox's famous *Liturgy* printed at Geneva in 1556 (£41); Geoffroy Tory's *Horae B. V. M.*, 1527, a rare volume, with beautiful wood-cut borders (£101); and the French translation of Edward VI.'s Common Prayer, printed at London in 1553 (£45). Among the other books of high value we may mention Coverdale's "Zürich Bible" of 1550 (£22 10s.); "The Bishops' Bible" of 1568 (£26 10s.); a Latin MS. Bible of the early part of the fourteenth century, of French execution, but misdescribed as English in the catalogue (£70 10s.); *Horae B. V. M.*, printed by Kerver in 1522 (£109); *Missale Sarisburiense*, Parisii, 1516 (£49); and Wynkyn de Worde's edition of *Glanville de Proprietatibus*, imperfect (£25).

MR. FURNIVALL has for the last three weeks been searching, with Mr. J. Chaloner Smith's help, the old inventories at Somerset House, in the hope of finding Shakspeare's among them. But at present the only one that has turned up at all relating to the poet's family is the Inventory of Sir John Bernard, the surviving second husband of Shakspeare's granddaughter and last descendant, Elizabeth Hall, who first married Thomas Nash. And in this Inventory of Sir John's the only entries relating to property at Stratford-upon-Avon—no doubt Shakspeare's old dwelling-house, New Place, or his "four yard land and a halfe" that descended to his grand-daughter—are "a Rent at Stratford vpon Avon, iiiiij." and "old goods and Lumber at Stratford vpon Avon, at iiiij." Unluckily there are no particulars of "All the Bookes" in the "Studdy" xxix" xj, or of "all the Pictures" in the Parlour (v" x'), the best Chamber, and the Little Chamber, or we might have known what copies of the Quartos and Folios, and what pictures of her grandfather, Lady Bernard left to her husband when she died in February 1669-70. Sir John Bernard's goods and chattels were valued at £948 10s., but among them was a Bond of Wm. Thursby, Esq., for £615. New Place was not sold till after Sir John's death.

WE learn from the *Nation* that Messrs. Osgood and Co. will publish during the current year *Illustrations of the Earth's Structure*, by Prof. N. S. Shaler and Mr. W. M. Davis. The *Quarterly* and the *Edinburgh* are both to be published in America from the same plates as the English editions by Messrs. Houghton, Mifflin and Co.

WE learn from the *Revue Critique* that the first volume of Señor Guerra y Orbe's great work on the Geography of the Iberian Peninsula in Ancient Times is in the press, and may be expected to appear next spring. It will comprise Galicia, the Asturias, and Cantabria. The result of M. Hartwig Derenbourg's official commission to study the Arabic MSS. in Spain is that he has reported upon no less than 1,835 MSS. in the libraries of the Escorial, Madrid, Alcalá, Toledo, Seville, and Granada. The Literary Society of Prague has published the *Life of Vok de Rosemberg*, which is described as highly important for the study of Bohemian history in the sixteenth century. M. Kolliarevsky, Professor of Slavonic Philology in the University of Kiev, is in the course of editing a complete edition of the works of Maximovitch

(1804-73), one of the first authorities on the literature of Little Russia.

DR. HERMANN VARNHAGEN, of Greifswald, has just edited a fourteenth-century Italian version of the collection of old stories called "The Seven Sages" from the Additional MS. 27429 in the British Museum. He gives a full Introduction and notes, with extracts from the Old-High-German version, &c.

THE eighth annual meeting of the English Dialect Society was held on last Monday week at Manchester, the Mayor of the city presiding. The report of the honorary secretary, Mr. J. H. Nodal, showed that the financial position was sound, but an increase in the number of subscribers is extremely desirable; it would enable the society to push on faster with the work, to issue more rapidly the books which are waiting to be printed, and to give to each individual member a greater return for the year's subscription. There are now forty-two subscribing libraries, of which seven are Continental (Berlin, Copenhagen, Göttingen, Halle, Munich, Stockholm, and Strassburg), one in New Zealand, and eight in the United States. The number of members is 260, making, with the libraries, a total roll of 302 subscribers. The publications for 1881 will probably be selected from the following:—*Leicestershire Words, Phrases, and Proverbs*, collected by the late Arthur Benoni Evans, D.D., edited, with Additions and an Introduction, by Sebastian Evans, M.A., LL.D., Barrister-at-Law; *Turner's Names of Herbes* (1547), edited by James Britten, F.L.S.; *Fitzherbert's Book of Husbandrie* (1534), edited by the Rev. Prof. Skeat; *Glossary of Words in Use in the Isle of Wight*, by C. Roach Smith; *Glossary of the Lancashire Dialect*, part ii., by J. H. Nodal and George Milner; and *Dictionary of English Plant Names*, part iii. (completing the work), by J. Britten, F.L.S., and Robert Holland.

THE "Poets' Corner" of the Mitchell Public Library at Glasgow contains at present the works of 1,222 Scottish poets and verse-writers, of whom 1,022 are named and the rest anonymous. The honorary treasurer is desirous of making the collection more complete, and invites contributions of different editions and materials bearing generally upon the bibliography of the poets of Scotland.

THE annual Report of the President of Harvard College, as analysed in the *Nation*, conveys a good deal of interesting information concerning the position of higher education in America. We learn that the total number of colleges and universities now in existence is 360, of which nearly two hundred are not more than thirty years old, and only twenty are older than the century. This prodigious increase has, of course, been principally exhibited in the Western States, where it has been marked by a tendency towards gratuitous instruction. Out of the total number of colleges more than a third charge either no tuition fee or only a nominal one, not exceeding thirty dollars (£6) a-year. At Harvard itself the most important step recently taken is the foundation of a pension for retiring professors, towards which a single graduate has contributed 20,000 dollars (£4,000). It is also pointed out that the university examinations for women have been assimilated to those for men.

DR. JUSSERAND has a short sarcastic article in the *Revue Critique* on a M. Hallberg's *History of English Literature*, according to which we have no other works of King Alfred than his Proverbs and a few fragments, and no more of Layamon's *Brut* than a fragment. M. Hallberg is also of opinion that Langland's *Vision of Piers Ploughman* was imitated from the *Roman de la Rose*, and that Chaucer was born in 1323 and wrote the *Testament of Love*.

FROM an interesting account in the *Scotsman* of Carlyle's funeral, we learn that the house at Ecclefechan in which Carlyle was born is still standing, being inhabited by the village gravedigger. The actual room is described as measuring only four or five feet in width by eight or nine feet in length, with a bed-place formed in the old style of making a recess in the wall. The house into which his father afterwards moved, and where Carlyle was brought up, situated in a lane known as "Carlyle's Close," has become the village shambles. The building of the old Secession Kirk, to which his father belonged, also exists to this day; and the parish school, in which Carlyle received his earliest education, is now used as a casual poor-house and soup-kitchen.

THE *Catalogo Ragionato*, etc., mentioned in the *ACADEMY* for January 8 (p. 16) has just appeared. It quite satisfies the high expectations that had been formed of it. It is a very ably edited book, and a full key to the "master's" numerous articles scattered in various magazines and newspapers. Dr. Isaia Luzzatto, the eldest living son of the lamented professor (the promising young scholar, Filoseno, having died in his father's lifetime), may justly call this work a labour of love.

WE have also to report the appearance of another work; but this, although also posthumously edited, is more directly Prof. Luzzatto himself. The title of this book is *Yesode Hattorah*, and it treats in Hebrew on the principles of Judaism, but is by no means a catechism. Parts of it are to be found in Hebrew in Weiss's *Beth Hamdrash*, under the present title; and others in Italian, in the *Educatore Israelita*, under the title of "Giudaismo Illustrato, parte ii." It is, however, now published as a whole for the first time. The author speaks of this little book, which occupies *in toto* (Title, Dedication, Prefaces, &c.) not more than sixty-eight small octavo pages, as "the choice fruit of his labours" (see the dedication to his father-in-law, p. 7). The publisher, Mr. Isaac Graeber, of Przemyśl, in Austrian Poland, is an admirer of Jewish literature in general, and of the author in particular. When one casts a glance on the works of Prof. Luzzatto already published, and sums up with them those that still await publication, one is astonished both at the author's activity and solidity. With others the clerical work alone would have almost absorbed a life so short as was the author's. S. D. Luzzatto wrote much, and all of it was excellent.

THE names of Stubbes and Furnivall came together when the old Puritan's famous denunciation of the Abuses in Dress and Manners in England in 1583 was edited, with full Forewords and Notes, for the New Shakspeare Society by its founder in 1877-79. But here is an instance of their earlier joinder, which we owe to the kindness of the most illustrious owner of the Puritan name now: "in 1654, Nell, Bess and Nan Stubbs, being mother and two daughters, were hanged at Chester for bewitching Mrs. Furnivall, wife to Mr. Anthony Furnivall, daughter to Mr. John Furnivall, of Fallowes." (Earwaker's *Cheshire*, vol. ii., p. 362.)

WITH reference to a passage in the last paragraph of the Rev. Mark Pattison's review of *Arrows of the Chase*, in last week's *ACADEMY*, a correspondent sends us the following extract from the Preface to that collection, of Mr. Ruskin's letters:—

"It is first due to the compiler of the Bibliography of Mr. Ruskin's writings, Mr. Richard Herne Shepherd, to state in what measure this book has been prompted and assisted by his previous labours. Already acquainted with some few of the letters which Mr. Ruskin had addressed at various times to the different organs of the daily press, it was not

until I came across the Bibliography that I was encouraged to complete and arrange a collection of these scattered portions of his thought."

OWING to the misreturn of a proof, the word "Iarza," in the Rev. H. G. Tomkins' letter on p. 120 of the last number of the *ACADEMY*, was throughout misprinted as "Iazza."

MAGAZINES AND REVIEWS.

Macmillan's Magazine has an article by Mr. Saintsbury on Mr. Christie's *Etienne Dolet*, containing some suggestive remarks on a side of the Renaissance which has been too much overlooked by modern writers. Mr. Saintsbury calls attention to the service which the Renaissance rendered as "a schoolmaster to bring the languages of Europe to full literary perfection," and shows that French literature especially illustrates the stages of this influence. Mr. Almond writes on "Athletics and Education" with a view to the treatment of athletics as a branch of sanitary science applied to schools. Mr. Spencer Walpole gives a few reminiscences of the late Frank Buckland which are full of good stories about the fun, amiability, and eccentricities of that enthusiastic naturalist. We trust that these stories may be collected in a more permanent form; they are too good to be lost to posterity.

IN the *Deutsche Rundschau* Herr Präger, under the title of "The Discovery of Hypnotism," calls attention to the writings of the late Dr. Braid, which seem to have gained more notice in Germany than in England. As we see, however, that they are soon to be published in a collected edition, they will no doubt receive more consideration. Herr Scherer, in an article on "Lessing," complains that all existing biographies are unsatisfactory, and give no clear account of Lessing's character or work, because they do not sufficiently divide its several stages. He views Lessing as being chiefly a journalist up to the publication of *Miss Sara Sampson*, an aesthete till the time of producing *Emilia Galotti*, thence till his death a theologian, but in all his phases essentially a dramatist. Herr Jastrow writes on "The Latest Representations of the History of the World," and criticises the views of Buckle, Wober, and Oncken, and calls attention to the last work of Ranke as being necessary to complete his previous labours by sketching the beginning of that *weltgeschichtliche Bewegung* which his previous works regard as being in motion.

IN the February part of the *Alpine Journal* Mr. W. A. B. Coolidge begins a lively and promising series, with plenty of novelty, under the general title of "Explorations in the Cottian Alps." He gives a tempting picture, or rather set of pictures, of the Chambeyron district. The number contains a second instalment of Mr. Whymper's rough jottings during his expedition among the Great Andes of Ecuador this time last year. Among the most useful features of the studies in the *Journal* are the rectification of the errors of maps and guide-books and the hints about inns and lodgings. Mr. Frederick Gardiner's paper on his three new ascents without guides in Southern Dauphiné is printed, with a map of the "Pics" at the head of Val Godemar; and Mr. A. Cust continues his "Wanderings in Ticino"—Val Verzasca and Val Lavizzara. He does justice to the amazing and unparalleled green hues of the mountain-stream, "die intensiv smaragdgrüne, kristallhelle Verzasca;" as Tschudi calls it, "die Perle aller Bergströme der Schweiz." It is curious that a traveller should visit so many of the Ticino villages and take no note of the exciting political ferment at work in every corner of this canton. In Mr. Freshfield's "Notes on Old Tracks" he takes us to Monte Rosa (or rather to the south-western side of it), the valleys of

Aosta, Challant, and Lys. The "New Expeditions" and "Reviews and Notices" are admirable, the latter containing very full recent French and Italian Alpine bibliography up to date.

EDITORS of magazines, like other persons connected with literature, may perhaps fairly claim the Apollonian privilege of not always drawing the arrow to the head. The February number of *Le Livre* is not quite up to the very high level of its two predecessors. A certain heaviness always seems to result from the filling up of the space of a Review entirely or mainly with instalments of serial matter. And this month the permanent portion of *Le Livre* is wholly occupied by such matter. It is true that the subjects—armorial bindings, the Casanova Memoirs, and the life and performances of that rather scrofulous bibliophile, Jamet le Jeune—are all interesting enough; but still the number wants lightening, while the foreign correspondence is chiefly devoted to the less important literatures. On the other hand, the reviews of French current literature seem to be increasing in bulk, and very likely M. Uzanne finds that this is a promising course. Hitherto most efforts to establish in France anything like our weekly Reviews of literature have failed. These monthly *compte-rendus* may be more fortunate. The illustration this month is a reproduction—by one of the innumerable processes of photogravure, apparently—of a frontispiece of Marillier's. It is not the happiest we have seen, but it is a fair specimen of the delicate, if frivolous, art which suited so well with the literature it illustrated, and which now makes that literature for the time a delight to Parisian book-hunters.

IN the *Revista Contemporanea* of January 30 Perez de Guzman begins a series of articles on "The Founders of Constitutional Rule in Spain." The subject of the present sketch is the Conde de Toreno, the author of the History of the Rising, War, and Revolution of Spain. His education, though conducted by Churchmen, was based on the "Contrat Social" and the "Emile" of Rousseau. Hence his adoption of advanced democratic opinions, from which he afterwards recoiled. An interesting episode of his life was his welcome to England in 1808 as the almost boyish deputy of his native province, the Asturias, to solicit English aid. Becerro de Bengoa continues his description of the coal-mines of Santullán, and Diaz Sanchez his "Guia de Simancas." Emilio de Santos tells the story of the design and construction of the Spanish Mudejar house in the last Paris exhibition. Miguel Gutierrez has a rather striking poem on "The Tears" of Boabdil, and "The Smiles and Hopes" of Isabella at the taking of Granada and the news of the discovery of America.

OBITUARY.

KARL BRUNNER, the archivist of Aarau, who died on January 26, was a characteristic Swiss scholar. He was born in 1831 at Hemberg in the Toggenburg, the twelfth of thirteen children, whose father secured them a good education. His passion for history and archaeology was traced by him to the fascinating instruction which he received at the cantonal school in Aarau from Prof. Rochholz. He chose the calling of a Swiss pastor, and completed his theological studies at the universities of Zürich and Tübingen. At the latter he became a zealous disciple of the then prevailing "Tübingen school," to which he remained faithful until his death. He never became a mere controversialist, however, and throughout his life maintained friendly intercourse with men of all parties. His first ministerial duty was at Kappel, where he served as "Vikar," or, as we should say, assistant-curate. In 1856 he was

elected Pfarrer of Henau, and in 1858 of Bühler in Appenzell. His zeal for the schools, in which he effected great improvements, drew him away from his clerical work; and in 1864 he was called to the cantonal school of Appenzell at Trogen, as teacher of religion, history, and the German language and literature. The wonderful success of his work here as a trainer of school-teachers made him known in wider circles, and in 1867 he was invited to become Rector of the Gymnasium in Biel. His new position freed him from much drudgery, and enabled him to turn his attention more closely to his favourite study. Moved by the great work which his friends von Stürler and J. J. Amiet, the State-archivists of the cantons of Bern and Solothurn, had done for the archives of those two republics, he took to heart the miserable and disorderly condition of the exceedingly rich archives of the canton of Aargau. "Disorder in the archives," he said, "is a kind of internal sickness in a State. Unused archives are like mines without miners." He longed, as he put it, "to bring back life into those dead heaps of writing by uniting them, ordering them, and restoring them to their proper use." The Government of Aargau at last invited him to the task, and in 1873 he moved to Aarau and devoted himself with unwearied labour for the remainder of his life to this arduous undertaking. The canton is the seat of numerous ecclesiastical and monastic foundations, the archives of which had come into the possession of the State. Brunner's registers were no mere catalogues, but elucidatory descriptions of his text, which will make them for all time an indispensable help to the student. He found the archives of the foundations of Königsfelden, Zofingen, and Wettingen to be rich in Papal documents. His own original contributions to history were not numerous. The most important of them is his *Life of Hans von Hallwil*, the hero of Grandson and Murten, illustrated with original documents. He was a contributor to the *Argovia*, the *Anzeiger für schweizerische Geschichte*, and to the German *Allgemeine deutsche Biographie*. He also translated into German Rilliet's epoch-making work, *Les Origines de la Confédération suisse, Histoire et Légende*. This translation contains a valuable independent Supplement. It was the grief of his last days that he was deprived of the hope of attaining the great object of his life—the complete organisation of the archives of the illustrious "gau" of the Aar.

On the 3rd inst. the Hungarian poet Coloman Tóth (Tóth Kálmán) breathed his last. Indeed, since he was struck by apoplexy on October 13, 1879, he had been little better than a living corpse. He was born in 1831, at Baja, a town in the South of Hungary on the banks of the Danube, and at the age of sixteen published his first collection of verses. During the war of 1848-49 he served in the National army, in which he rose to the rank of lieutenant. He was by that time already known as a popular song-writer whose verses, set to music, were sung both in drawing-rooms and by the people. Love and patriotism were his favourite, almost exclusive, themes; and he was called the "poet of the Hungarian ladies." In 1851 he became sub-editor, and in 1856 editor, of a journal entitled *Hölgyfutár* ("Ladies' Messenger"), in which his lyrics continually appeared. In 1857 he became by chance a dramatic author. One evening he was playing at cards, when one of the party, an actor, rose and excused himself on the ground that he had to translate a play for production on the occasion of his benefit. "Don't go," said Tóth; "why, I will write you an original one." Although this first dramatic attempt was not particularly successful, subsequent dramas of his attained a permanent place in the

répertoire of the Hungarian theatre. In 1860, when political discussion became freer and more lively in Hungary, Tóth started a political comic paper, *Bolond Miska* ("Crazy Mike"). This paper proved a great success, as was shown by its editor being frequently put in prison during the so-called *provisorium*. The governor, Count Pálffy, however, always protested that he loved him, upon which Deák observed, "Yes, as a bird—in a cage." He was, in fact, in prison when, in 1861, he was elected member of the Academy. The confirmation of his election was, however, refused by Count Pálffy, to whom Eötvös, the President of the Academy, sarcastically said, "Quite right. Do not confirm it; he is not popular enough." For three years Pálffy persisted in his refusal, and only withdrew it when the Academy threatened to ignore the want of confirmation by giving Tóth office while his election still remained unconfirmed. On the re-establishment of the Constitution he represented his native town in three successive Parliaments.

Of the three deaths of Russian men of letters which we have had to chronicle within a fortnight that of Theodor Michailovich Dostoyevsky, whose interment took place with much pomp on Sunday last, was perhaps the greatest loss to literature. He is doubtless best known in this country by his *Memoirs from the House of the Dead*, which has been translated into English. This work was based upon his own experience of Siberia, whither he was exiled under Nicholas for his connexion with the Petrashevsky Society, and whence he was allowed to return after the present Emperor's accession to the throne, weakened, however, in health and subject to epileptic fits. *Crime and Punishment*, *Demons*, *The Idiot* are among his other most famous works. He stood unrivalled in the analysis of feeling, but it was nearly always feeling of a morbid tinge which characterised his productions. This has full scope in his delineation of the murderer's remorse in *Crime and Punishment*, but reaches a still greater height in *The Brothers Karamazov*, which, during the last two years, has appeared in M. Katkov's magazine, *Russkiy Vyestnik*. The sombre hues with which he invests his stories and the spell with which he enthralled the reader remind one forcibly of Edgar Poe. In this respect his work forms a very striking contrast to that of Tourguenief and Pisemsky, where bright, fresh love has such a large place. In 1876 Dostoyevsky conceived the idea of rendering himself independent of publishers, and accordingly started a monthly magazine, *Dnyebnik Pisatelya*, "The Author's Diary," of which he was alike editor, publisher, and contributor. In this there appeared from his pen not only tales, but also articles on current topics of social and political interest. These last, however, were much inferior to his work as a novelist, and manifested his adherence to the narrowest school of Slavophiles, and his antipathy to the Liberal ideas of Western Europe. After remaining in abeyance for two years, the *Author's Diary* had begun to appear again a few months before the death of its editor.

THE death, on February 1, is announced of Theodor Bogdanovich Miller, whose metrical translations had ever since 1841 given him a recognised place in Russian literature. He was born in Moscow in 1818, and received his early education in the German Peter and Paul School. His circumstances forbade his entering the university. While studying pharmacy, he found means of attending the lectures of professors on other subjects, and in 1841 he passed the examination for teacher of the Russian and German languages. After twenty-eight years he retired from this profession, and devoted himself wholly to literature, for which he had

always felt the strongest attraction. Among the most important of his numerous works may be mentioned his translations of *Measure for Measure* and *Cymbeline*, and of Schiller's *Wilhelm Tell*. During the last year or two M. Miller had been working with feverish energy, which, it is thought, seriously affected his health, already impaired by the hardships of his early life. He leaves two complete works in MS.

MR. JOHN THOMAS DICKS, publisher of the *Complete Shilling Shakspeare*, and proprietor of several London newspapers and periodicals, died at Montene on the 4th inst.

WE regret to notice also the death of Mr. John Sampson Courtney, of Penzance, who was the author of several valuable works, including a *Guide to Penzance*, and a valued contributor to the *Journal of the Royal Cornwall Polytechnic Society*. His eldest son is M.P. for Liskeard; another son is Mr. W. P. Courtney.

THE death of Cesare Cantù, announced in our last number, is contradicted.

WILL OF WILLIAM SHAKSPERE, OF ST. SEPULCHRE'S, LONDON, A.D. 1413.

(BROWN 1400-1418, COMMISSARY COURT OF LONDON, LEAF 255.)

For his namesake's sake, whose will was proved in 1616, this two hundred years' earlier Shakspeare's will from the Prerogative Office may have some slight interest for your readers.

R. J. FURNIVAL.

In Dei nomine, Anno domini M^oCCCC^{mo}xiiij^{mo}, Ego Willelmus Schakspere, compos mentis, condo testamentum meum in hunc modum. In primis, lego animam meam deo omnipotenti, beate Mario, omnibus sanctis; corpus quoque meum ad sepeliendum infra Hospitale sancti Iohannis Ierosolymitani in Anglia.† Item lego fratri Hugoni ad disponendum in predicto loco iij s. iij d. Item lego patri meo xx s. Item lego matri mee xx s. Item lego presbiteris conventualibus vj s. viij d. sancti Iohannis. Residuum vero omnium bonorum meorum, vbi cumque inuentorum, do & lego Executoribus meis, Willelmo Bidsale et Iohanni Boursour, supra debita et expensa, ad disponendum pro salute anime mee, meliori modo que poterint an sciuerint. Probatum est hoc testamentum coram nobis Thoma Burgh, in legibus &c., Commissario generali, tercio nonarum Augusti, Anno domini M^oCCCC^{mo}xiiij^{mo}. Et commissaria est Administratio omnium bonorum &c., Executoribus &c., et Admissa per eosdem in forma iuris.

THE CODEx ZACYNTHIUS.

THE Codex Zacynthius, which contains portions of St. Luke's Gospel, cannot possibly be of earlier date than the sixth century, nor can it be much later than the eighth. Without examining the original, it would perhaps be impossible from the character of the writing to decide which is the more probable date; and, unfortunately, the transcript published by Dr. Tregelles in 1861 does not help to settle the question. The Codex itself has been reprinted page for page and line for line with the original, so far as the text of the gospel is concerned, from types in the possession of the Trustees of the British Museum, which, of course, represent only approximately the shape of the letters of the MS., and in a size which, taking into consideration the whole surface occupied by the length and breadth of the letters, is about half that of the original. Not having seen the palimpsest itself, we are able to compare only the body of the work with the

* Sepulcri (in margin). † St. John's, Clerkenwell,

specimen of one page which was executed in *facsimile*; and the comparison is not such as to leave a favourable impression of the accuracy of the printed copy. Dr. Tregelles has represented the obverse of fol. 84 of the Codex, and there are as many as seven variations between this and what purports to be an exact representation of it. In four instances the colon of the *facsimile* at the end of a clause has been omitted in the copy. In three others there are the following omissions—that of the two dots over τ and ι , and a bar over Π . And we need hardly say that the presence or absence of the dots over the vowels τ and ι is of considerable importance in estimating the antiquity of handwriting. Now, the handwriting of the text would be pronounced to be of the sixth century if it had not been surrounded at the top and bottom and one side by a *catena* written in precisely the same hand in somewhat smaller character, four of the letters of which, ϵ , θ , σ , ς , are much smaller and narrower, and very unlike the writing of that century. There is, therefore, very little internal evidence to guide us in forming an estimate of the century to which it belongs. There are other peculiarities in the MS. which may be noticed, and which may help hereafter towards deciding the point. Meanwhile, it is noticeable that the character of the writing is very like that of the recently discovered Codex Rossanensis.

Of these peculiarities, the principal, perhaps, is the absence of contractions, which points to the earlier date. There are, upon the whole, about twelve words which are habitually contracted, and some of these are occasionally written in full. In addition to the words which seem to have always been written in contracted form, such as $\theta\epsilon\delta\varsigma$, $\pi\upsilon\epsilon\rho\iota\sigma\mu\alpha$, and the like, with their inflexions, we meet with $\upsilon\delta\varsigma$, $\mu\eta\tau\eta\rho$, $\pi\alpha\tau\eta\rho$, $\sigma\upsilon\lambda\lambda\eta\mu\eta\eta$, and others, which are written sometimes at length, sometimes contracted. There is one contraction which appears to be used quite unnecessarily at the end of a line, and scarcely ever in any other place—namely, the omission of the final ν , with a bar over the preceding vowel. Thus, in a case where, as occasionally happens, a verse of the gospel is written twice, we have at the end of a line $\kappa\lambda\eta\theta\epsilon$, though there was abundance of room for the insertion of the final letter, and upon the verse being repeated, and the word occurring in the middle of a line, it is written $\kappa\lambda\eta\theta\acute{\epsilon}\nu$ in full. And this contraction is adopted in more than one instance at the end of a line, in the middle of a word—e.g., $\iota\delta\acute{\upsilon}\nu\epsilon\varsigma$, the first line ending with $\iota\delta\sigma$, the next beginning with $\tau\epsilon\varsigma$. In addition to these peculiarities, we may notice the prevailing forms of $\epsilon\lambda\pi\alpha\nu$, $\eta\lambda\theta\alpha\nu$, $\epsilon\upsilon\lambda\alpha\nu$, which this MS. has in common with the most ancient MSS. of the New Testament, though occasionally the form $\epsilon\lambda\pi\omega\nu$, &c., is used. Again, the paragogic ν is almost, though not quite, invariable (we think there are only three exceptions), and the insertion of the μ in such words as $\sigma\upsilon\lambda\lambda\eta\mu\eta\eta$ is, we believe, without exception. Also, the words $\delta\alpha\upsilon\iota\delta$ and $\mu\alpha\rho\iota\alpha$ appear in the form $\delta\alpha\upsilon\epsilon\iota\delta$ and $\mu\alpha\rho\iota\delta\mu$, except in one case, where the former is contracted into $\delta\alpha\delta$. Capernaum is written $\kappa\alpha\phi\alpha\rho\alpha\nu\acute{\alpha}\nu\mu$. The stops are inserted most capriciously, but these may perhaps be from a later hand; so, probably, nothing can be inferred from this. The itacisms are not nearly so numerous as those in the Sinaitic and Vatican MSS., but this is owing to the intelligence of the scribe, who certainly understood the language he was copying, and was, moreover, for the most part careful, as the mistakes in copying are but few. They amount to about twelve in all, consisting chiefly of the omission or the repetition of a single letter, so that the MS. may be said to represent with unusual correctness the text of the earlier MS. from which it was copied. Now, as this MS. is a text of St. Luke's Gospel, with a *catena* of commentary encircling it, the part which contains the gospel probably

represents a somewhat earlier text than that of the period at which it was written. And, beyond all question, if this text was not itself written in the sixth century, it is of as great value and contains as good readings as the Sinaitic and Vatican MSS. of the fourth century.

We take it for granted that the Sinaitic MS. is the most valuable of all texts, at least for the gospels, and that the Vatican comes next to it. This Codex seems to resemble the former most in its readings, but it has a few very curious readings in which it is unique, or nearly so. The most remarkable of these is at the beginning of the 31st verse of the 7th chapter, where, instead of the words $\epsilon\lambda\pi\epsilon\ \delta\epsilon\ \delta\ \kappa\upsilon\rho\iota\sigma$, the following are substituted:— $\sigma\upsilon\kappa\epsilon\rho\iota\ \epsilon\kappa\epsilon\iota\sigma\iota\ \epsilon\lambda\epsilon\gamma\epsilon\tau\omicron\ \alpha\lambda\lambda\alpha\ \tau\omicron\iota\varsigma\ \mu\alpha\theta\eta\tau\alpha\iota\varsigma$. The words $\epsilon\lambda\pi\epsilon\ \delta\epsilon\ \delta\ \kappa\upsilon\rho\iota\sigma$ must be pronounced to be spurious, and were apparently introduced to avoid the abruptness of the continuation of our Lord's words after the break of verses 29 and 30. The words here substituted are an equally awkward insertion, and serve only to confirm the judgment of both Tischendorf and Tregelles, who omit the connecting link altogether, following in this the Sinaitic and the Vatican as well as the Alexandrian and St. Jerome's version.

In the 9th and 10th verses of the 8th chapter we have this MS. alone reading $\tau\iota\varsigma\ \alpha\upsilon\tau\eta\ \eta\ \pi\alpha\rho\alpha\beta\omicron\lambda\eta$ for $\tau\iota\varsigma\ \epsilon\iota\eta\ \eta\ \pi\alpha\rho\alpha\beta\omicron\lambda\eta\ \alpha\upsilon\tau\eta$; and $\iota\delta\omega\sigma\iota\nu$ for $\beta\lambda\acute{\epsilon}\psi\omega\sigma\iota\nu$; and, in the 15th verse, $\tau\epsilon\lambda\epsilon\sigma\phi\omicron\rho\omicron\upsilon\sigma\iota\nu$ for $\kappa\alpha\rho\phi\omicron\rho\omicron\upsilon\sigma\iota\nu$. But all these instances merely indicate the natural mistake of a scribe copying a document which he understands, and with which he is more or less familiar. The same account is to be given of the reading $\epsilon\upsilon\theta\acute{\epsilon}\omega\varsigma\ \iota\delta\theta\eta$ for $\acute{\omega}\varsigma\ \iota\delta\theta\eta\ \pi\alpha\rho\alpha\rchi\eta\mu\alpha$ in ver. 47 of the same chapter, and of $\iota\pi\omicron\tau\omega\nu$ for $\acute{\alpha}\lambda\lambda\omega\nu\ \delta\epsilon$ in the 8th verse of the next chapter; while in the reading $\iota\delta\alpha\sigma\tau\omicron$ for $\iota\alpha\tau\omicron$ in the 11th verse, in which this MS. stands almost alone of early MSS., we have, perhaps, the true reading as written by the evangelist.

And now to revert to the earlier portion of the Codex. We have in chap. i., ver. 20, this MS. alone reading $\pi\lambda\eta\sigma\theta\eta\sigma\iota\nu\tau\alpha\iota$ for $\pi\lambda\eta\rho\omega\theta\eta\sigma\iota\nu\tau\alpha\iota$; and in ver. 66, $\tau\alpha\iota\varsigma\ \kappa\alpha\rho\delta\iota\alpha\iota\varsigma$ for $\tau\eta\ \kappa\alpha\rho\delta\iota\alpha$. There is also the omission of $\tau\omicron$ before $\sigma\eta\mu\epsilon\iota\omicron\nu$ in ver. 12, and of $\delta\eta$ after $\delta\iota\acute{\epsilon}\delta\omega\mu\epsilon\nu$ in ver. 15; but of these it is impossible to say whether they are due to the scribe or to the MS. from which he copied. Again, in the following verse it is difficult to say whether $\pi\iota\sigma\tau\epsilon\upsilon\sigma\alpha\nu\tau\epsilon\varsigma$ for $\sigma\pi\epsilon\upsilon\sigma\alpha\nu\tau\epsilon\varsigma$ is an error of a similar kind, or whether it is entitled to be chronicled as a various reading.

Another reading, in chap. vii., ver. 4, of $\eta\rho\omega\tau\omega\nu$ for $\pi\alpha\rho\epsilon\kappa\acute{\alpha}\lambda\omicron\nu$ serves only to show the occasional carelessness of a writer using a word of similar import to that used in the MS. from which he was copying. In the 6th verse the transposition of $\mu\omicron\nu$ is a mere oversight, making no difference in the sense.

The reading $\epsilon\gamma\eta\gamma\epsilon\rho\theta\eta$, compounded of the ordinary $\epsilon\gamma\eta\gamma\epsilon\rho\tau\alpha$ and $\eta\gamma\epsilon\rho\theta\eta$ of the Sinaitic and Vatican, as adopted by Lachmann and Tregelles, in ver. 16, is of the same kind.

The omission of $\pi\rho\omicron$ $\pi\rho\omicron\sigma\omega\pi\omicron\nu\ \sigma\omicron\nu$, in ver. 27, is an omission of the class homoeoteleuton; while that in ver. 22, of $\chi\omega\lambda\omicron\iota\ \pi\epsilon\rho\iota\pi\alpha\tau\omicron\upsilon\sigma\iota$, is of the same kind.

As we proceed, omitting only very slight variations from the *Textus Receptus*, we come, in the 9th verse, to $\delta\iota\delta\omicron\sigma\kappa\alpha\lambda\epsilon\ \epsilon\upsilon\delta\omega\mu\epsilon\nu$ for $\epsilon\upsilon\sigma\tau\alpha\tau\alpha\ \epsilon\iota\delta\omicron\mu\epsilon\nu$, in which, again, the change is due to the writer's dwelling on the meaning more than on the sound of the word.

Nothing that we have yet said indicates any particular value in the Codex Zacynthius. It would seem that the scribe understood the language he was writing, but this would afford no guarantee for the accuracy of his transcript. It is necessary, therefore, to notice the number and the kind of mistakes of writing which appear in the MS. And we are enabled easily to decide that the mistakes, such as they are, are his own, for he

was too well acquainted with the language to allow of the supposition that the mistakes were in the copy from which he transcribed. They are comparatively few, and are such as a tolerably careful copyist might fall into. We notice a repetition of the conjunction $\kappa\alpha\iota$, the omission of a letter two or three times—as $\sigma\upsilon\gamma\gamma\epsilon\eta$ for $\sigma\upsilon\gamma\gamma\epsilon\eta\varsigma$, $\epsilon\chi\rho\omicron\upsilon\varsigma$ for $\epsilon\chi\theta\rho\omicron\upsilon\varsigma$, $\epsilon\sigma\pi\lambda\alpha\chi\iota\sigma\theta\eta$ for $\epsilon\sigma\pi\lambda\alpha\chi\iota\sigma\theta\eta$ —and the substitution of one vowel for another, such as could not be designated an itacism, in one place as $\eta\delta\acute{\upsilon}\nu\omicron\tau\omicron$ for $\eta\delta\acute{\upsilon}\nu\alpha\tau\omicron$. Besides these, the only errors we have noticed are the omission of two letters in two or three cases, and three letters in another, of the class of homoeoteleuton, $\beta\alpha\sigma\tau\alpha\sigma\alpha$ for $\beta\alpha\sigma\tau\alpha\sigma\alpha\varsigma$ and $\rho\omicron\varsigma$ omitted after $\pi\rho\omicron\varsigma$, and the omission of $\tau\eta\varsigma\ \nu\kappa\tau\omicron\varsigma$ after $\phi\upsilon\lambda\alpha\kappa\alpha\varsigma$ from the same cause. Occasionally, also, there is an omission of a word, a pronoun, or article that is not necessary to the sense, or a transposition of words which makes scarcely any difference.

Thus far the MS. may be said to be more correct than the Sinaitic and Vatican MSS., which have many more itacisms and many more mistakes than the Codex Zacynthius.

It may indeed be said, and with some truth, that the value of this MS. is almost superseded by the publication of the Vatican, and still more by the discovery of the Sinaitic MS., for its readings, after all, agree very much with those of these two MSS., which are, at the least, two centuries older. But if the importance of this Codex is once acknowledged and established, it may help to decide on the comparative value of these two earlier MSS.

Now, if we count all the important variations from the *Textus Receptus*, omitting itacisms and other small changes which will not affect the case one way or the other, it will be found that they amount to about three hundred. This may seem a formidable number of variations in a really valuable and early MS. of about a third part of one gospel. It will not, however, seem wonderful to anyone who will take the trouble to count the various readings which appear at the foot of Dr. Scrivener's edition of the Greek Testament, where it will be found that, in the three editions by Lachmann, Tregelles, and Tischendorf, the variation from Stephens' text amount to five or six thousand. The variations are, in fact, of very small importance, but they serve to show that the Codex Zacynthius is descended neither from the Sinaitic nor the Vatican. It is, therefore, an independent witness frequently agreeing with them when they agree together, and sometimes siding with one sometimes with the other, but with a decided preference for the Sinaitic over the other. Moreover, it almost always agrees with the three earliest MSS. when they all agree. We think this Codex proves, if proof were wanted, that the Sinaitic is the most valuable, and the Alexandrian MS. the least valuable, of the three.

NICHOLAS POCCOCK.

CORRESPONDENCE.

CHINESE TRANSLATIONS OF SANSKRIT TEXTS.

Oxford: Feb. 10, 1881.

In my review of the *Kāśikā Vṛtti*, published in the ACADEMY of September 25 and October 2, 1880, I gave a short extract from the 39th chapter of I-tsing's Nan-hai-ki-kwei-kou'en, containing the titles of several grammatical works which I-tsing knew and studied during his stay in India 673-95 A.D. Most of these titles are much disfigured in their Chinese transliterations, and, with regard to several of them, I was unable to give their Sanskrit equivalents. I have since received some communications on this subject from Mr. S. Beal and from Mr. Kasawara which enable me to restore, at all events, one more name with tolerable certainty. On the second of the so-

called *Khilas*, which Mr. Kasawara had rendered by *Man-ka*, I cannot say that I feel satisfied even now. By the side of *Ashtadhātu*, explained as declension and conjugation, and *Unādi*, the well-known title of the irregular nominal suffixes, *Manka* could hardly be anything, one would think, but a treatise on the regular nominal suffixes, the so-called *Kṛit*. However, Mr. Beal called my attention to a note of Stanislas Julien's in his *Index to Hiouen-thsang*, where (vol. iii., p. 514) *Men-tse-kia* is explained by *Mandaka*. Hiouen-thsang mentions *Mon-tse-kia* (vol. i., p. 166) as one of two classes of words, the other class being *Unādi*. But, though Stanislas Julien tells us that Prof. Spiegel approved of this interpretation, I cannot find any place where Prof. Spiegel has treated of *mandaka* and traced it back as a technical term to some corresponding *saṅgā* of Sanskrit grammarians. Mr. Kasawara's translation was:—"Manka treats of the formation of words by means of combining (a root and suffix, or suffixes). One of many names for tree, for instance, is *vriksha* in Sanskrit (that is to say, the work *vriksha* is made up of *vriksh* and *a*). Thus a name for a thing is formed by mixing the parts together, according to the rules of the book, which consists of more than twenty sentences (or feet of *sloka*). *Unādi* is nearly the same as the above, with a few differences, such as what is full in the one is mentioned in brief in the other, and *vice versa*."

Mr. Kasawara now informs me that *Manka* may be meant for *manda*, possibly for *mandaka*, but I do not see that even this would help us much. *Mand* means to adorn, *manda* is used for cream on milk, also for gruel, but all this, even if we admit the meaning of mixing, would not yield us a technical name for the formation of words by means of joining a suffix with a root. At all events, I have never met with *mand*, or any of its derivatives, in that technical sense. I thought at one time that *Manda* might be meant for *Māndūka*, because the *Māndūkeyas* were famous by their grammatical works (see *History of Ancient Sanskrit Literature*, p. 146), and one of these might possibly have been used by I-tsing when studying the *Kṛidanta* chapter. But I do not think this likely, even if, as I am told, the Chinese transliteration should admit of it.

But, while we must leave this point unsettled, we are able to identify another title—namely, *Guni* or *Kuni*, given as the name of *Pataṅgali's* *Mahābhāṣya*. Mr. Beal informed me that this might be read *Kūni*; and *Kūni*, a general name for commentary as in *Gitakalpa-kūni*, a *Prākṛit* commentary on the *Gitakalpasūtra* of the *Gaiṇas*, &c., is more especially the name of *Pataṅgali's* commentary, *Pataṅgali* himself being called *Kūnikṛit*.

There is every reason to hope that a more accurate study of the Buddhist Chinese literature will be of great help in determining the age of a number of Sanskrit works the dates of which are at present floating about between several centuries. And there is another advantage likely to accrue from that study which has not yet been pointed out, and to which I should like to call the attention both of Chinese and Sanskrit scholars.

When we have literal translations of Sanskrit texts, these translations help us, not only to fix the date of the Sanskrit originals, but also to determine the ancient readings of the Sanskrit texts. Of course there are translations and translations, and we know now that the translation of a *Life of Buddha* ascribed to *Kāsyapa Mātanga* and *Ku-falan* (76 A.D.) does not prove, as Stanislas Julien thought, that this was a translation of our *Lalita-vistara* (see *Selected Essays*, vol. ii., p. 191). But when we have to deal with literal translations, some of them so literal or *mot-à-mot* as to defy all rules

of Chinese syntax, then we are able to find out what the Sanskrit text must have been which the Chinese translators tried to render into their language, and we may thus succeed in occasionally correcting the text as handed down to us in Sanskrit MSS.

But here a very curious phenomenon presents itself. There are mistakes in the Sanskrit text of our MSS. which it is easy to correct, particularly when they occur in metrical passages. For instance, in the *Lalita-vistara* (ed. Calc. p. 543, l. 8) we read:

Kakehur anityam adhravam tatha srotagrānam
gihvāpi,
Kāya-mana-duḥkhā anātma [api riktasavabhāva-
sūnyāh.

Here the metre shows clearly that we must omit *gihvāpi* in the first, and *Kāya-mana* in the second, line. They are additions, and very natural additions, to the original text. But when we take *Divākara's* translation, the *Fang-kwang-ta-kwang-yan-king*, which was made about A.D. 685, we find both *gihvāpi*, "also the tongue," and *Kāya-mana*, "body and mind," reproduced, and we find exactly the same in the far later Tibetan version.

In the same chapter (p. 527), after *Upaka* had asked *Bhagavat* how he could bear witness of himself, and claim for himself the names of *Arhan* and *Gina*, *Buddha* answers:

Ginā hi mādrisā gñeyā ye prāptā āśravakshayam
Gītā me pāpaka dharmās tenopagino hy aham.

Here the last *pāda* is clearly wrong in metre and matter. There is no such word as *upagina*, and the *Pāli* version of the same verse (*Mahāvagga*, vol. i., p. 8) shows that the Sanskrit text must have been *tenopaka gino hy aham*, the sense being: "Those who like me have reached the destruction of all frailties are to be known as *Ginas*; all evil dispositions have been conquered by me, therefore, O *Upaka*, I am a *Gina*, a conqueror."

Here, again, there is no trace of the vocative *Upaka*, O *Upaka*! in *Divākara's* translation; and, whatever the Chinese translator may have had before him, it could hardly have been *tenopaka gino hy aham*.

This shows how little assistance we can hope for from existing Sanskrit MSS. towards a restoration of corrupt passages in the *Lalita-vistara*. There are few Sanskrit MSS. as old as the Tibetan translation; none as old as *Divākara's* Chinese version. Yet, what seem to be palpable blunders must have existed when these translations were made. What hope, then, is there of our finding a *medela* for these wounds from existing Sanskrit MSS., unless they come from totally different localities, and had branched off from the general stream before the seventh century of our era? F. MAX MÜLLER.

BEN JONSON'S COPY OF PRISCIAN.

West Hackney Rectory, N.: Feb. 12, 1881.

I happened the other day to take from the shelves of the library at Merchant Taylors' School a copy of *Priscian*, and upon the first page found a MS. note which may interest your readers:—

"Sum
Ben : Ionsonij
ex dono
Amicissimi juxta ac
Eruditiissimi viri
D. Wimblerii. S.T."

On the margin, in another hand, is the date "1605."

I think there can be little doubt that the writing is that of the dramatist. The book itself is one of much beauty, and the initial letters are illuminated with care and skill. The first page begins with the words, "*Juliano Consuli ac*

Patricio Priscianus salutem;" and in the latter part of the volume (but many pages from the end) I found the following passage, which may be of some use in determining its date:—

"Volumen prisciani de octo partibus orationis: de constructione; de duodecim carminibus; de accētib; de numeris & pōderibus & mēsu ris FINIT.

"Anno Domini,
MCCCLXX."

There is neither title-page nor colophon, and I am not sufficiently conversant with the subject to give an opinion as to whether the book belongs to the fifteenth or sixteenth century.

CHARLES J. ROBINSON.

CARLYLE AND GOETHE.

Caius College, Cambridge: Feb. 15, 1881.

In his obituary article on Carlyle in your last number, Prof. Dowden points out how Carlyle sought to enlarge the Puritan ideal of goodness in the light of certain words of Goethe—"im Ganzen, Guten, Wahren, resolut zu leben." He does not, however, tell us that the words, as given by Carlyle, are not quite correctly quoted. I think the fact is not without interest, as being significant of the attitude of perhaps more or less unconscious reservation which Carlyle, it is difficult not to believe, held towards his master. We are to strive, according to Goethe (*Generalbeichte*),

"Uns vom Halben zu entwöhnen,
Und im Ganzen, Guten, Schönen,
Resolut zu leben."

If *Wahren* is put in the place of *Schönen*, the rhyme is lost; not to say, to some extent, the complexion of the passage.

C. H. MONRO.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 21, 5 p.m. London Institution: "Art among the Ancient Greeks," by Mr. J. E. Hodgson.
8 p.m. Royal Academy: "The Development of Styles," by Mr. G. E. Street.
8 p.m. Victoria Institute: "Implements of the Stone Age as a Primitive Demarcation between Man and Other Animals," by Dr. J. F. Thompson; "Scientific Facts and the Caves of South Devon," by Mr. J. E. Howard.
TUESDAY, Feb. 22, 3 p.m. Royal Institution: "The Blood," by Prof. Schäfer.
8 p.m. Society of Arts: "Languages of South Africa," by Mr. Robert Cust.
8 p.m. Anthropological Institute: "Remarks on Arrow Poisons prepared by Some Tribes of North-American Indians," by Dr. W. J. Hoffman; "The Gauchos of San Jorge, Central Uruguay," by Dr. D. Christison.
8 p.m. Royal Colonial Institute: "The Union of the Various Portions of British South Africa," by Sir Bartle E. Frere.
8 p.m. Institution of Civil Engineers: "The Weight and Limiting Dimensions of Girder Bridges," by Mr. Max am Ende.
WEDNESDAY, Feb. 23, 8 p.m. Society of Arts: "River Conservancy," by Mr. C. N. Cresswell.
8 p.m. Royal Society of Literature: "The Fathers of the English Church Music," by Mr. W. A. Barrett.
8 p.m. Geological: "The Permian, Triassic, and Liassic Rocks of the Carlisle Basin," by Mr. T. V. Holmes; "On *Adroconia Grantii*, a New *Lyasakina* Hexactinellid from the Silurian Formation of Canada," by Prof. W. J. Sollas.
THURSDAY, Feb. 24, 8 p.m. Royal Institution: "Drawing-room Music," by Prof. Pauer.
7 p.m. London Institution: "One Aspect of Colour," by Capt. W. de W. Abney.
8 p.m. Royal Academy: "Thirteenth-Century Architecture—Italy," by Mr. G. E. Street.
8 p.m. Society of Arts: "Deep Sea Investigation, and the Apparatus used in it," by Mr. Buchanan.
8 p.m. Society for the Fine Arts: "Book Decoration," by Mr. J. W. Bradley.
8 p.m. Society of Telegraph Engineers: "On the Application of Dynamo-Electrical Machines to Railway Rolling Stock," by Lieut. P. Cardew; "The Interference with the Processes of the Manufacture of Wool and Hair from the Development of Electricity during Spinning," by Mr. E. B. Bright.
FRIDAY, Feb. 25, 8 p.m. Quekett.
9 p.m. Royal Institution: "Excitability in Plants and Animals," by Prof. J. S. Burdon-Sanderson.
SATURDAY, Feb. 26, 8 p.m. Royal Institution: "Ancient Egypt," by Mr. R. S. Poole.
3 p.m. Physical: "An Integrating Machine," by Mr. C. V. Boys; "The Telegraphic Transmission of Pictures of Natural Objects," by Mr. Shelford Bidwell.

SCIENCE.

Karls des Grossen Reise nach Jerusalem und Constantinopel. Hrsg. von Eduard Koschwitz. (Heilbronn: Henninger; London: Trübner.)

THIS volume (the second of a series—*Altfranzösische Bibliothek*—issued under the superintendence of Prof. W. Förster) completes, at least for the present, the valuable studies* on the Old-French poem of the *Voyage de Charlemagne* which Dr. Koschwitz began five years ago, and without the first two of which the present cannot be properly appreciated. Though the poem exists in but one MS. (Brit. Mus. Reg., 16 E. viii.)—an extremely careless copy, by a late thirteenth-century English scribe, in which many old forms are luckily preserved—there are several more or less free translations and altered later versions, of which the most important are the Old-Norse and the Welsh, to testify to its popularity. Its matter is not very agreeable to modern readers, being mainly the generally rough and coarse boasts attributed to Charlemagne and his twelve peers when enjoying the hospitality of an Eastern king, so that the poem offers the strongest contrast to the heroic *Chanson de Roland*; both matter and language, however, derive great interest and importance (besides the charm of difficulty inherent in the late and scanty material) from the fact that the work, which is of only 870 lines, must have been composed before the end of the eleventh century, and from the probability (as shown by Prof. G. Paris) that it was written in Paris, and is consequently the earliest extant monument of the dialect which is now literary French. The present edition is accompanied by an Introduction (revising and supplementing the editor's earlier treatises) on the versions and language of the poem and the mistakes of the MS., as well as by a full Glossary and some notes of Prof. Förster's; the MS. readings and a concordance to the Welsh and Old-Norse versions are given under the text.

Dr. Koschwitz has attempted in his critical text to restore both the words and the language of the original; and, if there is still, as he himself says, much to be done (and, we may add, something to be altered), the very serious difficulties of the task furnish ample explanation and excuse. Without going so far as to say, with Prof. Förster, that the other versions are practically of no value for reconstructing the Old-French text, it must be admitted that they rarely help; and, as the only existing MS. is so very corrupt as to be frequently unintelligible, conjectural emendation is often the sole resource. Almost all the real assistance is that afforded by the investigation of language, metre, and assonances, so to some of the editor's views on these points our criticisms will be chiefly directed; but we must first mention that Dr. Koschwitz, who formerly thought that the extant Old-French text and the Old-Welsh version were more closely related to

one another than to the Scandinavian, now classes the two last apart from the first.

To begin at the foundation: the restored text is based on a collation by Prof. Wülcker of Michel's edition with the MS., and on a fresh *facsimile* copy of the MS. by Dr. Koch. On comparing their readings (which do not always agree) with our own collation of Michel's text, we find about fifty discrepancies; in the numerous cases in which their readings differ from Michel's, and our own do not, they are doubtless right, and in not a few we have marked our reading as doubtful; but several do not come under either class. Most unfortunately the MS. (a small thick octavo) has been missing at the British Museum since June last, so that recollection is for the present impracticable; we can only hope that it will be found again in course of time, otherwise French scholars will have to deplore the loss of the unique copy of a unique poem, without the consolation of possessing a photographic reproduction to take its place. Some of the differences are unimportant enough, but the two following call for notice (the initials designate the copyist or collator): v. 479 *brulant* M. W. K., *bruiant* (?) N.—the editor restores *brulant*, though this idea seems out of place, whereas the other suits well; and v. 567 *luigne* M. W., *ling'* K., *hug'* N.—if the last is correct (and the word—*Hugue*—fits in well), the restoration *leigne*, a material apparently superfluous for performing the boast, falls to the ground. Respecting the assonances, we think *amist(i)ez* (v. 166) ought to make the line begin the following *ie* stanza, instead of ending an *e* stanza; the word assonates twice in *ie*, so that the existence here of its by-form in *e* is decidedly improbable. The words *prei*, *despeit*, (*præco*, *dēspēctum*, v. 226-27) in an ordinary *ei* assonance (Latin *z, ē*) are very suspicious; not only do *liz* (*lit*), *gist* occur in three *i* stanzas, but it is very doubtful whether in any dialect that had *ei*, instead of *i*, for earlier *iei*, this *ei* represented the same sound as the other one.

As to several linguistic features of the restored text, about which we disagree with the editor, he will excuse us if, since the publication of his *Ueberlieferung und Sprache* in 1876, he has, like all of us, silently changed some of the views we criticise. Several of these depend largely on insufficient knowledge of pure phonetics, the physiological formation of sounds; this is especially apparent in the treatment of palatal *l* and *n*, of *u*, *w*, and *v*, and of nasal vowels, where, like many of his countrymen, he seems to think that all these sounds are really identical with those by which a German, learning by ear, would naturally imitate them. Thus Dr. Koschwitz spells *batalie* (*battualia*) in the same way as *palie* (*pallium*), thinking that the now old-fashioned French palatal *l* (Italian *gli*) is a compound sound, ordinary *l* followed by consonantal *y* (German *j*); whereas it is a simple sound formed by placing the middle (not the point) of the tongue against the roof of the palate, and allowing, as with dental *l*, the breath to escape on each side. The difference comes out very clearly in Early Old French; those words the original vowel of whose last syllable was not *a* take no final *e* if their accented syllable ends in palatal *l*, because the

consonant was simple (*ail* from *allium*, *surcil* from *supercilium*); whereas those which have common *l* followed by consonantal *y* take *e*, because of the difficult consonant-combination (*palie*, *uelie* from *olcum*). Those having *a* in the final syllable must be judged in the same way; thus *fille* (*filiam*), however spelt in Early Old-French documents, always had simple palatal *l*, but *milie* (*milia*) had ordinary *l* followed by *y*. The distinction is carefully observed in the orthography of the Oxford *Roland* (*ill*, *li*), and is very prominent in the later language, words of the first class having palatal *l* (*ail*, *sourcil*, *bataille*, *fille*), while those of the second have ordinary *l* with (what Dr. Koschwitz says never occurs) the *i* attracted into the preceding syllable, and always final *e* (*paille*, *huile*, *mille*). As to *u*, *w*, and *v*, it is obvious that the gutturo-labial consonant *w* (whose difference from the gutturo-labial vowel *u*, as the unaccented element of a diphthong, is generally unimportant) must have preceded the denti-labial *v* in those words where it arises from Latin *hw* (*qv*), a guttural followed by a gutturo-labial; thus *eue* (or *eue*, *aqua*), *siure* (or *siure*, *sequere*) must be older than *eue*, *siure*. That the latter word had not *v* in Early Old French is shown by its future being spelt *siurai* or *siurai*, not *siuerai*, in Anglo-French MSS., by English having *sue*, not *sive*, and by its not rhyming on the numerous and common Old-French words in *-ivre*. *Eue* can never have had *v* in ordinary French (the *v* of *évier* is late, and due to the hiatus); the form came out of *aigue*, and went into *caue* (Picard *iaue*, as *biaus* from *beaus*), the *a* developing after the *è* and before the *w* (*u*), just as it did after *è* and before *l* changing into *u* (*béaus* from *bels*, *bellōs*). We do not understand how Prof. Förster can maintain (in his notes) that the vowel in *eue* (as he prints it) was the same as in *feve* from *faba*; he has overlooked that *a* before a guttural becomes *ai*, not *e*, that the word never assonates on *e* = Latin *a*, and that the subsequent development of the two words is altogether different. English, which always has *é* (close) for French *e* from Latin *a*, when the French accent has not been shifted in English, and *è* (open) for French *e* from older *ai*, confirms this, the Early Modern-English spelling *eawer* for *ewer* (*ewiere*, *aquariam*) showing clearly that Middle English, and consequently Old French, had *è*, not *é*, in this word. The exceptionally early change of *ai* to *è* in *eue* is probably due to the difficulty of pronouncing *èiue* (*èiue*), the general change of *ai* to *èi* having taken place soon after the *g* of *aigue* was vocalised; those dialects that keep the *g* keep the diphthong as long as in other words. In connexion with this, it is not unimportant to remark that (contrary to Dr. Koschwitz's opinion) *ai* and *ei* before nasals did not become simple *e* (they never were *a*), whether nasalised or not, either in Norman or Parisian, till centuries after the period in question; they always appear in this situation as the diphthong *ei* (*ai*) in Middle English, and even in sixteenth-century French, as abundantly shown by the grammarians, their sound was the diphthong *èi*.

We had marked for comment several details of the Glossary, but have space to notice but one, which concerns English. Old-French

* *Ueber die Chanson du Voyage de Charlemagne* (in *Romanische Studien*, vol. ii., part i.); *Ueberlieferung und Sprache der Chanson du Voyage de Charlemagne*; *Sechs Bearbeitungen des altfranzösischen Gedichts von Karls des Grossen Reise* (see *ACADEMY*, vol. xv., p. 222, col. 1).

aduber cannot be from "Anglo-Saxon" *dubban*, as this word was imported (with the ceremony) from French into English after the Conquest (first instance, A.D. 1086).

In conclusion, we would only say that our remarks on this valuable and suggestive little work are by no means intended to depreciate it, but to show what a number of difficult and interesting questions it raises, and to aid in solving one or two of them. All Old-French scholars will hope that, in now leaving his task in the hands of Prof. G. Paris, Dr. Koschwitz is far from finally abandoning a subject which he has done so much to elucidate.

HENRY NICOL.

OBITUARY.

DR. JOHN JEREMIAH BIGSBY, F.R.S., a well-known writer on palaeozoic fossils, has passed away at the advanced age of eighty-eight years. The greater part of his life was spent in Canada and in the United States, and his writings on American geology date back to 1820, when he contributed a paper to *Silliman's Journal*. Dr. Bigsby's best-known works are his *Thesaurus Siluricus*, which appeared in 1868, and his *Thesaurus Devonico-Carboniferus*, published ten years later. The "Bigsby Medal," which he presented to the Geological Society of London a few years ago, was awarded at the anniversary meeting on Friday, the 18th inst., to the French geologist, M. Charles Barrois.

CURRENT SCIENTIFIC LITERATURE.

Kant's Critique of Practical Reason and other Works on the Theory of Ethics, translated by T. K. Abbott, M.A., Fellow and Tutor of Trinity College, Dublin (Longmans), is a new and enlarged edition of a previous translation by the same hand. The other works contained in the volume are the *Foundation of the Metaphysic of Ethic* and the first part of *Religion within the Limits of Mere Reason*. Everyone can see the great convenience of having thus brought together the treatises which expound the main principles and bearings of the Kantian moral system. The translation is a piece of good work, which gives in readable English a fair rendering of the original ideas. In one point, indeed, it is better than the original. For in his translation Mr. Abbott has corrected the many clerical errors which here, as elsewhere, trouble the reader of Kant's works in the German editions. When we farther state that the book has a second pagination referring to Rosenkranz's text, and that it is introduced by a memoir in which Kant's physical investigations are specially noticed and some criticisms offered on his ethical theory, we have given an outline of the contents of a very useful book, and one far above the customary quality of translators' work.

THE appearance of a sixth edition of Prof. Veitch's translation of the principal works of Descartes on general philosophy bears pleasing evidence of the interest taken in the great Frenchman, and affords the best proof of the value of the translator's work. This new edition differs from its predecessors chiefly in the greater extension given to the introductory essay and the new topics there discussed. After a brief reference to the antecedents of Cartesianism, we have an exposition and a defence of its fundamental principle, followed by some examination of Malebranche and Spinoza. In this examination, where Prof. Veitch seems largely, though without any distinct statement, to track the steps of his colleague, Prof. Caird, in the article "Cartesianism" of the *Encyclopaedia Britannica*, Malebranche

and Spinoza are submitted to the process of a *reductio ad absurdum*. "Spinoza," it is said, "developed Descartes by amending the formula *cogito ergo sum* into *cogito ergo non sum*." Spinoza, indeed, is treated not in himself, but as a type of a class of thinkers opposed to a "psychological school" of which Prof. Veitch constitutes himself the champion. The system of these thinkers is described as subversive of personality, freedom, and morality—"their methods and language" are said to "have neither coherency nor intelligibility;" "their demonstrations are the grossest form of petitory assumption," and "they take refuge in mere assumptive verbalism." Their *coryphaeus* in later days has been Hegel. On Hegel's logic Prof. Veitch discourses at some length in a tone which may be inferred when we quote his description (*obiter dictum*) of the Philosophy of Nature and of Spirit as "mere manipulations of a harlequin logic." There is undoubtedly a great deal to be said against Hegelianism in general and in its details; but probably language like this is not the best evidence of the critical temper, and even the alleged arrogance of the Hegelians can scarcely excuse it. Some of them, too, may protest against the magisterial decision that "Strauss and Feuerbach are the true consequent Hegelians." It is not quite safe to judge philosophies by their fruits, real or pretended; nor is it the highest method of criticism, though perhaps it proves some rhetorical ingenuity, to confute a theory or proposition by showing that, in the sense in which the critic understands it, it leads to contradiction and absurdity.

MR. RICHARD LOWNDES, the author of *René Descartes: his Life and Meditations—a New Translation of the "Meditationes," with Introduction, Memoir, and Commentary* (F. Norgate), must have been misinformed when he learned that the Scotch translation of Descartes was a scarce book. His somewhat literal translation of the *Meditations* is flanked on one hand by a lengthy Introduction, mostly borrowed from Kuno Fischer's *History of Modern Philosophy*, and by an epilogue on the other. The Introduction contains a full and interesting biography of Descartes; and the concluding commentary traces out, under the various heads of logic, psychology, theology, and nature-philosophy, the main conclusions suggested or established by the Cartesian method of enquiry. Mr. Lowndes has read Descartes under the influence of Kant and of German philosophy; and, by his emphasis on the bearings of Cartesianism in that direction, he may probably have brought English readers to notice points they would otherwise neglect. There is much various and interesting material for thought in his book.

The Metaphysics of the School. By Thomas Harper, S.J. (Macmillan.) This book, the author informs us, is the first volume of a work on metaphysics which proposes to present itself to the world under the form of four portly volumes! Its object is to induce the public to concern itself with scholastic teaching. With this end in view, we have offered to us in the first volume an Introduction, consisting of eighty pages of type not too large, in which the author attempts to collect the charges ordinarily brought against scholasticism, and, while professing to refute them, to prejudice the reader in its favour; and, in addition to this Introduction, five hundred and seventy pages of exposition of the philosophy of St. Thomas Aquinas. The subjects discussed in the present volume are the definition of Metaphysics, Being, the transcendental attributes of Being. We congratulate the author on his courage. It is an enterprise of some magnitude to attempt to interest the public, or even that narrower public "our English students and men of letters," in metaphysics at all; but to go forth cheerfully

to try and interest them in scholastic metaphysics, and above all in four portly volumes of scholastic metaphysics—this affords one of those spectacles in which the gods are said to rejoice. We must excuse ourselves, while this work is incomplete, from saying anything of the general plan on which it is constructed. Nor shall we dwell long on the Preface, in which the author attempts to dispose of the objections to scholasticism which for some centuries past have prevailed against it. *Securus judicat orbis terrarum*. Father Harper would have the verdict against scholasticism reconsidered. In order to this, he collects many of these objections—such, e.g., as that the scholastics adopted a barbarous terminology, that their style was not classical, that their diction was dry and poor. And again, in point of matter, that they converse in questions of matters incomprehensible, that they were wont to dispute, with extremest stretching of the brain, about questions . . . commendable neither by reason of their utility nor of their certitude; that scholasticism carried on its countless philosophical skirmishes with the help of worthless mental abstractions, and the like. These charges Father Harper treats sometimes directly, sometimes after manipulation, and sometimes by mere blank denial. About the main charge against the schoolmen—viz., the habit they show of being more anxious to draw conclusions from premisses than to acquire valuable premisses, and of being, therefore, willing to take many matters on general authority where the general voice is valueless—not regarding it as a charge, but as a merit, he naturally says very little. Little as he says, however, he cannot keep wholly out of sight the old antagonism between the principle of authority and its adversary, the principle of private judgment. Father Harper does not shrink from the expression of a conviction "that the metaphysics of the school does incline the mind towards a belief in the Catholic creed." That may well be; but does he not herein discern an objection to scholasticism in the judgment of the general world more adequate to account for the death which has overtaken it than any or all of those which he has deigned to discuss? It is the modern spirit which has proved fatal to scholasticism, not technical objections merely, such as those which Father Harper has enumerated in his Introduction.

NOTES OF TRAVEL.

CAPT. F. M. HUNTER, Assistant Political Resident at Aden, has just published at Bombay (Byculla: Education Society's Press) *A Grammar of the Somali Language*. He has also added a short historical notice and some exercises for beginners, together with vocabularies.

MR. FRED. JEPPE, of Pretoria, has this year resumed the publication (Maritzburg: Davis and Sons) of the *Transvaal Book Almanac and Directory*. The volume includes an historical sketch of the Transvaal, and other matter which at the present moment will be found to possess much interest.

AFTER a silence of several months, Capt. Gallieni has at length been able to communicate with the French authorities on the West Coast of Africa. The last that was heard of his expedition was the attack made upon it in the Bambarra country in May, and a good deal of anxiety has since been felt at the continued absence of news. Capt. Gallieni's letter is dated October 25, but only reached Medina, on the Upper Senegal, at the end of December. He was then in safety at Nango, a village a few miles from Segou-Sikoro, where he had been for some time carrying on negotiations with the Sultan, Ahmadu, who appears at last to have been induced to permit the French to trade

up the Niger to his town. Capt. Gallieni does not speak very positively respecting the return of the expedition, but hopes to be allowed to leave Ahmadu's territory in about two months' time.

ON March 6 of last year we recorded the formation of the first European settlement on the western shore of Lake Tanganyika by the agents of the London Missionary Society. The place chosen was in Uguha, near the native village of Mtowa and to the north of the Lukuga Creek, which had so long been a bone of contention to geographers. Until quite lately nothing had been heard of the missionaries, except from the mention made by Mr. Thomson of his visit to Mtowa on his way to Ujiji, but some of the fruits of their observations have now come to hand in an interesting report on Uguha and its people. In this Mr. Hutley gives us some information regarding the Waguha and their probable origin, their mode of government, houses, recreations, manners and customs, social intercourse, practices in regard to marriage, death, and burial, &c. Though polygamy is said to be almost universal, especially among the chiefs, it would seem that the ordinary Waguha usually content themselves with bigamy. Their modes of salutation are peculiar, and regulated by strict etiquette; but the oddest customs seem to be those which regulate the feeding of a chief. He has his water fetched in a special jar by one of his wives, each taking her turn, and silence is maintained until the solemn operation of water-carrying and cooking has been performed and the great man has had his meal in solitary grandeur in the wife's house. When he has finished, he graciously calls to his wife, who has been standing mute outside, to clear away his dinner-mat!

THERE appears to be some probability of an expedition being sent to search for the remains of the long-lost Leichhardt expedition in the interior of Australia. A handsome reward has been offered; and, if it has no other result, it will bring about a thorough exploration of a wide and unknown tract of country.

SCIENCE NOTES.

Relics of the Primitive Inhabitants of Pennsylvania.—At the base of a cliff of Potsdam sandstone on the River Susquehanna, near the iron-making village of Chickis, there is a vaulted recess, or rock-shelter, which had long been tenanted by the old stone-implement workers of the country. Mr. S. Haldeman, having resided in the neighbourhood for forty years, explored the retreat, and has contributed a description of the objects which he thus obtained to the *Transactions of the American Philosophical Society*. The exploration yielded a large number of stone arrow-heads, knives, scrapers, borers, and hammer-stones, with about three hundred fragments of pottery. The more notable specimens are figured in a series of fourteen quarto plates accompanying the paper.

THE Council of the Royal Astronomical Society have awarded their gold medal to Prof. Axel Moeller, of Lund, for his careful investigations of the motion of Faye's periodical comet; and, at the annual meeting on the 11th inst., the President, Mr. Hind, explained the reasons of the Council's decision. The comet, which was first discovered in November 1843, has since returned five times to perihelion; and Prof. Moeller has proved, by the accuracy of his predictions, how successfully he has traced the path of the comet by his very careful calculations.

DURING the next week the three planets Venus, Jupiter, and Saturn will be seen in the evening sky near one another under exceptionally favourable circumstances. The nearest

distance at which Venus passes Jupiter on February 19 will be nearly three degrees, and the nearest distance at which she passes Saturn on February 27 nearly five degrees, so that the conjunctions between the planets will be by no means close. But the circumstance that these conjunctions occur while Venus is near her greatest elongation from the sun, and that even at the end of twilight the planets have still considerable altitudes above the horizon, renders their present aspect very remarkable. Indeed, it is not known at present how many centuries have elapsed since the three planets were seen together so conspicuously. On the evening of March 3 the moon will join the three planets, and the four bodies will form a constellation the like of which even the youngest child will get no chance of seeing again.

PHILOLOGY NOTES.

PROF. EMIL HÜBNER has published a second edition of his *Grundriss zu Vorlesungen über die Lateinische Grammatik*. This useful little book, which corresponds in character to the similar manuals published by the author on the history of Roman literature and the history of classical philology, should be in the hands of all scholars who wish for a clear view of the whole field of Latin grammar and the most important works written upon the subject.

IN the last number of the *Journal of Philology* (vol. ix., No. 18) A. W. Verrall supplements his essay on the supposed word *ποτή* by a second on the date of Korax and Tisias, intended to support his view of their relation to Pindar. D. B. Monro, in a paper on "Traces of Different Dialects in the Language of Homer," criticises the statements of Prof. Sayce on the Homeric question. I. Bywater discusses a fragment of Heraclitus preserved by Albertus Magnus. The publication of the late W. G. Clark's notes on Aristophanes is continued. R. Ellis ("On the *Anthologia Latina*") gives an account of a Reims MS. (743 or 739) of the fourteenth century, containing, among other things, a Latin poem, now published in the Latin anthology (Meyer, 262; Riese, 897). Ellis gives the variants of the Reims MS., which are considerable in number, in this piece and in some others, and prints from it some hitherto unpublished poems. He also discusses the date of a poem on Quinterius (1582 in Meyer), which, though rejected by Riese, he inclines to think may, after all, be ancient. Ellis and F. P. Simpson have also notes on Propertius. Notes on Catullus, Horace, and Lucilius are contributed by H. A. J. Munro. J. P. Postgate discusses the genuineness of Tibullus iv. 13. H. F. Pelham contributes an essay on the Roman *curiae*, and T. H. Dyer writes on the treaty between Rome and Carthage in the First Consulate.

THE *Revue de Philologie* (vol. iv., livr. 4) contains an interesting account by Léon Fontaine of two Montpellier MSS. (ninth and eleventh centuries), containing the moral distiches of Cato, the first of which (*C*) appears to contain some important variants. M. Fontaine argues from internal evidence that this MS. was derived from the same original as those lettered *E*, *Y*, and *S* by Hauthal. Notes on points of grammar are contributed by O. Riemann, on Apian (ii. 82) by Ch. G., and on Varro (L. L. 7, 3) by Havet. The "*Revue des Revues*" gives an account of the philological papers published in 1879 in Great Britain, Greece, Italy, the Low Countries, Russia, Sweden and Norway, and Switzerland.

IN the *Archaeologisch-epigraphische Mittheilungen aus Oesterreich* (vol. iv., part ii.) E. Peterson gives the first instalment of an elaborate essay on the various representatives of the three-formed Hekaté. Torma publishes some

new Latin inscriptions from Dacia, with notes on others previously printed in the third volume of the *Corpus Inscriptionum*. Böhm gives an account of antiquities found along the Danube from Pancsova to Orsova, and Hoemes of similar discoveries made in Bosnia and the Herzegovina, and Domaszewski of an antiquarian tour in Carinthia.

THE *Zeitschrift für die Oesterreichischen Gymnasien* (1880, part ii.) contains notes on Martial by Flach, and contributions by Bönsch on the Latin glosses. In the following number Morawski has notes on the declamations attributed to Quintilian, Ludwich on the Greek anthology, and Schenkl on Ausonius.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 10.)

HENRY REEVE, ESQ., C.B., in the Chair.—Miss Stokes contributed a paper, which was read by the Director, on two fragments of gold-coloured bronze in the Petrie Museum, Dublin. The objects are thin disks, covered with a delicate pattern worked in spiral lines; to one of the disks a conical spike is attached, and the other evidently once had a similar appendage. It has been suggested that these were the horns of a helmet, but the thinness of the metal rendered it improbable that they were warlike decorations. The theory which Miss Stokes put forward was that they were portions of a radiated crown of seven spikes rising from a chaplet of disks, and she exhibited a restoration of the whole crown, and many drawings of similar examples—among others, a figure from the first painted chamber in the catacomb of Praetextatus in the Appian Way; a figure of a "Hera" from the marriage of Peleus and Thetis, from the Vatican Library; the Apollo found by Dr. Schliemann in Ilium Novum; and many coins of Roman emperors and others. The radiated crown was assumed by emperors when arrogating divinity; and for that reason probably, and not as a physical torture, a crown of thorns was placed on the brow of our Lord by the Roman soldiers. The spiral pattern which ornaments the disks is found in Ireland as late as the third century A.D. both on stone monuments and on bone knife-handles.—Mr. Franks said that he was not quite able to accept Miss Stokes' theory, but had no better to propose. The objects were not stamped, as Miss Stokes thought, but cast. The spiral patterns were pre-Christian, and similar to pre-Roman ornament found in England. After Christianity was introduced into Ireland, the spirals were supplanted by the interlaced pattern.

FOLK-LORE SOCIETY.—(Friday, Feb. 11.)

W. R. S. RALSTON, ESQ., V.-P., in the Chair.—The Honorary Secretary read a paper by the Rev. W. S. Lach-Szyrma on "Slavonic Folk-Lore," which chiefly dealt with the parallel between Cornish-British and Slavonic folk-lore.—Mr. Alfred Nutt read a paper on "The Aryan Expulsion and Return Formula in Celtic Folk-Tales and Helden-sage." J. G. von Hahn gave the title of "expulsion and return formula" to a widely spread story, the best examples of which are presented in the mythical adventures of Romulus, Theseus, and Cyrus. He found traces of the formula among every Aryan people but the Celts. Mr. Alfred Nutt showed that the Celtic races had preserved the formula with greater fullness of incident than any other Aryan race. He proved its existences among the Gael in connexion with the two great heroic cycles—that of Cúchulaind and that of Finn and Oisín—and showed that it was still current in the Highlands as a folk-tale. He found fewer traces of the formula among the Kymry. He pointed out, in conclusion, the advantage likely to accrue to comparative mythology from a fuller study of the Celtic mythic tales.

FINE ART.

MR. WHISTLER'S PASTELS.

MR. WHISTLER'S exhibition of a couple of score of pastels, which are now on view at the rooms of the Fine Art Society, shows him, perhaps, to greater advantage than has any previous exhibition of his engaging and expressive, if sometimes wayward, art. Of the etchings displayed several weeks ago, some were, as was said at the time in this very journal, distinctly disappointing; others were most agreeable reminiscences of a Venetian mingling of glory and squalor. The pastels, if unequal, are unequal within much narrower limits. Here and there they may be inexpressive; here and there the gold has not been hit; but the arrow has not fallen absurdly wide of it. There are, it is true, two or three nocturnes scarcely better than the oil sketches—the agreeable if insufficient beginnings—familiar under the name of “nocturnes” to the visitor to the Grosvenor Gallery. But feeble and immature performances are quite the exceptions; generally the pastels achieve most thoroughly the success that is proper to them. Here and there the artist, selecting this uncommon medium, has grappled with difficulties which another medium would not have presented; now and again he has courted difficulties in order that his skill might overcome them. Such *tours de force* are interesting, even when they are not legitimate. But, still more frequently, the effect beautifully obtained has been an effect which could hardly have been obtained in any other medium, and Mr. Whistler has obtained it with extraordinary command of a brilliant sketcher's skill. The knowledge of what to select, of what to reject, and then of what to express with especial summariness of treatment has seldom been shown so completely. In his best work here Mr. Whistler has been quite unerring; there is unity in it from beginning to end; the conception was clearly formed, and it has been executed deftly and with uniformity of excellence.

Nor would it be doing quite justice to these fascinating pastels to speak of them as the record of rapid impressions. Venetian nature and Venetian art have really been looked at very closely, as well as with an artist's eye, before so many of their essential characteristics came to be recorded in this swift but penetrating way. It ought not to be necessary to say that the most laborious record of the most deliberate impression would not have achieved this particular success on which Mr. Whistler is now to be congratulated; that, in truth, two qualities, or two sets of qualities, have been of necessity found together—the power to see most sensitively and to record most summarily. Such a combination affords, on its rare appearance, one of the keenest pleasures to be met with by the visitor to picture galleries—a subject has been understood and appreciated to the bottom, and then it has been rendered by such an exercise of skill as is in itself a highly interesting feat.

The artist's intelligence of his subject, and his extreme agility in conveying to us the impression it made on him, being the points for which the present show of pastels is remarkable, we need hardly go so far into detail as to pretend select all the good examples of his skill. The best examples unite a quite Japanese mastery of the art of rightly disposing the masses of shade and of hue with a sense of full rich colour certainly not derived from the art of Japan, and almost new to us in Mr. Whistler's work. That Mr. Whistler could be a refined colourist, we did know before; but hardly that, while keeping his refinement, he could be also so forcible a one. Nobler colour than that evident in *The Red Doorway* has never been attained by such unambitious means and such

speedy labour. And, abundant and glowing as the colour is, it is likewise most subtle. *The Riva, Sunset, Red and Gold*, is one of the most successful examples of a power to reject everything that is superfluous, to select everything that is entirely necessary. Not even in the slightest of the etchings of Rembrandt or the hastiest sketches of David Cox was art more abstract and summary—the scanty lines or the swift blots more significant. A few touches of the pastel in various colours, and somehow the sky is aglow and the water dancing. The thing has been wrought as it were by pure magic. It would, under any circumstances, be agreeable to record the appearance of such brilliant and such learned little designs as these. Perhaps it is especially agreeable to those on whom, some two years ago, there lay the necessity of plainly distinguishing between the excellent work Mr. Whistler had aforesaid performed and the affected labours on which he then seemed bent. They have the pleasure of seeing the fulfilment of the hopes then expressed that so adroit and flexible an artist would not remain too obstinately faithful to eccentric error. A reputation first won by original merit, then for a time imperilled by original absurdity, has been now established and confirmed by the beautiful and pregnant designs which charm some of us by the learning, and all of us by the vivacity, of their art.

FREDERICK WEDMORE.

MESSRS. AGNEW'S EXHIBITION.

It is not likely that Messrs. Agnew's beautiful new galleries in Old Bond Street will soon again contain such a fine collection of English water-colours as is at present on view there. The Turners alone are well worth a visit. Of this master's early style there is a nice little brown drawing of *A Waterfall*; of his Yorkshire series there are *Hardraw Fall*, *Aysgarth Force*, and *High Force, Fall of Tees*. The *Aysgarth* has faded and lost in tone; the others have faded also, but with such unanimity that it is doubtful if they were ever more beautiful than they are now, with their softly glowing ambers and greeny blues; the *Hardraw* is especially lovely. Nor are examples of his later style wanting. There is a large drawing of *Hastings Beach*, interesting from its having been presented by Turner to his physician, Sir Antony Carlyle, instead of a fee; the *Arundel Castle and Town* of the “England and Wales” series; a beautiful but unfinished water-colour of Rotterdam; and two wonderful drawings in body colour on tinted paper like those of the “Rivers of France,” which it will be worth while to compare with Mr. Whistler's pastels a few doors off. For those who prefer the homelier art of David Cox, there are some charming little works very representative and choice. Nor are the seniors of these two great artists unrepresented. Of J. Varley and G. Barrett there are good examples; indeed, we have seldom seen a better specimen of the latter's quieter colouring than the *Classical Landscape* on the second screen. Of other deceased English water-colourists Copley Fielding is the best represented. The *Landscape and Cows* (80) is unusually fine in colour and poetical in feeling—praise which may be repeated in respect of the *Lake Scene* (32). The *Arundel* (a very different *Arundel* from that of Turner) and some other smaller examples are all delightful specimens of his refined and gentle brush. By Prout there are but two, but one of these, *Albert Dürer's Well at Nuremberg*, is a masterpiece in its way. The examples of Turner's clever imitator, Pyne, are good and interesting as links between Turner and the “sweetly pretty” chromo-lithographic school which is now disappearing before the force of a reaction towards realism often neither sweet nor pretty.

These epithets, or others equally desirable, can, however, be applied to nearly all the very tastefully selected drawings here. Those who admire the graceful art of Birket Foster will find a very choice little collection of his drawings on the second screen, one side of which is almost entirely occupied by them. On the other there are some wonderful drawings of birds by H. S. Marks, decorative in character, but full of humour—the humour of birds, not of men—beautiful in colour and perfect in manipulation. Here also is a sweet little landscape by Mrs. Allingham, one of the late W. Hunt's miracles of minute imitation, and a vigorous drawing by the late C. R. Leslie of a scene from *Henry IV*. The vigour and humour seem, however, to be somewhat overdone, and the result more like a pantomime than Shakspeare.

Perhaps the most interesting of the figure drawings here is the *Don Juan* of Ford Madox-Brown, rich and iridescent in colour as a sea-shell, admirably apt in choice of type for the figures, and fine in grouping and expression. It is a true illustration of the purer side of Byron's imagination—the dream without the after-thought, the poetry without the cynicism. It is only a true poet-artist that could thus refine the much-alloyed gold of Byron's *Don Juan*—a work which is really a satire on all poetry. Interesting also, mostly for the rarity of his water-colour work, is Millais' very brilliant little replica of his *Black Brunswicker* (205). Above it hangs a *Head of a Child*, by F. Walker.

Though almost entirely confined to English work, the exhibition contains some water-colours by foreign artists, the most important of which is Edouard Detaille's very accomplished drawing of the *Scots Guards returning from Exercise in Hyde Park*. There are also some pretty tinted drawings of children by Edouard Frère, a fine study by Fortuny, and others which we must leave the reader to discover for himself together with many fine landscapes by living Englishmen which we have omitted. Mr. Keeley-Halswelle, whose well-known skill as a figure-painter and colourist is worthily shown in *A Member of the Conclave* (94), seems to be striking out a very original and strong line for himself as a landscape painter.

COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

WE hear that H.R.H. the Marchioness of Lorne has completed a water-colour sketch of Mr. William Lee, the hero of the novel, *A Sailor's Sweetheart*, lashed, as he represents himself, in the top of the water-logged brig in the South Pacific.

THE exhibition of mezzotints which will soon open at the Burlington Fine Arts Club will, we understand, include examples by nearly all the great masters of that method of engraving, from the date of its invention, early in the seventeenth century, to a period of only about forty years ago, when David Lucas executed the more famous of his wonderful reproductions of Constable.

MESSRS. GEORGE WATERSTON AND SONS have now in the press a reproduction of the collection of water-colour drawings of ancient Scottish weapons, ornaments, &c., made by the late James Drummond, R.S.A. At Mr. Drummond's death the collection was acquired by the Society of Antiquaries of Scotland for their library; and the present volume will have an Introduction, with a series of notices of the several plates, by Mr. Joseph Anderson, custodian of the National Museum of that society. The work will consist of upwards of fifty plates, illustrating, with details, more than 240 objects. It will be issued in folio size, and it is hoped that it may be ready for subscribers within about six months.

THE Society for the Promotion of Hellenic Studies will hold a meeting at 22 Albemarle Street, on Thursday, February 24, at five p.m., when papers will be read on the Olympian Register, by Prof. Mahaffy; on the Pentathlon, by E. Myers; on an Inscription from Halicarnassus, by Rev. E. L. Hicks; on the Site of Dodona, by the Bishop of Lincoln; and on the Erechtheum, by James Fergusson.

MR. PFUNDERS wishes us to state that a paper on "Japanese Art, Literature, and the Legends, Poems, &c., depicted on Ancient and Modern Art Work" will be read and discussed, and a large number of illustrations exhibited and explained, at No. 1, Cleveland Row, St. James's, at an early date. Admission only by invitation.

THE annual exhibition of the Royal Scottish Academy opens to the public to-day. The total number of pictures, &c., submitted was nearly three thousand, out of which room has been found for about 1,100. As usual, the exhibition includes some works of eminent English artists which have already been seen at Burlington House. Mr. W. F. Vallance, before an Associate, has been admitted to the rank of full Academician.

MR. BROCK is engaged upon a bust of Sir Charles Hastings, the founder of the British Medical Association, which will be placed in some suitable building in the city of Worcester.

AN official report of the progress made in the German excavations at Olympia since October last appears in the *Reichs-Anzeiger*, February 8. The work done has been chiefly in the nature of completing the previous excavations, and has accordingly been more of a gain to architecture than to sculpture. The floor of the Temple of Zeus has been examined, and the dimensions of the base of the great statue traced out; so also were found the place for the altar under the open roof, details of the roof tiles, and evidence that the paintings by Panaenos, usually supposed to have been executed on three sides of the throne itself, had in reality been painted on three finely faced screens built on three sides of the *impluvium*, the fourth side being occupied by the statue. The treasury of the Sikyonians continues to perplex the authorities. The inscription, they say, is not older than the beginning of the fifth century B.C. The building itself is wholly of the Doric order. But Pausanias says it was built in B.C. 644, and had two brazen chambers, the one in the Doric, the other in the Ionic order. There is no sign of brazen chambers. Much has been discovered on various sites at Olympia to illustrate the early stages of Greek architecture, more particularly the stage of transition from buildings of wood protected and decorated by terracotta to buildings of stone and marble.

THE *Pioneer* (Allahabad) says that, from a recent report on the condition of the great Buddhist *tope* of Sar Nath, near Benares, it appears that the *stupa* is in too far advanced a stage of decay to permit of restoration at any reasonable cost. It has accordingly been decided to abandon the ruin to its inevitable fate, but at the same time to postpone the evil day as far as possible by removing all vegetation from its surface, and by repairing the outer casing in parts. All available details connected with the structure are to be minutely examined and carefully recorded by photography.

MUNKACSY is at present at work on a huge picture representing Christ before Pilate. This is a somewhat unusual subject for the distinguished Hungarian artist to paint; but it is said that he shows in it deep religious feeling. The subject, as might be expected, is not treated in the conventional manner, but is fraught with Munkacsy's powerful individuality. This picture is intended to be exhibited at the next Salon.

A NEW painter has lately been brought to light from out the vast number of the unknown. Dr. W. Bode, one of the conservators of the Berlin Gallery, was examining recently some pictures that had been stowed away in a lumber-room of the building, when he lighted upon one which struck him as remarkable both in style and execution. It was the portrait of Jean Cuspinianus, councillor to Maximilian I., with his wife and two children. Dr. Bode had this work cleaned, and found an inscription at the back stating the painter was named Bernard Strigel, that he was a native of Memmingen, and that he had painted with his left hand the portraits of Maximilian and his family. The portrait referred to is considered by Dr. Bode to be without doubt the fine picture now in the Belvedere at Vienna, of which the painter has hitherto been described as unknown.

AN exhibition of Félix Régamey's water-colour sketches, cartoons, and drawings has recently been held in the offices of the *Vie Moderne* newspaper in the Rue Taibout, Paris. The artist's work is varied: there are large cartoons, bold and effective; there are mere sketches that seem to consist of a few daring strokes of the pencil, and that yet are specially graphic; there are glimpses of theatrical life in Japan; there are accurately rendered heads of the men, women, and children. M. Régamey chanced to notice during his visits to those far-off countries with which his pencil does its utmost to familiarise us. The exhibition is *à propos*, for *Japonisme*, as Charles Blanc terms it, is at its height in France as in England.

THE *Portfolio* is rich in good things this month. In the first place it gives us a delightfully suggestive etching by K. Macbeth, full of pensive sentiment and grace. It is entitled *The Ferry*, and the artist is stated to be engaged on painting this subject for his Academy picture. The etching is but a slight sketch, but it conveys, as other of Mr. Macbeth's etchings have done, the whole poetry of the scene. Mr. Leo Grindon's account of Liverpool reads, it must be owned, somewhat like a guide-book description, especially when compared with Miss Julia Cartwright's pleasant history of the Certosa at Florence, which she begins with a sketch of the life of its founder, Niccolò Acciaiuoli, a very remarkable man of the fourteenth century. Prof. Church also discourses with great knowledge on "Some Italian Embroideries" or lace-work, of which illustrations are given; and a magnificent reproduction by Amand Durand of Marc Antonio's renowned engraving after Raphael of the *Virgin and Child on the Clouds* completes the wealth of the number.

THE *Gazette des Beaux-Arts* somewhat overwhelms us with its ten articles this month. Of these the most important, perhaps, at the present juncture is the first of a series by M. Marius Vachon entitled "Etudes administratives." The first deals, of course, with the Salon question—one more interesting to French than to English readers. M. Alfred Darcil gives an account of the Trésor de la Cathédrale de Reims; M. Paul Lefort continues his history of Velasquez; M. Gruyer gives some interesting particulars respecting Thomas Inghirami, the friend of Leo. X. and several other Popes, a man distinguished for his gifts of oratory and learning, of whom Raphael painted a portrait now in the Pitti Palace at Florence. This portrait, as reproduced in the *Gazette*, does not certainly give the idea of a man of great intellect.

A MUSEUM has just been opened at the Observatory in Paris. It is more especially intended for the display of astronomical instruments, some of which are of historical interest; but, besides these, a collection of pictures, drawings, medals, and photographs all relating to astronomy, as well as a series of portraits and

busts of great astronomers, are offered to view. Some of the portraits are said to have a real art value, being painted by the best French masters.

A SERIES of articles on the "Art and the Artistic Industries of Switzerland" is now appearing in *L'Art*. They are written by M. Rust, and are illustrated by a number of admirable wood-cuts from pictures by Swiss artists.

SOME anxiety is felt in the Paris world of art respecting the fine collection that M. Léopold Double has left behind him, the value of which is estimated at four million francs. (£160,000). M. Double was the owner of Falconnet's famous clock, representing the Three Graces; and of the superb Fontenoy vases, manufactured at Sèvres in commemoration of the battle after which they were named. *Connoisseurs* declare that M. Lucien Double, the son of the old man just dead, will not sanction a sale.

THE recent bad weather in Paris has had some effect on the national galleries of the capital. The rooms devoted to the exhibition of the works of Delacroix, Delaroche, and Ingres have been much injured by the accumulation and subsequent melting of the snow; Delacroix' admirable picture representing Dante and Virgil is especially stained and damaged. Similar disasters having occurred last year, the Fine Arts authorities should have been on their guard at the beginning of the present winter.

THE STAGE.

MR. BOOTH IN LEAR.

IN the least familiar of all the parts that he has played in London, Mr. Booth has obtained what is perhaps his highest success; and to the interest felt in listening to the gorgeous and pregoant diction of a tragedy too long neglected on the stage there is added the interest of one great performance, powerfully conceived, and executed with sustained excellence. Somewhat slowly has Mr. Booth been winning upon the London public. His Hamlet, though opinions differed about it, won, on the whole, hardly more than the modest triumphs of a *succès d'estime*. Lacking both in that charm of wistful meditation and of electrical passion which Mr. Irving, at his happiest, can bestow upon it, Hamlet in Mr. Booth's hand failed to actually fascinate, and was most thoroughly, though most politely, condemned when it was said to be "scholarly." In Richelieu, again, Mr. Booth came unavoidably to be measured with Mr. Irving. There is more of artifice than of art in the part and in the play, and Mr. Booth was hardly found to possess Mr. Irving's faculty of enlivening dead stage matter with touches half-humorous and wholly realistic. Bertuccio, in *The Fool's Revenge*, enabled some to compare him with Mr. Phelps, but it was with Mr. Phelps in a part which the creator of Sadler's Wells had made his own. The resources of his art were once more—and perhaps more fully than before—seen to be at Mr. Booth's command; but neither play nor part was quite of a kind to aid Mr. Booth to secure in England his proper reputation. Othello helped Mr. Booth's reputation in so far as it showed him intellectually the master of one more great character; but a seeming absence of passion told against the entire success of the performance. In Iago, everything must come from the head—nothing can even seem to come from the heart; and Mr. Booth, having studied Iago, not only with diligence, but with that unflinching judgment which—commonplace gift as it would seem to be—is really one of the most remarkable characteristics of a fine actor, was enabled to give complete form to a highly intellectual conception. The public interest had gradually been growing, and the next effort was eagerly waited for.

An audience must be difficult to satisfy if it is not satisfied with Lear as Mr. Booth plays it. A character, around the interpretation of which there are perhaps less stage traditions than accompany any other capital performance in the Shaksperian repertory, has been sometimes used chiefly as affording occasion for exceptional display of the simulation of this or that quality or sentiment. On the stage, Lear has been too little looked at as a whole. Here there may be an effort to impress by mere violence of imprecation; there, by the exhibition of the horrors of mania. But Mr. Booth is far too sincere an artist to be content with successfully snatching at an occasion for particular effects, and his presentation of Lear is really what it is of course quite obvious that it is intended to be—a profound study of mental condition incident upon old age, and the long habit of authority still half retained when it should be wholly set aside. There is a remark made, albeit playfully, by the Earl of Kent, when he is asked how old he is—that he is “not so young, sir, to love a woman for singing, nor so old to dote on her for anything.” It is pointed, of course, at the affections of Lear, which are at once exaggerated and exacting—the affections of the very old. These Mr. Booth contrives to display, and, better than to display, to suggest. And just as forcibly he indicates the life-long love of authority—the strength of self-will retained when strength of mind is long gone—the general irritability which finds vent in prompt rage over trifling occasions, the rapid change of mood, the sensitiveness of a nature too much bared to all the blows that fall.

It is not by a few subtle and thoughtful touches—it is by a long succession of them—that Lear is thus depicted for us by Mr. Booth. From the first, Lear is seen to be without the sense of the due relations of things, and insanity has been defined as consisting in just this absence of a sense of proportion. As Mr. Booth shows us, it may be his accumulated griefs that lead Lear's insanity to become active—to break into visible mania; but it has been passively existing from the beginning. Of all the subtle touches that show first what Lear has gone through, and then what he has become, it is impossible to take account in a brief notice. Indeed, something of the sense of packed and crowded matter which one has in reading or in any way following the text of this tragedy, in which Shakspeare expressed what had become most mature in his thought and his experience, one cannot help also having as one witnesses this most pregnant performance of the American actor. But to indicate here only one or two of the touches will imply the existence of many, and may set the playgoer to a closeness of observation without which Mr. Booth's best art—which is rarely displayed in the passages seemingly most effective—will appear of little utility. Only a very keen insight into the ways of the insane could have led Mr. Booth to his admirable exhibition of the absence of self-consciousness displayed by Lear in the storm. The thought is entirely a kindly one for the Fool's exposure; Lear is unconscious of his own, and wraps his cloak round the Fool, who has no “greater malady” to render him dull to “the lesser”—dull to “this contentious storm.” Another touch of admirably sympathetic invention is that in the second act, when the Fool is talking glibly and Lear generally listening, but, as Mr. Booth makes clear, in truth deeply pre-occupied—seeing very soon, and sooner than the text indicates, the mistake he has committed in Cordelia's banishment. A rare command of refined facial expression is needed to suggest a track of thought so remote from the present matter. Mr. Booth has such command, and it is constantly and fruitfully exercised. Altogether, his performance of Lear is an illumination of the Shaksperian text.

If criticism be an intellectual light thrown on the subject, Mr. Booth is a Shaksperian critic—a practical critic of the art of Shakspeare.

STAGE NOTES.

THE performance of *Macbeth*, now given again at Sadler's Wells, is one with which London audiences are fairly familiar, except as regards the acting of the “title character” by Mr. Charles Warner. Mrs. Crowe's vigorous and thoughtful performance of Lady Macbeth has been seen many times. On the whole, we believe it has gained by the additional experience of the actress. Mr. Vezin plays Macduff, and there could not easily be found a better performance of the part than that which he gives. The *Macbeth* of Mr. Warner, if it may not be reckoned quite equal to his *Othello*, is a highly creditable study—his *Othello* we considered almost the best that had been seen on the contemporary stage. A revival of *Hamlet*, with Mr. Vezin in the great part, is promised as almost immediately forthcoming.

At the Royalty Theatre the burlesque is now preceded by a little drama of “real life” by Mr. Wallis Mackay, in which the author has been more fortunate in his choice of dialogue than in his choice of story. The “real life” is not always of the most savoury, and now and again its truth is of the kind that is stranger than fiction. The writer is capable of better work. He has put many good things into the mouth of a certain lawyer, characteristically played by Mr. Righton, one of the best of our character-actors. Miss Kate Lawler represents the heroine with more of vigour than of ease. Generally, we are inclined to think that the piece suffers somewhat by the method of its interpretation.

ACCOUNTS from Paris inform us of the success of a new comic opera by Lecoq, called *Janot*, the words of which are by Meilhac and Halévy. It is said that the *libretto* is as amusing as if it were by Scribe. Probably it is really much more amusing than anything that Scribe ever wrote. The scene is laid in the time of Charles the Tenth. The costumes, which are arranged with scrupulous care, afford occasion for quite a novel display. Mdlle. Jeanne Granier plays the hero in a series of masculine dresses; and though there are those who find with respect to her that she is a good deal less refined—not to say more vulgar—than when she made her first bow to the public of Paris, there is, it seems, in the present opera little occasion for anything that is not graceful. Mdlle. Desclauzas, who is really a very witty actress—a stout but *piquante* matron, essentially Parisian—assists in the performance.

MUSIC.

RECENT CONCERTS, ETC.

SCHUBERT's symphony No. 2 in B flat (MS.) was performed at the Crystal Palace last Saturday, where it was produced, “probably for the very first time since its birth,” on October 20, 1877. It was written in 1815, the most prolific year of the composer's life. The symphony is chiefly of historical interest. It shows that Schubert was a diligent student of Haydn and Mozart, and that he was no stranger to Beethoven's works; but there is nothing in it which foreshadows his later style, or that is even equal in interest to the *andante* of the first symphony. The work is scored for an ordinary orchestra, and contains the usual four movements. Herr Ignatz Brüll played his first concerto for pianoforte and orchestra. In 1878 he gave us his second composition of this class, and it did not lead us to expect anything interesting or acceptable in an earlier work. The first concerto is dull, tedious, and common-

place; in fact, we could perceive nothing to render it worthy of a place in a Crystal Palace programme. The concert concluded with the ballet music from Rubenstein's *Nero*. Mr. Herbert Reeves was the vocalist.

A sonata in B flat for piano and violoncello (op. 3) by J. Röntgen was performed for the first time at the last Monday Popular Concert by Mdlle. Krebs and Signor Piatti. The composer, only twenty-three years old, is at present a professor at the Amsterdam Musikschule. Among his works are quartets, sonatas, and other pieces. The sonata, containing three movements—*allegro*, *andante*, and *finale*—is written in the style of the Haydn-Mozart period. The various themes are certainly lacking in originality, those of the first two movements especially being very Mendelssohnian in character. Yet the work possesses many admirable qualities, and there is really nothing to object to either in the form, or mode of treatment, for the writing throughout is pleasing, clear, and unpretentious. As the composer is quite young, we may reasonably expect from him works of greater power and individuality; if he only has the ideas, he knows thoroughly well how to express them. The work was played to perfection by the above-named artists. We would also mention an excellent performance of Beethoven's quartet in C minor (op. 18, No. 4), led by Herr Jean Becker. Mdlle. Krebs played in her best style three sonatas by Domenico Scarlatti. The concert concluded with Spohr's trio in E minor (op. 119), played by Mdlle. Krebs, Herr Becker, and Signor Piatti. The programme-book mentions this trio as the first of three written by Spohr for that combination of instruments. He, however, composed five. Besides the three spoken of, he wrote one in B flat (op. 133) and one in G minor (op. 142).

The 143rd anniversary festival of the Royal Society of Musicians was held on the 10th inst. at St. James's Hall. The Duke of Connaught presided, and Prince Leopold was also present. The Duke in his speech made special mention of Mr. Molineux, who has given a thousand guineas to the charity fund. A large number of distinguished musicians were present; also visitors, among whom were the American Minister, the Greek Minister, Sir F. Leighton, Canon Duckworth, &c.

On the same evening Mr. Harward Turner gave the first of a series of three concerts at the Beethoven Rooms. We shall hope to have another opportunity of noticing the first piece in the programme—viz., Dr. Macfarren's quartet (MS.), No. 6, in G, which was performed by Messrs. Holmes, Gibson, Burnett, and Howell.

J. S. SHEDLOCK.

THE Highgate Choral Society announce the performance of Dr. Sullivan's *Martyr of Antioch* at their next concert, to be given on Tuesday, March 1. Mr. Worsley Staniforth is to be the conductor.

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LITERATURE.

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A Grammar of Japanese Ornament and Design. By Thomas W. Cutler. (Batsford.) (First Notice.)

OUR knowledge of Japan is progressing. Of its country and people we are beginning to learn something: the inflammatory stage of ignorant worship of its art is passing away; into the jungle of its history and the forests of its mythology excursions have been made; and of one branch of its literature, its classical poetry, we have a really masterly study, which we can trust as a guide as well as read with admiration. Besides the books which form the subject of this article, Mr. Franks' edition of a native report upon Japanese pottery, the American Mr. Griffis' *Mikado's Empire* (which owes a good deal to Mr. Pfoundes' *Japanese Notes* and other sources), Mr. F. Dillon's facsimiles of his Japanese drawings, with the letterpress, and many other publications, not to mention the *Transactions* of the Asiatic Society of Japan, are all doing their work of clearing away the mists, though the domain of the unknown appears only the larger for a larger horizon.

At present much of our information does not come straight from its source. It is from men like Mr. Satow, Mr. W. S. Aston, Prof. Anderson, and others, who have devoted years of study to Japan, its history, language, and art, and who have published learned papers not generally accessible, that much of the material of such books as those of Mr. Griffis and Sir E. J. Reed have been derived; and it is to be hoped that before long we shall have a series of studies from such hands equal in authority to Mr. Chamberlain's *Classical Poetry*. None the less should we be thankful to Sir E. J. Reed for his laborious and well-ordered compilation, or to Mr. Cutler for his exquisite book of facsimiles of Japanese designs. The latter supplies a collection of examples of Japanese decoration, chosen with much taste and reproduced with almost faultless care, accompanied by an account of Japanese art which states shortly and clearly the gist of our present knowledge. This knowledge will, we trust, be increased by the promised works of the gentlemen already mentioned, and also by Dr. Dresser; but nothing can destroy the permanent value and beauty of Mr. Cutler's labours. Not

content with giving us admirable specimens of finished design both in black-and-white and in colour, showing the characteristic treatment of bird and tree, of flower and fish, dragons and lobsters, beetles and flies, together with diapers and badges, he has added some very instructive elementary plates, taken from Japanese drawing-books, which give much insight into the method of artistic training in Japan. Some of the plates are taken from carvings; some from lacquer work, of which a beautiful imitation is given in pl. 35; some from embroidery, and some from drawings and paintings; some are highly finished, some sketchy; some much, some very little, conventionalised; so that, if Mr. Cutler's book is scarcely complete or methodical enough to fully earn its title of a grammar, it presents an opportunity for the study of Japanese design such as has never yet been afforded in so small a compass.

Being, however, confined to ornament and decoration, its value is chiefly aesthetic and artistic. But it contains one plate which, though its subject is apparently but a fanciful procession of insects, yet touches upon that strange old life in the days of Daimios which is all the more fascinating because it seems to have melted away like snow. This fantastic *cortège*, with its fly in a palanquin, its beetles bearing aloft reeds and flowers like banners, has a complicated story, if we could but know it, and creates a thirst for knowledge more directly human than is to be gathered from the pages of Mr. Cutler's beautiful book. It is, however, in vain we turn either to Sir E. J. Reed or to Miss Bird for any picture of the life of that curious aristocracy, warlike and art-cherishing, which so few years ago partitioned Japan in feudal fashion, and was the soul of the strange, self-centred civilisation which perfected itself in centuries of seclusion. It is said that the memory of those days has already all but faded from the mind of the modern Japanese, that the taste for literature and archaeology which marked the preceding generation has passed away, and that the preservation of the records and memories of old Japan is left to Europeans. But if we cannot have what we like in this case, there is little difficulty in liking what we have in Miss Bird's book—viz., a long and finely painted panorama of the Japan of to-day.

Miss Bird is not, any more than Sir E. J. Reed, an authoritative teacher of Japanese lore. When she started on her travels she scarcely knew a word of the language, and her experience of the country extended over scarcely six months, but nevertheless she has managed to add much to our knowledge of the country and people by the simple but bold device of choosing "unbeaten tracks." Her traverse of the length of the principal island from Tōkiyō northward to Aomori, her journeys in Yezo and visits paid there to the Aino villages, especially that of Biratori, which is exclusively inhabited by these gentle aborigines of Japan (whom it seems a misnomer to call "savages"), are real contributions to the sum of existing information, and are of no small assistance to the understanding of the natural character of this clever and lovable nation. If it only proved that a woman, unattended except by a precocious Japanese youth, could travel the length and breadth of

the country "with absolute security from danger and rudeness," her journey would not have been in vain. But she has shown, as in any other way it would have been difficult to show beyond question, that such civilisation, in the highest sense of the term, as exists in Japan is not confined to the towns and their neighbourhoods, but that in the wildest and poorest districts there is absolute order and gentleness, courtesy and honesty, if the latter term may be used without implying a habit of veracity.

But it would not be fair to consider Miss Bird's book only from a utilitarian point of view. It has literary merits which would make it remarkable even if her tracks had been well beaten, and would deserve attention if only as an exhibition of what a resolute Englishwoman can accomplish by force of character and endurance. No one who has read one of Miss Bird's previous delightful books need be told that she is a woman of will; and that the lady who drove cattle "like a man" in Colorado was not likely to be daunted by any discouragements placed in the way of her determination to run through Japan. Nor need he be told that she is a born traveller, with whom the desire to leave the "beaten tracks" of civilisation to see new things and invite adventures is a passion; or that few living travellers have better eyes to see or a more graphic pen to describe. For the benefit of those who need an introduction, let us add that though she can ride like a man she writes like a lady, and that her accounts of men and things are enlivened by personal thought and feeling. She draws pictures of scenery bright with the delight of vision; her sketches of men and women, civilised or savage, are those of no mere clever spectator, but of a sister in the large human family; and when she deals with strange religions her notes are accurate and unprejudiced, although they are always accompanied by comments which show that she has no sympathy with the Gallo spirit which seems at present to be dominant among educated Japanese.

We have no space here to give an adequate account of her journeys, nor even of the varied literary power shown in these charming letters. We are glad to have them as they were written, although the reader suffers a little from repetition, and has to arrange much of the scattered information for himself. The charm of the book consists greatly in the gradual unfolding of the panorama, not only of the scenery, but of the writer's progressive knowledge of things Japanese. There are many of these things which we should like to know which Miss Bird does not tell us; but, on the whole, we know no book which is a better introduction to the study of Japan than hers.

In the first place she is always readable, a quality not easy to find in a long book about Japan, with its complicated and uninteresting mythology and its terrible names. In the second place she has been to see the Ainos, who, if not aboriginal, are as aboriginal as one can expect, and whose religion, if not the origin of pure Shinto, looks very like it—who are practically, at all events, the alpha of Japan; and, in the third place, she seldom touches a question without a clue to where it

can be followed up—shows you the dishes, in fact, after providing you with an appetite.

She was surprised, somewhat unreasonably perhaps, to find that the doll-like prettiness with which we are accustomed to associate everything Japanese failed before she left the outskirts of the capital, and that not only untidiness, but dirt made its appearance. "Must I write it?" she asks. "The houses were mean, poor, shabby, often even squalid, the smells were bad, and the people looked ugly, shabby, and poor, though all were working at something or other." Her first night in a *yadoya*, with its want of privacy, its crowds of travellers, and many evil smells, its fleas and mosquitoes, its intrusion of a messenger at midnight into her improvised apartment, might well have deterred a less resolute lady. But two days brought her to Nikkô, where she was consoled with "great snow-slashed mountains," "a colossal avenue of cryptomeria," "exquisite leafage," "white azaleas," a quiet "*yadoya*," and a good night's rest. Next day she again reached a doll-like paradise in the house of a native, one Kamaya, the preceptor of the famous Nikkô shrines. His sister, "the sweetest and most graceful Japanese woman but one" that Miss Bird had seen, moved about the house like a floating fairy, and her voice had music in its tones. The house, the charming description of which I should like to quote, seems to have been a fitting cage for this pretty bird. Equally good is the description of the famous shrines themselves, with their wonderful laquered woodwork, where

"the lotus leaf retains its dewy bloom, the peony its shades of creamy white, the bamboo leaf still trembles on its graceful stem, in contrast to the rigid needles of the pine, and countless corollas, in all the perfect colouring of passionate life, unfold themselves amid the leafage of the gorgeous tracery."

Will ever such beautiful monuments perpetuate the memory of any future Mikado of New Japan as were raised in honour of these old Shôguns, Iyôyasu and Iyémitsu, his grandson.

To so intrepid an equestrian as Miss Bird the Japanese method of riding pack-horses and cows (on which animals she had to perform the rest of her journey over the Nantaizan Mountains, and onwards to Niigata, the only treaty port on the west of the largest island) must have been very trying; but Miss Bird seems to have the faculty of transmuting energy into patience. Of this part of her journey, and her subsequent more arduous ride to Aomori, I must leave the reader to discover the delights for himself for the most part, finding only room for a sight such as does not often astonish the eyes even of a traveller.

"In the midst of this sublime scenery, and at the very top of the pass, the rain, which had been light but steady during the whole day, began to come down in streams and then in sheets. I had been so rained upon for weeks that at first I took little notice of it, but very soon changes occurred before my eyes which concentrated my attention upon it. The rush of waters was heard everywhere, trees of great size slid down, breaking others in their fall; rocks were rent, and carried away trees in their descent, the waters rose before our eyes; with a boom and a roar as of an earthquake, a hill-side burst, and half the hill, with a noble forest of cryptomeria, was projected outwards, and

the trees, with the land on which they grew, went down heads foremost, diverting a river from its course, and where the forest-covered hill-side had been there was a great scar, out of which a torrent burst at high pressure, which, in half-an-hour, carved for itself a deep ravine, and carried into the valley below an avalanche of snow and mud. Another hill-side descended less abruptly, and its noble groves found themselves at the bottom in a perpendicular position, and will doubtless survive their transplantation."

COSMO MONKHOUSE.

The Churches of Asia: a Methodical Sketch of the Second Century. By William Cunningham, M.A. The Kaye Essay for 1879. (Macmillan.)

THIS very careful and sensible little monograph is hardly improved by the author having tried to imitate German method, and to approach an historical and critical question in the light of a metaphysical system.

There is a certain immaturity traceable in the tone of parts of the book, as though in writing an academical prize essay he had felt too much like an undergraduate. But few academical essays do as much as this to throw fresh light upon their subjects; and, when Mr. Cunningham has done so much for us as he has, we cannot complain if he makes us think that in time he will be able to do something better.

So much more of the Christian literature of the second century comes to us from Asia than from any other district that the two titles of the work are equally appropriate; but the fact seems to be that the latter indicates the subject chosen by the writer, the former the mode of treating it that was forced on him. He begins by considering the first form in which both Church and Gospel are conceived—"the Kingdom of God"—and then goes on to trace, in Asia and (when we have any other evidence) elsewhere, how this primitive Kingdom of God developed into the Church known to continuous history.

Mr. Cunningham's suggestions as to the progress of this development are worthy rather of consideration than of prompt acceptance. "We see," he says, "that the Christian society did become, on Asian soil, that which the Greeks had striven to realise—a federation of free democracies;" and he indulges in the unproved and improbable fancy that St. Paul, when among the once great cities of Greece, interested himself in the history of their greatness. Now it is a question of great importance and some obscurity how far the primitive churches are correctly described as democracies, "the church in each city . . . possessing authority over its officers." Mr. Cunningham has a perfect right to his opinion, though he ought perhaps, on such a controverted point, to have alleged his evidence for it—*e.g.*, Col. iv. 17. But, so far as illustration may be sought from the secular politics of the semi-independent Greek cities, we ought to remember that, though they still had a certain amount of real political life, their constitutions had been recast under Roman influence, and that that influence had been aristocratical. At Rome itself sober politicians approved, and no one seriously complained, when Tiberius

transferred the appointment of magistrates from the people to the Senate, and virtually to the Prince. It is *a priori* probable, then, that when a society was constituting itself in the next generation the choice of its officers would practically lie with its Council of Elders, and that their president would be (as Mommsen says of even the primitive Comitia) "much more than a mere returning officer;" even though the ἐκκλησία were really free and its officers ideally its servants, they would in practice guide it far more than it would control them.

Though he does not notice this analogy, what Mr. Cunningham says on the origin of episcopacy is very sensible; only he seems to draw too sharp a line between its double character as a natural "differentiation of function" in the primitive Presbyterian bodies and as an imitation or extension of the "viceregal" position borne by St. James. While noticing that at Antioch as well as at Alexandria there are traces of the episcopate having been of the viceregal rather than the civic type, it is strange that he does not call attention to St. Ignatius speaking of his diocese as "Syria," and himself as "the Bishop of Syria" (*Mag.* 14, *Trall.* 13, *Rom.* 2, 9). But, on the other hand, the saint plainly regards the "civic" bishops of Asia as being vicars of Christ by exactly the same right as himself, and this makes it hard to suppose that his position had a different origin from theirs. Still more arbitrary is the attempt to distinguish (pp. 118 *et seqq.*) between the Apostles' function lying in "teaching" and (what is not quite the same thing) being "guardians and exponents of the Christian tradition," and the function of "organising or ruling, entrusted to the presbytery with James at its head." Surely in Acts xv. the Apostles take a part more prominent than the presbyters (if, perhaps, subordinate to James) in deciding a point primarily administrative rather than doctrinal; and it would be absurd to deny that St. Paul "ruled," in a tolerably absolute way, all the churches which he had "taught."

The most original thing in the book—perhaps the most valuable—is the theory suggested of the Paschal controversy. The "harmonistic" problem, indeed, is rather cut than solved—it is *a priori* unlikely that the Synoptists should all be wrong and the Fourth Gospel right; but if we believe the Fourth Gospel, taken in its plain sense, to give the true facts, then Mr. Cunningham's view accounts very well for the opinion embodied in the synoptical tradition, and for the Quartodeciman practice. But has he evidence for his view that the "conformity" between St. Polycarp's betrayal and death and his Master's is so close that the "Preparation" and "the Great Sabbath" are not Good Friday and Easter Eve, but the day before and the day after the Paschal supper? Was the latter ever called "Sabbath" in popular language?

WILLIAM HENRY SIMCOX.

An Account of the Polynesian Race: its Origin and Migrations, and the Ancient History of the Hawaiian People to the Times of Kamehameha I. By Abraham Fornander, Circuit Judge of the Island of Mani, H.I. Vol. II. (Trübner.)

IN the first volume of this work, published more than three years ago, and noticed in the ACADEMY of January 5, 1878, Mr. Fornander propounded a bold theory of the origin of the Polynesians. He expressed the conviction that they may be traced back, not only to the Indian Archipelago, but through it to the western side of India up to the shores of the Persian Gulf. He believes that he sees faint but unmistakable proofs that they once reached yet farther north and north-west. He tells us they had their "head, and front, and beginning in a white (the Aryan) race" in its earliest days, long before the Vedic irruption into India, and that for long ages they were "the recipients of a Cushite civilisation."

The present volume treats of the ancient history of one branch of the Polynesians—those who inhabit the Hawaiian Islands. We think this by far the more valuable of the two volumes. This history is derived from the "traditions, legends, genealogies, and chants" which have been preserved by the people and orally handed down from one generation to another. To one at all acquainted with the difficulties of collecting such material, and of discriminating between fact and fiction, the labour which the book has cost its author will appear immense. We fully endorse his words when he says in his Preface:

"In entering the almost impenetrable jungle of traditions, legends, genealogies, and chants, the author has had no easy task in reducing his materials to historical sequence, precision, and certainty. The difficulties he has had to contend with hardly any but Polynesian scholars can fully appreciate."

Mr. Fornander adds that he leaves the Hawaiian people themselves to determine how far he has succeeded in his task. Although possessing some knowledge of Polynesian legends and songs from other portions of the Pacific, we cannot pronounce a very decided opinion on this point. As far, however, as we can judge, we think he is to be congratulated on his success.

The approximate date of the migration of the Polynesians across the Pacific Mr. Fornander gives as about the close of the first and during the second century of the Christian era. From other data, which we have looked into afresh since his first volume was published, we think there is good reason for accepting this conclusion. He does not, however, place the occupation of the Hawaiian Islands earlier than during the sixth century. From the absence of information—there being in the legends nothing more concerning this early date than the bare genealogical tree—he believes that the settlers lived secluded and isolated from the rest of the race in the South Pacific until towards the close of the tenth or the beginning of the eleventh century. He then finds this period of quiet and obscurity broken, and the folk-lore, not only of Hawaii, but of all the principal groups of the Pacific, becoming

"replete with the legends and songs of a number of remarkable men, of bold expeditions,

stirring adventures, and voyages undertaken to far-off lands. An era of national unrest and of tribal commotion seems to have set in, from causes not now known nor mentioned in the legends. . . . A migratory wave swept the island world of the Pacific, embracing in its vortex all the principal groups, and probably all the smaller. Chiefs from the southern groups visited the Hawaiian group, and chiefs from the latter visited the former. . . . As far as the Hawaiian group partook of this ethnic convulsion, it continued for seven or eight generations, though there is ground for believing that among the southern groups it continued several generations later, and only finally closed with the emigration from Savaii (Samoan group) to New Zealand about fifteen generations previous to 1850, or at the close of the fourteenth or commencement of the fifteenth century" (pp. 6, 7).

Our author meets the objection sometimes raised against the probability of such long voyages being made by the Polynesians as this intercommunication between the different groups would involve. He very rightly says that we err if we judge the Polynesian people of those ages by what their descendants were when Europeans first knew them, "isolated, deteriorated, decaying." Those who have given much attention to Polynesian archaeology well know that there are numerous indications, in almost all the groups, which show that this race once occupied a much higher position than it occupied when first discovered by Europeans. The isolation of the people in such small communities, in islands where there was little to call their intellectual energies into use, but where everything would tend to enervate them, would be sufficient to account for this deterioration. We entirely agree with the following statement:—

"At the time we are now speaking of, the Polynesians were not only possessed of open canoes, hollowed out of a single tree, and seldom used except for coasting or fishing excursions, but of vessels constructed from planks sewn together in a substantial manner, pitched and painted, decked over (or partly so), and with a capacity of hold sufficient to contain men, animals, and stores for any projected voyage; that they possessed a respectable knowledge of the stars, their rising and setting at all times of the year, in both the Southern and Northern hemispheres; that they were acquainted with the limits of the ecliptic and situation of the Equator; that they possessed the keenest eyesight, and a judgment trained to estimate all appearances indicating the approach of land by flight of birds and other signs; and, with all this, a courage, hardihood, and perseverance that never failed them at critical moments" (pp. 8, 9).

The art of navigation was retained in the southern groups longer than in Hawaii. It is not long since the construction of large sewn sea-going vessels was discontinued. The writer of this notice has seen such vessels which have been used in voyages between some of the groups—e.g., Samoa and Tonga. These were fairly respectable craft, although doubtless inferior to those built in the palmy days of Polynesian navigation.

The space at our command will not admit of any detailed account of the history proper of the Hawaiian people as given in this volume. Generally, it is what most histories of ancient times have been—a record of the births of kings and chiefs, their deeds of

valour and, too often, of blood, and then their deaths. The different islands were held and governed by separate kings; sometimes one island was divided between rival rulers. Comparatively little is learnt of the mode of life of the people. This was, of course, to be expected from such material as the history is based upon. Wars, religious rites—chiefly those bearing on the conduct of war, such as the building or repairing of temples to propitiate the divinities, and the offering of human sacrifices, especially captives taken in war—the intrigues of rival factions, the power exercised by the priesthood, the amours of prominent men and women—these make up the greater part of the history. There are, however, occasional interesting glimpses given into the social and domestic life of the people, from which we learn something of their ordinary occupations, their amusements, and their modes of thought.

We may give an example of one king of Oahu belonging to a time soon after the migratory period ceased, *Mailikukahi* by name.

"In the Oahu legends *Mailikukahi* occupies a prominent place for his wise, firm, and judicious government. He caused the island to be thoroughly surveyed, and the boundaries between the different divisions and lands to be definitely and permanently marked out, thus obviating future disputes between neighbouring chiefs and landholders. He caused to be enacted a code of laws, in which theft and rapine were punishable with death. He also caused another ordinance to be enacted and proclaimed, which, the legend says, found great favour with both chiefs and commoners—namely, that all first-born male children should be handed over to the *Moi* (king), to be by him brought up and educated. He was a religious chief withal, built several *heiaus* (temples), held the priests in honour, and discountenanced human sacrifice. The island of Oahu is said to have become very populous during his reign, and thrift and prosperity abounded" (p. 89).

Among the legends of the achievements of the great men in Hawaiian history there are some which, in the opinion of Mr. Fornander, refer to wanderings in foreign lands beyond the island-world peopled by their own race. The legends of *Paumakua* relate how he visited all the foreign lands outside the Hawaiian group, and how he took back with him two white men said to be priests, from whom several priestly families in after-ages claimed their descent and authority. We do not pretend to judge whether this legend is to be depended upon. But it appears evident that, at a very early time, the Hawaiians knew of the existence of other people differing in complexion and in language from their own race. These two particular men are described as being "foreigners of large stature, bright, sparkling eyes, white cheeks, and with roguish, staring eyes—large white hogs with reddish faces." With reference to this apparently uncomplimentary term, Mr. Fornander says that, in the ancient chants, it is not uncommon to find "hog" applied to persons "as a poetical and sacerdotal expression."

A tradition is preserved of the arrival of a foreign vessel at the islands at a period which the author refers to about the middle of the thirteenth century. There were both men and women on board. They are described as

being white, with bright, shining eyes. The tradition states that their descendants were plentiful in one part of the island of Oahu, and that their countenances changed by intermarriage with the Hawaiian people. As European vessels did not traverse the Pacific Ocean at that time, Mr. Fornander thinks these people cast upon the island were probably Japanese. It is known that, in comparatively recent times, there have been at least two arrivals of Japanese vessels which were driven by winds and currents across the Pacific to these islands.

There is an interesting tradition of a shipwreck on the island of Hawaii, which Mr. Fornander gives good reasons for believing occurred between 1525 and 1528, and which he thinks refers to one of the Spanish vessels under the command of Don Alvaro de Saavedra. It speaks of the captain as a white man, who had his sister with him.

"As they were sailing along, approaching the land, the vessel struck at the Pali of Keel, and was broken to pieces by the surf, and the foreigner and his sister swam ashore and were saved, but the greater part of the crew perished perhaps; that is not well ascertained. . . . The strangers cohabited with the Hawaiians and had children, and they became ancestors of some of the Hawaiian people, and also of some chiefs" (p. 107).

A chant, which is referred to about the middle of the seventeenth century, speaks very definitely of a visit paid by one *Kualii* to a country where white men dwelt who spoke a strange language. Mr. Fornander believes "that some Spanish galleons, passing by the islands, picked up *Kualii* while out fishing, carried him to Acapulco, and took him back on the return trip." We give a few lines of this chant as a specimen of such compositions.

"O Kahiki,* land of the far-reaching ocean,
Land where Olopana dwelt!
Within is the land,† outside is the sun;
Indistinct is the sun and the land when approaching.

Perhaps you have seen it?

I have seen it.

I have surely seen Kahiki.

A land with a strange language is Kahiki.

The men of Kahiki have ascended up

The backbone of heaven;

And up there they trample indeed,

And look down on below.

Men of our race are not in Kahiki.

One kind of men is in Kahiki—the white man" (p. 255).

If Mr. Fornander be correct in his opinion that the Hawaiian Islands were known to the Spanish navigators, of course he deprives Capt. Cook of the honour of being their discoverer. He enters somewhat fully into this subject, and, in our opinion, shows it to be at least highly probable that the discovery was made as early as 1555 by Gaetano. But we wish this were all that the volume before us does to dim the lustre of Cook's fame. We are sorry to say it does much more than deprive him of the honour of discovering the islands where he met his unhappy death. It fixes a stain upon the memory of our great navigator which we wish we could persuade ourselves he does not deserve. But we cannot.

* A general term for all foreign lands outside the Hawaiian group.

† Indicating that the land was to the eastward of the voyager.

It is not our intention to enter at length into the melancholy story of Cook's visit to Hawaii, his reception by the people as their god Lono, the religious rites which they offered to him as such, or his tragic end when, in the fatal fray, they discovered that he was not a god. The people received him and his crews with the utmost good-will, and exhibited towards them boundless hospitality, which was ill requited on the part of our countrymen. They manifested very little gratitude to the people for all they did for them; but, when provisions ran short and the natives could not supply their visitors with their accustomed bounty, the imperious Englishmen considered themselves badly treated.

Much has been written of late years about the decrease of the native population of the Hawaiian Islands. Capt. Cook and his men are mainly to blame for this. When they first arrived in the islands, Cook appears to have tried to keep some check upon the vicious indulgence of his men. But he did not enforce his orders, although he well knew, as his own words show, what would be the consequence. Indeed, the native traditions declare that he was not without personal blame in this matter (see p. 169). As to the men, they gave unbridled licence to their lust. "The result was death and indescribable misery to the poor Hawaiians, and no wonder that the memory of Capt. Cook is not cherished among them" (p. 163).

We thank Mr. Fornander for this valuable contribution to the ancient history of the Polynesian race. S. J. WHITMEE.

Two Great Englishwomen: Elizabeth Barrett Browning and Charlotte Brontë. With an Essay on Poetry. By Peter Bayne. (Clarke.)

THERE is perhaps nothing to be more rarely met with in literature nowadays than a piece of thoroughly *naïf* criticism. Very few critics have at once sufficient confidence in themselves and sufficient freedom from affectation to say right out what they think. Mr. Peter Bayne is one of the exceptions; and this fact gives his work an interest which perhaps it might not derive from the intrinsic value of his critical utterances, or from the merit of the manner in which they are expressed. In the body of the book before us we do not, we confess, find much to interest. A lengthy *comptendu* of the work of great writers is only tolerable when it is informed by greater originality and literary charm than we are able to discover here. But the Essay on Poetry with which the book opens is a much more attractive piece of work. Mr. Bayne has, it seems, been greatly exercised by Mr. Matthew Arnold's Introduction to his Wordsworth Selections, especially by the celebrated "Criticism of Life" theory, and by Mr. Arnold's enumeration of the poets of the last two hundred years, to whom Wordsworth is, as he thinks, superior. A good many other people have also been exercised by these things, and Mr. Bayne has taken up the cudgels for them all in an enthusiastic manner which is refreshing to witness, and with a very considerable amount of success. In saying that Wordsworth

"adds less to nature than belongs to great poetry," Mr. Bayne makes a real point, though his utterance is not quite consistent with other utterances in this very essay. It seems to us, too, that another point is scored by the less famous critic in dwelling on the fact that it is precisely where Wordsworth is most critical of life—in some of his religious passages—that he is thought by the definer of poetry as consisting in such criticism to be commonplace and homiletical. The truth probably is that in this celebrated phrase Mr. Arnold hardly intended more than an argumentative exaggeration of a point of view which he wished to impress on his readers, and that he would not care to have pushed home the question whether the essence of poetry is to be found in any such thing as criticism of life. But an adverse critic is at least formally justified in taking his antagonist's expressions in their literal and grammatical sense; and Mr. Bayne in doing this has, we say, scored something of a success—certainly more than generally falls to the lot of an *impar congressus*. Unluckily, the intoxication of victory is rather too much for him, as it has been of old time for many other valiant sons of heroes. He tells us (and here Mr. Arnold would perhaps agree with him) that "Dryden, Pope, and Johnson are firmly and unanimously denied the distinctive glory of poets by the present generation." The word "unanimously" has been very variously construed. It generally means that the speaker does not choose to take account of dissenters. We shall only say that there are such dissenters in the present case, and that they are quite prepared on proper occasions to make their voices heard. Then Mr. Bayne ventures into the dangerous region of verbal criticism, and objects to Wordsworth because, in a famous passage, he talks about "the very pulse of the machine." This is "a touch of the dead hand," says Mr. Bayne. May we be pardoned if we say that Mr. Bayne must have been unable to get rid of the curious provincial use of "machine" north of the Tweed for what south of it is called a "trap"? To Englishmen "machine" conveys no base or prosaic associations, and certainly it has none such for readers of the classics. Again, Mr. Bayne tells us that the coarseness of Burns is "not so bad as the coarseness of Chaucer;" that English is "too stately and cold" to be as good for lyric poetry as German and Scotch; and talks about Byron's "humour." The critic who sees anything "bad" in Chaucer's charming *Fabliaux* must have a very remarkable vulturine faculty. The condemnation of the language of Shakspeare and a score of seventeenth-century writers, of Blake, and Shelley, and Coleridge, of Mr. Tennyson and Mr. Swinburne, as even by comparison unfit for lyric poetry, is sufficiently amusing. But Byron's "humour" caps the climax. "The noble poet," as Mr. Bayne calls him with an affectionate reminiscence of an attitude commoner seventy years ago than now, had plenty of wit; but, as for humour, we fear that anyone who talks about Byron's humour shows most conclusively that he himself is quite destitute of the precious quality. However, though Mr. Bayne has occasionally tumbled over his own weapons in the contest, he has, as we have said, sufficiently triumphed

over his adversary, and stands Colossus-wise waving his beam over the pashed corpse of the "criticism of life." Into his examination of his "Two Great Englishwomen" we shall not follow him farther than to notice an odd difficulty which he has made about a phrase in *Jane Eyre*. The novelist talks about "the garments pendent from the port-manteau," and Mr. Bayne adds, in a note, that he quotes from the edition of 1875, but he does not see how garments can be pendent from a portmanteau. Now, as he himself has commented (and very sensibly) upon the great influence of Charlotte's Brussels stay on her style and expression, it is odd that he should not have thought of the primary and proper sense of portmanteau (or rather *porte-manteau*) in its own language. This is a sort of rudimentary wardrobe—a wooden arrangement of pegs to hang up dresses upon. Charlotte Brontë, no doubt, used the word as she would have used it in Brussels. Mr. Bayne's remarks on the poems of the sisters are good, but it is singular that he should not, unless we have overlooked his mention, notice Emily's masterpiece, the incomparable *Remembrance*. Perhaps he thought it "too cold and stately."

GEORGE SAINTSBURY.

NEW NOVELS.

Fixed as Fate. By Mrs. Houston, Author of "Recommended to Mercy," &c. In 3 vols. (Hurst & Blackett.)

The Confessions of a Frivolous Girl. Edited by Robert Grant. (Sampson Low & Co.)

The Brides of Ardmore: a Story of Irish Life. By Agnes Smith. Author of "Effie Maxwell," &c. (Elliot Stock.)

The Lutaniste of St. Jacobi's: a Tale. By Catherine Drew, Author of "Harry Chalmers' Legacy," &c. (Marcus Ward & Co.)

Jacob's Ladder. By Barbara Wordsworth. (Wyman & Sons.)

An Outlying Hamlet. By the Author of "An Elder Sister," &c. (Bemrose & Sons.)

MRS. HOUSTON writes in a pleasant and agreeable vein, and one can enjoy her style without the least feeling of ennui. But we had not proceeded very far in *Fixed as Fate* before we were aware of the little social imbroglio that was impending. The charming heroine, Miss Ethel Bassett, is in love with General Philip Meredyth. There is no blame attaching to her for this, for he is a fine, handsome fellow, whose mental characteristics are equal to his physical; but, unfortunately, his late wife—for he is a widower—was sister to Ethel! Here is let loose upon us at once the whole Deceased Wife's Sister Question. We sympathise with the pretty Ethel (as we are bound to do with every attractive heroine), but doubly so because we agree with her on the momentous question which threatens to shipwreck both her life and her lover's. But what we cannot understand is that she should allow a vote in Parliament to act as a moral thermometer. So long as the Legislature refuses to pass a law allowing a man to marry his deceased wife's sister she feels that her love is wrong and unmaidenly,

and against the dictates of nature; but with such a law passed all would be changed. She is on the Continent when Meredyth telegraphs to her that the Bill has been lost in the House of Commons by six. Now if seven more members had only attended and voted in the affirmative, all her scruples would have been silenced, and the love which she could not extinguish would have been a hallowed thing. However, to come to the story itself, we may admit at once that we have been much interested in it, notwithstanding its special object and the fact that it contains also not a few polemical passages in which the Ritualists and the Roman Catholics come off very badly. Mr. Ripley, the Ritualistic priest, is, to say the least, an extremely shady personage, and we heartily rejoice to see him unmasked. It seems unnecessary, however, for the author to have made Ethel pledge herself to Paul Wingrove merely for the purpose of endeavouring to hide and stifle her love for Philip. The novel does not close with a marriage, for the two chief characters are left in expectancy in consequence of the rejection of the Deceased Wife's Sister Bill. Mrs. Houston gives a good many quotations from well-known authors as the headings to her chapters, but whenever this is done it is as well that the quotations should be accurate. The author of *Festus*, for example, does not spell his name Bayley; neither does Tennyson, in *In Memoriam*, say,

"O yet we trust that, somehow, good
Will be the final goal of all."

The word is *ill*, and the context will show why. Again, Miss Bassett is made to say: "He that is down," I have read, "can fall no lower." What she was doubtless thinking of was Bunyan's line: "He that is down needs fear no fall."

From the title-page of the second novel on our list we learn that Mr. Grant is also the author of a work entitled *The Little Tin Gods-on-Wheels*. Not having seen this latter work, we are unable to tell what Mr. Grant's little tin gods are like; but there is an unconscionable amount of another kind of metal in his new heroine, the "Frivolous Girl," and that metal is "brass." The author describes the present novel as "a story of fashionable life." It professedly depicts American society, and, if the picture be true, all we can say is that the descriptions in Dickens and other writers, which have frequently been regarded as libels, are very far under the mark. It is amazing to us how Mr. Grant could spend so much time in relating the worthless career of the Yankee belle, Miss Alice Palmer. In telling of her friendship for one whom she regarded as her dearest friend, she observes that "within a week she called me 'a hateful thing,' and I—it makes me blush to recal it now—stuck out my tongue at her, and walked away, tittering, arm-in-arm with fascinating Gwendolen Hochheimer." Alice is lectured as follows by one Mrs. Gatling Gunn:—

"Chic is what you need. If a girl wants to be a genuine success, it is her duty to walk as if she were a great deal handsomer than she is, and then people will think her handsomer than she is. You will excuse me, I know, if I say that you walk and hold yourself twenty-five per cent.

'off' your looks, instead of fifty per cent. in advance, as you ought to do. . . . The modest blush and the downcast eye become a girl charmingly for the first two weeks of her career, but after that period they are simply *gaucheries*. To affect the *ingénue* is quite another matter, and as different from what I refer to as champagne is from seltzer."

It is long since we met with a book—if, indeed, this is not entirely by itself—which credited our fair American cousins with so much vulgarity and so many little petty intrigues.

The Brides of Ardmore is a semi-historical novel in one volume, and it is much better, from the literary point of view, than many longer and more pretentious works. We have called it "semi-historical," and yet, from the author's brief Preface, it would appear that she claims for it a wholly historical basis. She states that the notes which form the substance of the story were found among the records of the nunnery at Kilcheechan, on the banks of the Suir, opposite the city of Waterford. These notes were in the handwriting of Grainné Ni-Carthy, one of the characters in the novel, only a few additions being from the pen of another.

"Considering the opportunities enjoyed by that fair matron for studying the characters and motives of her young companions, as well as indirectly through them of their husbands, the editress thinks herself fortunate in having become possessed of the record of a state of things now so completely passed away."

It is not our business to discuss how much of the work is based upon actual history or how much is merely legendary; but we can bear witness that, so far as we are able to judge from collateral sources of information, the author has presented us with a very vivid and truthful picture of Irish life in the twelfth century. The narrative is very interesting, and the close very pathetic and tragic. Ardal O'Brien is a fine character, and he appears all the more striking and noble when contrasted with his rival, Fergus, who is chiefly noticeable for his duplicity. The latter can, however, on occasion talk in the Ossian vein, as in his florid speech to the sons of Declan. Grainné herself, who leaves the materials for the story behind her, is "not happy," like Mr. Toole; but her case is not so hard as that of Mòr, one of the brides, who is grossly deceived by Fergus O'Flannahan. Sorcha, the other bride, is a charming character, excellently drawn. The author has supplied a tolerably full list of historical appendices for the purpose of elucidating certain points in her story; and, on the whole, we may congratulate her upon having accomplished her task with praiseworthy skill.

In *The Lutaniste of St. Jacobi's*, Miss Drew has not followed the conventional lines of the novelist, but has mixed with the charm of her story a good deal of solid information respecting German lutes and organs of the seventeenth century, Mechlin lace, organ stops, church music, &c.—all which may be a weariness to the flesh to the ordinary reader of Mudie's. But, in spite of this, we have found her tale very interesting. The painful history of George Neumark, the distinguished Hamburg musician, with his many years of semi-starvation and utter lack of recognition,

is graphically told. The narrative is lightened somewhat by the love passages between himself and the pretty, but frivolous, Barbara Etterlein; and we are glad when he finds at last a haven of rest in the heart of his noble and far more worthy pupil, Janotha Tielke. His career, which was a very remarkable one, has a happy ending. We also get attractive glimpses of Simon Dach, the learned Professor at Königsberg, and Neumark's preceptor. The life of the hero well exemplifies the author's observations that "the world, which is quick to reward success, is terrible to punish failure. Fortune then (in the seventeenth century), as she does to-day, only crowns those who conquer her." Miss Drew shows no mean faculty in tracing the meanderings of the love passion. "When a woman is utterly indifferent," she remarks, "or, worse still, rather despises a man who adores her, it is not possible for him to do right in her eyes. The more he tries, the greater is his blunder. He can no more help doing stupid things than she can help being irritated by his manner of doing them." We can only hope that every lover may be as completely disillusioned by his fickle and cruel fair one as George Neumark was by Barbara.

Jacob's Ladder is a volume of short stories which reflect great credit upon the literary powers of Miss Wordsworth. We do not see the reason for the title, unless we are to understand that the lessons inculcated are intended as successive steps leading to the higher life. But the title is a matter of little consequence. The stories themselves are exceedingly good, one or two being especially graphic and finely told. There is a strange burden of sadness over almost all, which would have been relieved if the author had possessed in addition to her other gifts the faculty of humour. But we think no one could read the beautiful story "Gladys," for example, without being struck with Miss Wordsworth's power in pathetic narrative. Yet the story itself is very slight. The heroine, Gladys, is beloved by one James Evered Martyn, to whom, on the eve of his departure for China, she plights her troth. After some years he returns, when she finds, as she believes, that she does not love him. She discovers her terrible mistake, however, when he has once more put the wide sea between them and she is left to pine in unavailing regret. A second re-union takes place at last, which is well told. There is another peculiar tale, "Coming," with a touch of the weird in it that would have commended it to Nathaniel Hawthorne. Two lovers, who have dreamt the same strange dream before coming together, are married. The dream was to the effect that they had been upon a burning vessel at sea, in a terrible storm, and had been engulfed by the waves. The girl had said to someone she saw in her dream, "I am coming." This was her future husband. After marriage, man and wife emigrate for Australia, but they are lost in the manner depicted in the dream. The ship *Alcestis* takes fire, and a boy saw them on the burning deck of the vessel just before they were lost to sight for ever.

"Husband or wife stirred not. Edgar turned a look of unutterable tenderness on his dear companion's face. She lifted her hand, and

her lips moved. When she had spoken, Edgar raised his eyes to heaven, and on both their faces shone a solemn, awful light (not born of the outward fire), such as the boy had never seen till then. Had she not, doubtless, said the 'It is coming, Alfred'?"

"Ru" and "A. E. I." are also very strange, but singularly attractive, stories. If Miss Wordsworth could preserve the same characteristics in a novel with a larger canvas, she could not fail to make a considerable mark in fiction. We ought to add that the present collection of stories is interspersed with musical illustrations by Mr. Arthur Henry Brown which, so far as we are able to judge, are worthy of the text.

An Outlying Hamlet is a slight but not unpleasing story, relating the experiences of a long winter in the village of Chalkhill. The author has chosen for her motto the well-known words, "Noblesse Oblige," and the narrative pointedly enforces the moral. The sketch of Lord Eustace is very good. Instead of being the lackadaisical, effeminate aristocrat he is generally supposed, with no care for the souls or bodies of his father's miserable tenants, when an epidemic falls upon Chalkhill he shows himself capable of great energy and self-sacrifice. By his benevolent efforts he undermines a not very strong constitution, and succumbs, in consequence, to an accident whose effects would have been only slight under other circumstances. But his death is the means of working a transformation in some of the uncouth and godless villagers.

G. BARNETT SMITH.

CURRENT LITERATURE.

India in 1880. By Sir Richard Temple. (Murray.) Sir Richard Temple is indefatigable. In the course of a single year he has governed the Presidency of Bombay, fought a contested election in England, and composed this large volume. Its interest is not so much in what it says, as in the man who says it. We have here the representative member of the Indian Service, whom none can surpass either "on tour" or at the desk, and who has held a greater variety of appointments than Lord John Russell. If physical energy, talents for business, and readiness with the pen could make a great man, Sir R. Temple might claim to rank with Hastings or with Lawrence. But, despite these qualities, a certain something is lacking, which makes all the difference between the statesman and the official. Nothing can be abler than this exposition of the state of India at the present time. No living man knows more about the circumstances of the country. Few have a more ready or graphic pen. Yet here, again, we miss the spark of genius that turns ink and paper into an imperishable book. Instead of an historical document, we have an "administration report" on a large scale. This criticism is suggested by the reflection that the book might easily have been made much better, and much shorter, than it is. Encyclopaedic knowledge is always distrusted; and, if a man has anything of value to say, it must be worth his while to think twice about his manner of saying it. Not that Sir R. Temple's style is positively bad; it is simply careless, and offends by its assumption of literary effect. The contents of the book may be best described as officialism of the best kind—i.e., as tempered by a wide experience and liberal sympathies. One who has taken such a leading part in the administration during the past eighteen years must inevitably be a *laudator* of that which he has done. But, when

addressing an English audience, Sir R. Temple knows the way to balance his phrases, and express that doubtfulness in official infallibility which all Anglo-Indians feel at heart. Though there is no regular Opposition in India, a healthy spirit of criticism on many questions is abroad, and the unofficial point of view has always had able representatives. If we could only forget who wrote it, this sketch of *India in 1880* is an exhaustive repertory of facts and opinions.

Our Public Schools. (C. Kegan Paul and Co.) Perhaps nothing in English life has been more significant during the past thirty years than the extraordinary and uninterrupted development of the public school system. The older institutions, with but a single exception, have been filled to overflowing; while their newly established rivals press close upon their heels in numbers, in efficiency, and in reputation. During the same period of time, if judged by the criterion of success at the universities, the public schools have distinctly retrograded. But it is evident that nothing will remove the prejudice of the upper middle-classes in favour of a barrack education, by which parental responsibility is transferred, or rather abolished. We admit that, by superhuman efforts on the part of the masters, the evils of the system are at present kept down to a minimum; but it is not within the limits of nature that these efforts shall be permanently maintained. In the long run a school must be what the boys make it; and every man who honestly recalls his own boyhood knows what that will be. The book before us consists of a series of descriptive sketches of the seven best-known schools of England. Hardly one of the sketches is favourable. But the blame does not lie with the writer, or even with the school, but with the system. It is a thankless task to point out that each school and each head-master in turn falls short of the ideal standard, below which the vices of the system are admitted to be greater than its virtues. Some of the schools have a noble past; all have much historical interest; but their present condition is scarcely a fit subject for detailed criticism. The system, we feel sure, cannot be modified in the way suggested in the concluding pages of this book. A school must be either a boarding-school or a day-school. It cannot possess the distinctive qualities of both. Happy is the father who has a day-school within his reach!

A Short Manual of the History of India; with an Account of India as it is. By Roper Lethbridge. With Maps. (Macmillan.) If a manual is ever pardonable, the exception may be made in favour of India. The ignorance generally prevailing about that country is so great, and the political importance of dispelling some of that ignorance is so pressing, that we welcome any attempt to induce Englishmen to read about things Indian. At the same time, no task could be more difficult than to condense into a small volume the manifold affairs of so vast an empire. As far as regards his descriptive introduction, we think that Mr. Lethbridge has succeeded fairly well. He is accurate in his facts, he has preserved the proportions of things, and he is entirely free from the vice of word-painting. He describes India not as a traveller of the last century would do, impressed by the novelty and tropical colour of the scene, but like a modern administrator whose daily life is spent in looking the ugly facts in the face. We regret that we cannot speak so favourably of the historical or main portion of the book. Mr. Lethbridge has here adopted a baldness of style that is meant to be simple but has become repulsive; nor has he entirely avoided the fault of making allusions which cannot be intelligible to one in a hundred of his readers. Whether it be that his literary powers have been corrupted by his official duties in connexion with

the vernacular press, or perchance that he has entrusted some part of the work to his attendant *babu*, the result is most unfortunate. He must know that nothing happens in history "of course," not even the victory of a British army; and that, in historical narrative, sentences should not be introduced by such particles as "now" and "so."

L'Athos: Notes d'une Excursion à la Presqu'île et à la Montagne des Moines, by the Abbé Neyrat, is a pleasantly written account of one of the most remarkable communities in Europe. It does not pretend to be more than a sketch, and there are inaccuracies here and there both in names and in descriptions of places and customs. It is a mistake, for instance, to speak of the heads of any of the Athos monasteries as archimandrites, for that is a Russian title, and is not found in the Byzantine Church; and it implies rather a limited knowledge of the history of the Eastern Empire to speak of a community as having been founded by Comnène de Trebizonde. But anyone who likes to wander for a few hours in the midst of romantic and beautiful scenes, where a life closely resembling that of the Middle Ages is enacted, and to hear, in passing, of views of life and religion and modes of thought strongly contrasted with his own, will find satisfaction in reading it. The interest of the book is increased by the illustrations, which enable the reader to realise more easily both the scenery and the buildings. The writer observes well, and has recorded his impressions of a great variety of objects. In particular he notices what is a leading feature in the architecture of the Athos churches—the richness and multiplicity of the lines of the interior, and what he calls a "luxu d'ornementation," the effect of all which is to give dignity and repose to buildings of small dimensions. His religious point of view is that of an intelligent Roman Catholic ecclesiastic, who admires the antiquity in rites and conservatism in doctrines which he meets with, but regrets that the Greeks have cut themselves off by schism from his own Church, and have thereby lost the benefit of what he regards as the element of progressiveness "which always places the Catholic Church in the van of civilisation." His scepticism about the relics in the monasteries, in comparison with those of the Latin Church, "to guarantee the authenticity of which such precautions have been taken," is even a little comical. At the same time his comments throughout are respectful and sympathetic. M. Neyrat ascended to the peak of Mount Athos, and has described the superb view which it commands. It appears from his account that, notwithstanding signs of poverty in some of the monasteries owing to the loss of the properties which they possessed—or, to speak more accurately, of which they had the administration—in Moldo-Wallachia, and which was resumed, or, as some would say, confiscated, by the Government of those principalities about 1862, the number of the monks is not decreasing. At the same time the proportion of Russian monks in the peninsula is larger than formerly, though they still form only a small minority of the whole community.

Essays of Joseph Addison. Chosen and Edited by J. R. Green. "Golden Treasury Series." (Macmillan.) With great judgment Mr. Green has refrained from encumbering his selection with any of Addison's disquisitions on politics or speculations in theology. His political and religious essays came home to people who would not have been touched by the treatises of bishops or the pamphlets of statesmen, but their day has long since perished. The world does not need now to be informed of the importance of the Glorious Revolution of 1688, and it has long left behind the milestone of religious belief at which Addi-

son had arrived. The charm of his writings lies in his ever-delightful essays on Sir Roger de Coverley, and in his satires on the fashions and foibles of life in town and country. It would be difficult to extract from the volumes of the *Tatler* or the *Spectator* any better specimens of the genius of Addison than have been selected by Mr. Green. No fair objection can be brought against him on that score; nor will the pages of introduction which he has prefixed to his selection be found to be other than a pleasant and harmonious preface to the essays of Addison, if the reader can bring himself to overlook the geographical confusion contained in the sentence which speaks of the "brutalised colliers at Ringwood before Wesley." This little volume is intended for readers of both sexes; and, as a knowledge of Latin has not yet extended to all women, it would have been judicious if Mr. Green had, for their sakes, if not for his male readers', supplied translations of the quotations from classical writers which Addison embodied in his writings.

The Book of Eminent Scotsmen. Compiled and Arranged by Joseph Irving. (Paisley: Alexander Gardner.) The best thing about Mr. Irving's new compilation is the modesty of the Preface. Deprecating severe criticism, he says:—"The compiler is hopeful that his book—the only one of its class—will be found useful. That it will be found nearly perfect he can hardly assume; but, on examining it carefully, students or critics who know something about the labour involved in such productions may think not unkindly of the number and variety of the names included, in comparison with what may have been omitted through oversight or ignorance." The criticism which Mr. Irving, therefore, invites is that of pointing out blunders that he has made. Unfortunately, such comes too readily to the pen. His work is marked by haste in preparation, slovenliness of style, and want of proportion between the "eminence" of the "subjects" and the length of the notices. To begin with, we can see no good reason for encumbering the first edition of a work of reference with a list of "additions." We come, moreover, every third page, on such loose English as "Irving, Rev. Edward, son of a farmer in the burgh of Annan, where the great preacher was born;" "Sir William and Lady Hamilton materially assisted Nelson in the pursuit of French fleet to Aboukir," and "voted for reform and national education." As specimens of the second class of blunders may be taken such statements as that the Sir William Hamilton mentioned above was born in 1780, and died in 1803; while we have two biographies of the late Mr. William Jenkins, who was killed with Cavagnari in Cabul, the one in the body of the work, and the other in the "additions," which leave us in doubt whether he was born in 1846 or 1849. Possibly Mr. Irving's printer rather than himself is to blame for "Roseberry" instead of "Rosebery;" and perhaps this statement about the death of "Sylvester Otway" Oswald in Paris should be allowed to pass on account of the "comic horror" attaching to it—"Oswald was killed there early in the war, probably by his own men, who *chafed* under the severity of his discipline." Finally, were it not that, as Sir William Harcourt has recently reminded us, a joke is a serious matter in Scotland, we should almost be inclined to say, from the prominence and space allotted to certain "worthies," that Mr. Irving uses the phrase "eminent Scotsmen" ironically, as the French speak of *homme éminent*. Otherwise how comes it that while provincial notabilities—not to say nobodies—are treated to columns of eulogy, Mr. Carlyle receives scant notice, and Mr. Gladstone in effect no notice at all? Still we are bound to say that the book may

be made a useful one with fresh and careful editing, that it contains nearly 3,000 names, and that the type is excellent.

Brain: a Journal of Neurology, manages to combine with a subject-matter that is largely technical, and interesting only to the student of nervous disorders, a mode of treatment which lifts it out of the run of specialist journals. The current number, though more technical than some others, contains two articles which should be read by every student of psychology who is desirous of being abreast with the latest conceptions of the mechanism of nerve-action. Dr. J. Hughlings Jackson, one of the editors, who is distinguished by his large philosophical views no less than by his shrewd scientific insight, discourses, in connexion with the subject of certain forms of temporary paralysis, on the relations of the functions and disorders of function of the higher and the lower centres in the light of Mr. Spencer's doctrine of evolution. His insistence on a consistent materialistic explanation of the facts of nervous disease as opposed to a fictitious "psychological" explanation; his more precise definition and extension of the idea of paralysis in accordance with a general conception of its nature and causes; his way of accounting for the difference between sudden wide-spreading and slow and circumscribed discharge (convulsion) and consequent exhaustion (paralysis)—all this shows the writer at his best, and is an excellent illustration of the scientific precision which is already possible in handling the difficult mechanical problems of nervous action. The other article referred to is from the pen of Dr. Francis Warner, and gives some very interesting facts respecting the relation of the different kinds of movements generally known as "expressional" to varying conditions of nervous disease. As a sample of the suggestive remarks to be found here we may take the following:—

"From direct observation it appears to me that intellectuality is represented by the movements of the eyeballs in their orbits. When an individual, in looking at an object, moves the eyes by the action of the recti muscles so as to direct them towards it, the movement is more intellectual than when the head is turned so as to direct the eyes in the required direction. A bright, healthy, well-developed infant turns its eyes well in the orbits in looking about; not so a dull, wasted child."

The Starry Blossom, and other Stories, by M. Betham-Edwards (Marshall, Japp and Co.), are pretty and mostly pathetic little stories. The effect of one or two is, however, somewhat marred by a mixture of the fanciful and the real—as, for instance, the first. This is the story of a child who is devoted to her guardian, an old botanist, and who watches with unceasing faith for the growth of a seed supposed to have been brought by a meteorite. The flower at length blooms, and in some mysterious way comforts the girl after the death of her guardian. Instead of ending here, as might have been expected, the story goes on to tell how the old man's plot was bought by the neighbouring town for botanical gardens, and how the girl and an old servant became the keepers.

Labour and Victory: a Book of Examples for those who would learn. By Alexander H. Japp. (Marshall, Japp and Co.) Under this heading Dr. Japp has collected a series of miscellaneous biographical sketches, most of which have already appeared in the magazines. The first is Outram, than whom no nobler example could be chosen by "those who would learn." Of the other names, the best-known are Bishop Selwyn, Sir Titus Salt, and Sir James Simpson. Speaking for ourselves, the chief interest is supplied by Friedrich Albrecht Augusti, of whom we cannot pretend to have heard before. He was a Jew, born at Frank-

fort-on-the-Oder towards the end of the seventeenth century. Having been converted to Christianity, he suffered much persecution, but finally settled down as pastor of a little village near Gotha for nearly fifty years. Dr. Japp's facile pen has done a real service in redeeming from obscurity this curious episode of German life.

NOTES AND NEWS.

MR. LECKY has completed for publication the third volume of his *History of England in the Eighteenth Century*.

MESSRS. LONGMANS have in the press the first two volumes of Mr. S. R. Gardiner's *Fall of the Monarchy of Charles I.* The first volume takes up the story with the Star Chamber proceedings against Prynne, Burton, and Bastwick in the summer of 1637, and carries it down to the opening of the Long Parliament. The second volume is devoted to the history of the Long Parliament down to the beginning of the Civil War. The author has had before him a considerable quantity of new material, especially in the despatches of foreign ambassadors. He has thus been enabled to trace out the intrigues of the Court more thoroughly than has hitherto been done, though there is much which still remains unknown. Another feature of the work is the pains taken to give a full account of the two political parties which were opposed to one another first in Parliament and then on the field of battle.

We learn that Mr. Linley Sambourne has undertaken to prepare for Messrs. Macmillan & Co. an illustrated edition of Kingsley's *Water Babies*, which will be published in the course of the autumn.

THE same publishers have in the press a romance, entitled *John Inglesant*, by Mr. J. H. Shorthouse, which was privately printed lately in Birmingham, and has been noticed in some London papers. The full title will convey some idea of its contents. It runs thus:—"Memoirs of the Life of John Inglesant, sometime Servant to King Charles I.; with an account of his birth, education, and training by the Jesuits, and a particular relation of the secret services in which he was engaged, especially in connexion with the late Irish Rebellion; with several other remarkable passages and occurrences. Also, a History of his religious doubts and experiences, and of the Molinists or Quietists in Italy, in which country he resided for many years; with an account of the Election of the late Pope, and many other events and affairs."

THE Right. Hon. G. Shaw-Lefevre's collected essays on *English and Irish Land Questions* will be published next week by Messrs. Cassell, Petter, Galpin and Co.

THE first volume of a *History of Ireland* by Mr. Standish O'Grady will shortly be published by Messrs. Sampson Low and Co. It will form a critical examination of early Irish history, with the object of determining what is mythical and what reliable.

A NEW novel, entitled *Beside the River*, by Mrs. Macquoid, author of *Patty*, &c., will be published in March, by Messrs. Hurst and Blackett, in three volumes. The same publishers will also issue immediately *His Little Mother*, and other *Tales and Sketches*, by the author of *John Halifax*, in one volume.

MESSRS. GRIFFITH AND FARRAN will publish shortly *The Life of a Soul: an Allegory*, illustrated by Sister Emma of Clewer, a small volume of poems and pictures.

MR. CARLYLE'S *Reminiscences*, edited by Mr. J. A. Froude, are announced for publication to-day. They will be issued in two volumes,

the contents of the first being "James Carlyle, of Ecclefechan, and Edward Irving," and of the second, "Lord Jeffery and Jane Welsh Carlyle," with an Appendix on Southey and Wordsworth.

MR. REGINALD STUART POOLE will give a course of lectures on "Epochs of Greek Influence" at the Chelsea Vestry Hall, beginning Wednesday, March 2, at half-past four. The subjects are:—The Greek World from the Persian Wars to Alexander; Alexander; Ptolemy Philadelphus; Cleopatra; Marcus Aurelius; Athanasius.

MR. SECRETARY EWARTS has advised the United States Government to purchase Benjamin Franklin's original papers, which are for sale, for the sum of £4,000.

MR. J. FORBES-ROBERTSON is writing a sketch of Mdme. Modjeska for the March number of *Colburn's New Monthly*, which will contain a portrait of the actress, and also portraits of Ellen Terry and Mrs. Osgood.

THE Rev. William Houghton will give the first of two lectures on "The Picture Origin of the Cuneiform Characters," on Thursday next (March 3), at the Royal Institution.

THE second and concluding volume of Prosper Mérimée's *Letters to Panizzi*, containing a portrait of the great librarian, will be published on March 4.

A CENTENARY reproduction of Lessing's *Nathan der Weise* has been published at Berlin by Carl Robert Lessing, a descendant of the poet. Three editions of the play, which appeared in 1779, have formed the basis of the new texts. The type, paper, and binding of the new edition are splendid, and worthy of the work. Lessing died on February 15, 1781, and this memorial edition of his greatest work is dated February 15, 1881.

MACAULAY'S Speech on Jewish Emancipation, delivered in the House of Commons on April 17, 1833, has just appeared at Frankfurt in a German translation.

THE Camden Society have agreed to join the Early English Text Society in bringing out Mr. Sidney J. Herrtage's largely annotated edition of the Early English-Latin Dictionary in a Northern dialect known as the *Catholicon Anglicum*, and dated 1483. The book forms the second volume of the Dictionary Series of the Early English Text Society, and as it is also the natural complement of the *Promptorium Parvulorum* edited for the Camden Society by Mr. Way, the latter society has availed itself of the Early English Text Society's offer to join in the undertaking. The earlier sheets have been reprinted for the purpose, the work is in type to S. and Mr. Herrtage has all his "copy" ready. His notes are admirably full, and are almost all fresh material, as he has avoided, whenever possible, the passages quoted by Stratmann, &c.

THE Visitors' Register of the University of Oxford, which gives a full account of the Puritan visitation of the university, and which has been edited for the Camden Society by Prof. Montagu Burrows, is now in the binders' hands. As the book is likely to be of special interest to members of the university, the Council has had a few extra copies printed, which will be obtainable by non-subscribers at the price of 21s. upon application to Messrs. Nichols, 25 Parliament Street, S.W. The volume contains about six hundred pages.

PROF. SKEAT hopes to finish the words of his Etymological English Dictionary in about two months from this time. Then will come the list of roots and the words grouped under each, the Index of affixes, with their derivations, and the Corrections and Additions, &c.

MESSRS. MAISONNEUVE AND Co., of Paris, have just issued, as the first volume of their

new folk-lore series entitled "*Littératures populaires de toutes les Nations*," M. Paul Sébillot's *Littérature orale de la Haute-Bretagne; Contes populaires, Chansons avec la Musique notée; Devinettes et Formulaires; Proverbes et Dictions*. This work is a valuable supplement to the author's *Contes populaires de la Haute-Bretagne* published last year, and a most important contribution to French folk-lore. It forms a charmingly printed and neatly bound volume, in the format of the *Bibliothèque Elzévirienne*.

DR. J. J. JUSSERAND is preparing a second edition of his *History of the Theatre in England before the Time of Shakspeare*.

PROF. B. TEN BRINK's German *History of Early-English Literature* is really to be translated, after all the delays that have occurred. Messrs. Leypoldt and Holt, of New York, and Messrs. George Bell and Sons, of London, have undertaken the book together, and we may hope for its appearance soon. There is no so thorough book on the subject now in England.

WE mentioned some weeks ago the number of spellings, about three hundred, that had been noted of the word "cushions" in early wills, &c. Since then Mr. Chaloner Smith, of the Probate Office Reading-Room, has re-counted his list, with all the latest additions, and finds that the number of spellings is 593. We give, as specimens, four that turned up in the Inventories in the course of half-an-hour: qwheshngis, cwyschens (A.D. 1551), coysshyns (1535), cosschens. Four others, in another half-hour, were "chusshons, chosshons, coysshons, cosschons." The lists of debts due to a testator are not classified as "good" and "bad," but as "sperat dettes" and "desperat dettes."

SUBSCRIBERS to the new edition of the *Encyclopædia Britannica* will have observed that some of the articles are announced to be copyright in the United States, and some to be copyright in Canada. We regret to hear that Messrs. Black have recently failed to enforce their claim to a Canada copyright. The ninth volume of the *Encyclopædia*, containing Mr. G. Saintsbury's article on "French Literature" and another on "Fisheries," both of which articles were duly entered in the office of the Minister of Agriculture according to the provisions of the Dominion Act of Parliament, was reprinted in Philadelphia and introduced into Canada. Messrs. Black forthwith obtained an injunction at Quebec against the Philadelphia publisher, but this injunction was dissolved by the Superior Court on the ground that the remedy sought for was inapplicable to the case; and the same view has been taken by the Court of Appeal.

THE firm of Engelmann, of Leipzig, announces as forthcoming a work on Aramaic plant-names, by Immanuel Löw. It will be dedicated to the veteran Orientalist, Prof. L. Fleischer, on the occasion of his eightieth birthday.

AMONG eccentric visitors to Parisian libraries, a French paper mentions a monomaniac who frequented the Arsenal library for twenty years for the sole purpose of reading and re-reading *Paul and Virginia*. He knew the tale by heart, and recited it on summer evenings as he paced to and fro in the Jardin des Plantes. When M. Victor Massé's opera was brought out at the Gaieté, he was present in the theatre, but left before the end of the first act, exclaiming, "Your music spoils the whole thing!"

MESSRS. BERGER-LEVRAULT have published a French translation of Commandant De la Llave y Garcia's work on the operations among the mountains during the last Carlist insurrection in Catalonia (1872-75).

MR. T. H. S. ESCOTT'S *England* is being translated into French by M. René de Lubersac, M. Dreyfous will be the publisher.

THE *Nation* announces that Messrs. Harper have in the press an *Encyclopaedia of English and American Poetry* by the late Epes Sargent, of Boston.

MR. W. H. OVERALL, the librarian to the Corporation of London, read a very interesting paper on Proclamations and Broadside before the last meeting of the Library Association. He pointed out that a large number of these documents, some in MS. and others in print, existed in the British Museum and other libraries, and suggested that a printed index, describing the character of the whole of these collections, would be of great value for historical students. The earliest known proclamation in English was issued in 1258; the earliest printed English broadside is dated in 1513.

OUR readers will have noticed from the papers that a Bill for the amending and consolidation of the existing laws relating to free libraries has been introduced into Parliament. It is proposed to simplify and improve the system of voting now in use, and to give power to the ratepayers of a rural parish to amalgamate for the purposes of the Act with those of an adjacent urban district. The accounts of all free libraries are to be submitted to the House of Commons once a year.

FROM the report of the Liverpool Free Public Library for the past year (Henry Greenwood) we have compiled the following statistics:—In the reference library the total number of volumes is 72,406, and the total number of volumes issued during the year was 577,772, or just 2,000 volumes a-day. Striking an average, each volume was issued about eight times, but each volume of prose fiction was issued about fifty times. In the two lending libraries the total number of volumes is 43,285, and the total number of volumes lent during the year was 436,415. In this case, each volume on an average was lent ten times, and prose fiction contributed just three-fourths of all the volumes lent. The Report of the Wigan Free Library (Strowger) is chiefly noticeable as showing the effect of Sunday opening. The hours on that day are from two to nine, during which 10,472 persons attended the news-room, and 220 the reference department.

M. TAINE'S third volume of his great work on the French Revolution is now in the press. It will be entitled *La Conquête jacobine*.

THE French papers announce the publication of the correspondence between Talleyrand and Louis XVIII. at the time of the Congress of Vienna. The editor is M. Pallain, an official in the Finance Department.

WE learn from the *Revue Critique* that M. Ph. Tamizey de Larroque has just brought out, with the publishing house of Vic, a hitherto unpublished work of the abbé Jean-Jacques Boileau, entitled *Relation abrégée de la Vie et des Sentiments de feu Madame la duchesse de Luynes*.

THE first volume has appeared of the *Bibliografia romana: Notizie della Vita e delle Opere degli Scrittori romani dal Secolo XI. fino ai nostri Giorni* (Roma: Botta). The work has been undertaken by a committee, under the editorship of M. Narducci, the Librarian of the Biblioteca Alessandrina.

At the meeting of the Académie des Inscriptions at Belles-Lettres on the 11th inst., M. d'Arbois de Jubainville read a paper on the Ogham alphabet, in which he attempted to derive the word from Ogmios, the Celtic god of power and of eloquence.

THE report of the death of Cesaro Cantù, which we contradicted in our last number, arose in the following curious way. A newspaper published in French, at Milan, commenced a paragraph thus:—"Sur la tombe ouverte de Cantù, . . ." referring to a tomb that had been

opened a few days before at an obscure village of this name in Lombardy. The French papers, not inexcusably, took up the phrase, and manufactured it into a piece of news.

IN the ACADEMY of November 30, 1878, when dealing with the parentage and family of Philip Massinger, the dramatist, whose father, Arthur, was in Lord Pembroke's service, we expressed the hope that search among the Wilton archives might throw light on the matter, and we stated that the present Lord Pembroke "had kindly promised Mr. Furnivall to have search made." The latter gentleman is now informed that on a late visit of an Historical MSS. Commissioner to Wilton, the whole of Lord Pembroke's muniments were carefully gone through by the Commissioner and Mr. Nightingale, and "that no documents exist at Wilton throwing any light on Massinger's or Shakspeare's connexion with Wilton or the Pembroke family. There are no household books, diaries, or any papers at all that relate in any way to that period."

WE have received *Progress and Poverty: the Remedy*, by Henry George, Fourth Edition (C. Kegan Paul and Co.); *Seven Lectures on the Doctrine of Positivism*, by J. Kaines, D.Sc. (Reeves and Turner); *Parson Malthus*, by James Bonar, B.A. (Glasgow: Maclehose); *British Colonial Policy*, by Sir David Wedderburn, Bart., M.P. (Macmillan); *Select Works of Father Lancelotti, S.J.*, with a Preface by Father Galloway (Burns and Oates); *Occupying Ownership (Ireland)*, by the late Vincent Scully, Q.C., edited by his son (Stanford); *The Gospel according to Satan*, by Standish Grey, M.A. (Kerby and Endean); *Marriage in the Pre-Christian and Christian Dispensations*, by the Rev. R. Belaney, M.A. (Burns and Oates); *The Congregational College Calendar, 1881* (Hodder and Stoughton); *Wine in the Different Forms of Anaemia and Atomic Gout*, by M. E. Bégin (E. Gallais); *Kottabos*: Trinity College, Dublin, Hilary Term, 1881 (Dublin: M'Gee); *Twenty-Eighth Annual Report of the Liverpool Free Public Library* (Liverpool: Greenwood); *Third Report of the Wigan Free Public Library* (Wigan: Strowger); *Third Annual Report of the Castle Museum Committee* (Nottingham); *Measures, Weights, and Monies of all Nations*, by W. S. B. Woolhouse, F.R.A.S. (Crosby Lockwood); *Life and Mind: on the Basis of Modern Medicine*, by Robert Lewins, M.D. (Watts); *London Guide: How to get from or to Any Part of London*, Sixth Edition (Stanford); *Blackie's Comprehensive School Series*, Standards V. and VI.; *Animal Physiology*, and *Fifth Reader* (Blackie); *Modern Christianity and a National Church*, by A. Layman (Edinburgh Publishing Company); &c., &c.

OBITUARY.

PAULIN PARIS.

IN M. Paulin Paris, who died on Sunday week, France has lost not merely the *doyen* of her Faculty of Old French, but also the most enthusiastic, the most widely read, and, from the purely literary point of view, the best student and teacher of the subject. The character of M. Paris' erudition was, as might be expected from his age, not exactly that of the scholarship of the present day. It was more literary than philological, and busied itself less about word-forms and critical editions than about the intelligent comprehension of the spirit and form of the literature. Probably no man living—not even his distinguished son—equals M. Paulin Paris in actual range of acquaintance with the enormous MS. stores of the literature of mediæval France. Certainly no one has communicated to so many readers, both Frenchmen and foreigners, the enthusiasm for this most fascinating study which he himself felt.

Alexis Paulin Paris was born at Avenay on March 25, 1800, and had thus all but

reached his eighty-first year. In his youth he was a fervent Romantic, and it was the *moyenne* variety of the Romantic fever which originated in him a devotion to Old French, though he began by a translation of Byron, also a strictly orthodox employment. He obtained a post in the Paris Library in 1828, and very soon began the long series of the commented reprints which have made his name famous among students of French literature. He was an active contributor to Teichener's charmingly printed *Romans des douze pairs*, editing *Berte aus grands piés*, *Garin* (in part), the *Chanson d'Antioche*, &c. The last especially is an admirable example of enthusiastic and, at the same time, intelligent work. But his most attractive and most influential book was, perhaps, the *Romancero français*, published in 1833, which, until Herr Bartsch published his *Romanzen und Pastourellen*, was the chief source available for the knowledge of early French lyric. A work of more pure erudition and of immense value was the *Catalogue raisonné* of the Old-French MSS. of the Paris Library; while his edition of the *Grands Chroniques de Saint-Denis* was an equally important contribution to history. M. Paulin Paris was also, during the last forty years of his life, one of the chief contributors to the *Histoire littéraire*. About fifteen years ago he began a great work, which purported to be a rendering, *en nouveau langage*, of the entire romances of the Round Table, though the plan was in the end somewhat narrowed. These modernisings of old work have always been looked at askance by some scholars; but M. Paris had peculiar gifts for them. He had early acquired, and always retained, the vivid and brightly coloured style at which the Romantics aimed; and he knew how, while seasoning it with epigram in the proper places—his happy description of the Provençal epic, "which has but one defect, le défaut d'être perdu," is a good example—to render the poetry and the almost equally poetical prose of his originals into a singularly graceful modern equivalent. His critical introductions to this book, moreover, contain by far the best investigation of the originals of the Arthurian story that I know. He had served as President of the Old-French Text Society; and an edition of the romance of *Artus* has for some time been promised to its members from his hand, though I do not know whether he made any progress with it. One of the latest works of his that I have on my shelves is a beautiful edition of Machault's *Voir dit*, published for the Société des Bibliophiles, in which the editor sets himself to work to unravel the secret of the heroine's name with as much vivacity as he had shown almost half-a-century before in defending the title—hateful to classics—of his *Romancero*. He was, indeed, far from being a mere antiquary, and his interest in literature was by no means limited to his own discoveries, as his editions of Saint-Pavin, of Tallemant des Réaux, &c., sufficiently proved. Altogether, his work showed him to be a true man of letters of the best type—a type equally distant from that of the mere bookworm and that of the purely scientific philologist, who is, I am afraid, sometimes apt to miss the literary wood in his ardent investigation of the linguistic trees.

GEORGE SAINTSBURY.

THE death is also announced of Lord William Pitt Lennox, the author of many works of fiction and contributions to the magazines; of Mr. William Ellis, a friend of the Mills, father and son, and a successful populariser of political economy; of Dr. Théodore de Pachtmann, Professor of Canon and Roman Law in the University of Vienna; and of the Hon. Grantley Berkeley, who, like Lord William Lennox, was a voluminous writer on sporting and kindred subjects.

THE EXTENSION OF UNIVERSITY COLLEGE, LONDON.

THE opening of the new north wing of University College was celebrated by a dinner given in the library last Wednesday week. Of the speeches delivered on that occasion, the two most noteworthy were by Lord Sherbrooke and Prof. Max Müller. The former, having in view the University of London rather than the college, uttered a warning against extending the examinations over too wide an area, both in quantity and in space. The latter, thinking of Oxford rather than of London, lifted up his voice in favour of the endowment of research. We would call attention to what he said on two grounds—first, as showing the practical aspect of the proposal, in opposition to some phantom scheme against which a letter of the Astronomer-Royal has recently been published; and secondly, as being a public endorsement of the system of tentative and progressive endowment originally advocated about six years ago by the late Dr. Appleton. The draft scheme which Dr. Appleton then published in a letter to the *Spectator* has recently been reprinted in his *Life and Literary Relics*, reviewed in our columns last week.

The *Account of the New North Wing and Recent Additions to University College*, printed by the architects for private circulation, enables us to form an opinion, not only of the appearance of the building, but also of the uses to which it is to be devoted. In the south wing, as is well known, the school is housed; and the north wing will contain the departments of the college which are growing fastest. Foremost among these is the Slade School of Fine Art, which will now afford worthy accommodation for 140 students. Next, the several departments of zoology, physiology, chemistry, and engineering will each gain new rooms, either directly or indirectly. From this we may safely infer that the education of boys, fine art, and physical science are flourishing most in Gower Street.

The total cost of the extension now opened is estimated at £35,000, towards which £21,000 has been already subscribed. The architects, however, have sketched a plan for the further enlargement and completion of the entire fabric at a cost of a little over £100,000. The principal features of this plan are to give a third storey to the main structure all round; to add return ends to the wings abutting on the street; and to complete the quadrangle by a stone screen thrown across in front from wing to wing.

THE WORKS OF SAINT-SIMON.

IN 1874 M. Armand Baschet published a volume which was almost a revelation. It was entitled *Le Duc de Saint-Simon, son Cabinet, et l'Histoire de ses Manuscrits*; and from it the public learned for the first time, what was familiar to the inner circle of scholars, that the history of the papers of St.-Simon was a perfect Odyssey still far from having reached its Ithaca. They learned that an order of Louis XV., dated December 21, 1760, had sequestered all the papers of the late Duke in the archives of the Foreign Office. It was known that the MS. copies of them which were in circulation "under the rose" in the second half of the eighteenth century, and the earliest published editions, were only a prey snatched from the vigilance of the Foreign Office. The liberal measure was remembered by which Louis XVIII., from motives of personal gratitude towards one of the descendants of the author of the memoirs, handed over to him in 1819 the entire MS. of the work—a gift which was the starting-point of the series of complete and continually improved editions to which we are to return immediately.

But people learned at the same time that if the Memoirs had finally reached the hands for which they were intended by St.-Simon—those, namely, of the public—there still remained in the Foreign Office a quantity of other papers and writings of St.-Simon, all of them necessarily remarkable, and some of which gave promise of being highly important. M. Baschet was enabled to publish a list of these MSS. In examining the archives of the notaries of Paris he met with an inventory drawn up on the day after St.-Simon's death, which contained the titles of 175 MS. pieces, forming the Duke's cabinet.

From that day forward nothing else was talked of in the literary world. The persons who were then at the head of the Foreign Office were entreated to open their doors to historical students. A deaf ear was long turned to these demands, till at last the accession of M. Freycinet to office was the occasion for the fall of the old management of the archives, and for the accession of a new Administration fully disposed to forsake the paths of routine and exclusiveness.

Passing by the previous editions, which are now mere bibliographical curiosities, we will only recur to the editions published from the original MS. The first, dated 1829-30, was undertaken by the Marquis de St.-Simon himself; but, although entitled "complete and authentic," it left much to be desired. Reprinted in 1840 and 1853, it did not give place to a decisive work until M. Chéruel published (Hachette) a collation made by him with the original MS. (1856-58). In 1863 Messrs. Hachette became proprietors of the original and only complete MS. of the Memoirs, and were thus enabled to undertake the publication of an improved text.

Though M. Chéruel's text attained a high degree of perfection, something yet remained to be done; for the Duke's writing, though apparently regular, presents great difficulties to the decipherer, and M. Chéruel's notes were generally inadequate.

In 1873 M. Chéruel, with the aid of the regretted Adolphe Regnier, undertook a complete revision of the text. Thus, in less than two years, a new edition, rendered as conformable as possible to the MS. of the Memoirs, was given to the public. Prepared with the most scrupulous care, this edition may be considered as the best we possess up to the present time. It comprises twenty octavo volumes. Eighteen volumes and a-half contain the text of the Memoirs; the end of the nineteenth volume is devoted to second-rate documents from the same pen (letters, small treatises, &c.). Finally, the twentieth volume, which appeared in 1877, contains the Index of the Memoirs, arranged by St.-Simon himself, and here published for the first time. We are promised a twenty-first volume, to comprise an Analytical Index.

However successful M. Chéruel's publication may have been, it is not faultless. In fact, two extremely grave defects may be observed at the outset—viz., the absence of all commentary, either historical or philological, and the want of a considerable part of the secondary works of St.-Simon, the existence and titles of which, at all events, had been made known to us by the work of M. Baschet.

These are the deficiencies that the recent publications of which we are about to speak have endeavoured to supply. Messrs. Hachette again took the initiative, and entrusted to a scholar of undoubted competence the task of realising a programme previously traced by M. de Montalembert, and of preparing a definitive edition of the complete works of the Duc de St.-Simon. The fine collection of the Great Writers of France undertaken by M. Adolphe Regnier, which has already given to the public almost faultless editions of the principal French classics

of the seventeenth century, is well known. It was to fill a place in this collection that M. de Boilisle consented to undertake a fresh issue of the Memoirs; and, to ensure the success of so important an enterprise, neither time, money, nor help of any kind was refused him. M. de Boilisle, too, prepared by previous studies, found himself more than equal to his task. Inspired by the example of great French editors of the seventeenth and eighteenth centuries—such as Godefroy, le Duchat, Amelot, de la Housaye, &c.—he surpassed them in everything that the efforts of modern science enabled him to add to works already so remarkable.

After long preparation he has now published the first two volumes of his work. We say of his work; for, indeed, it is not St.-Simon alone who is now placed in the hands of the public, but a work on the subject of St.-Simon—a running commentary which is a whole in itself, and of which M. de Boilisle takes all the responsibility and, it may be added, all the glory.

The notes form a genuine encyclopædia of French history and biography at the conclusion of the seventeenth and the beginning of the eighteenth century; so that, in reading these volumes, we feel at every moment an antagonistic sentiment of admiration and regret, compelled, as we are, to leave the text to examine the notes, and to leave the notes to return to the text. Possibly this commentary, just, cold, candid, always confident in itself, is not altogether what St.-Simon himself would have desired. Perhaps it is somewhat wanting in that fire which characterises the author of the Memoirs, and in which no one of his time (not even the critics and the annotators) was wholly deficient. But at least it is the only one which our times can require, and the very excess of precision and of scientific paraphernalia is not to be complained of by people who, having read the Memoirs, now desire to search them thoroughly.

The appearance of the volumes (and the complete work will comprise at least forty) had a fortunate result as regards even the second deficiency which we have recently pointed out—that is to say, the ignorance in which the public had been left concerning St.-Simon's other writings.

In a passage of his Introduction M. de Boilisle complained in firm but moderate language of the strict and inexplicable *surveillance* maintained over these papers. M. Léopold Delisle, before the Academy of Inscriptions, echoed the complaints of M. de Boilisle and the public; so that the change which happened some time afterwards in the political domain immediately brought about, as we have already said, the deliverance of these "prisoners of State."

So splendid a booty was not likely to wait long. To begin with, the late Director of the Archives, M. G. Faurère, took advantage of his acquired rights to claim the priority, and announced his intention of occupying the leisure recently bestowed on him in publishing the papers which even the day before he thought it his duty to conceal. On the other hand, an enthusiastic amateur threw himself on the same prey, and began to commit large portions of it to the printers on the spur of the moment. The Commission of Diplomatic Archives had enough to do in the midst of the different competitors. However it may be, we find ourselves at present confronted by two volumes of different origin, both of which appear to promise a sequel, but which both, at all events, give us the unpublished texts contained in these famous papers of St.-Simon. The first in date is that of M. Drumont, entitled *Papiers inédits du Duc de St.-Simon: Lettres et Dépêches sur l'Ambassade d'Espagne* (Quantin). We do not think that a hastily issued publication, without critical genius,

without notes, and without commentary, is worth the trouble of dwelling on at length. It must, moreover, be acknowledged that the papers collected under the heading of the Spanish embassy are by no means of transcendent merit; and, if they throw light on certain passages in the life of St.-Simon, they are not comparable in literary value with any other of his writings.

This is not the case with regard to M. G. Faugère's volume, *Œuvres inédites de Saint-Simon*, T. 1.—*Parallèle des trois premiers Rois bourbons* (Hachette). Here again we have a real masterpiece.

The importance of this work, and of those which M. Faugère promises to give us speedily, had been announced, even before the appearance of the volume itself, by a brilliant pamphlet written on the very day following the opening of the Dépôt des Archives, *Les Papiers du duc de Saint-Simon aux Archives des Affaires étrangères*, by M. Georges Picot, Member of the Institute, in which the author indicated all the merits of a work composed by St.-Simon in the full powers of his age and in the maturity of his genius. The parallel between the first three Bourbon Kings—Henri IV., Louis XIII., and Louis XIV.—was to its great writer a work of gratitude, and of passionate gratitude, before all else, as well as a work of historical justice.

It will not be forgotten that, whatever the pretensions of St.-Simon, the ennoblement of his family was comparatively modern. It was the grace with which his father, then page to Louis XIII., presented to the King his fresh horse in the course of the chase that won for the young St.-Simon the royal favour, and opened his way to riches and honour. A dukedom, ratified by Parliament, the government of several places, important offices—such were the principal benefits which were transmitted in the family, and which enabled the future author of the Memoirs to make from his earliest youth what is called a great figure. A nature so peculiarly aristocratic as that of the Duc de St.-Simon must necessarily have felt unbounded gratitude to the King who had conferred on him and on his heirs so many high advantages and so many gratifications to his pride. It may thus be observed that at no moment of his life was the thought of glorifying the memory of this prince, to whom he owed so much, absent from his mind. There was not a single room in his *hôtel* in Paris or in his *château* of Ferté-Vidame without a portrait of Louis XIII. Many pages of his Memoirs are devoted to the praise of that prince.

All this seemed insufficient to the pious zeal of the Duke. That clear-sighted and just historical judgment which entered in so great a degree into the character of his genius was shocked at the neglect into which the fame of Louis XIII. had fallen, between the dazzling glories of his father, Henri IV., and his son, Louis XIV. He felt that, if the merits of princes were to be judged by the results of their government, the reign of Louis XIII. had been one of the most fruitful for France; he felt that, if individual and moral worth were rather to be considered, that of Louis XIII. was incontestably an ideal of virtue and chastity as compared with the other two Kings. He also represented to himself that, if part of the glorious events of the reign of Louis XIII. must be attributed to the genius and the will of his Minister Richelieu, it would still be just to remember that the King had chosen, maintained, and seconded him to the end.

These various sentiments and ideas gave rise to the composition of the *Parallèle*; an admirable work, we repeat, as much from the passion which carries on the narrative without a check from the first page to the last as for the continued effort made by the writer to regard events with

an unmoved glance and to maintain an equal balance in such difficult problems.

This volume was written in 1746, in the very midst of the composition of the Memoirs. It was when St.-Simon, in his principal work, had reached the end of the reign of Louis XIV. that he paused, took breath, and combined in a more compact work his final sentiments with regard to the three princes who had founded, aggrandised, and carried to an excess the authority of the Bourbon dynasty. The value of the work may be estimated by the importance of the discussions concerning it, and of the judgments pronounced upon it. History will have in future to take into account the opinions of St.-Simon on every fresh occasion of its application to the study of these questions; and we ourselves have no doubt that, although it may not always accept them in detail, it will never be able, on the whole, to depart from the general lines which were traced by an eye so clear and a hand so sure.

The style of this bold and singular writer attains, in this work, the culminating point of its vigour and brilliancy. It would be necessary to quote it in its entirety if it were desired to give an idea of such flexibility united with such grandeur. Many passages, compared with parallel passages of the Memoirs (the Revocation of the Edict of Nantes, for example), seem to bear away the palm. The language of the *Parallèle*, free from the too great fullness and redundancy of the Memoirs, would of itself deserve a long study. We cannot here enter into so wide a subject. We will content ourselves with indicating it, and with predicting that within ten years this work of St.-Simon will be a classic, and will find a place in all memories and on all lips. We have not said a word as to the value of this first edition and of the editor's work. There was, in fact, nothing to say on the subject; for the work has been *nil* and the edition far from satisfactory. Not a word of introduction or of commentary, a text frequently disfigured by erroneous readings and by a vicious orthography—such have been the meagre results of the prolonged preparation which has retarded for so long a time the appearance of this first volume of the unpublished writings of St.-Simon. It only remains for us to express a hope that M. de Boilisle may speedily reach this part of his work, and that he will bring to it the same enlightenment and the same superiority displayed by him in the first portion of his task.

GABRIEL HANOTAUX.

SELECTED BOOKS.

GENERAL LITERATURE.

- BENEDICT, Sir J. Weber. Sampson Low & Co. 3s.
BLACK, W. Sunrise: a Story of These Times. Sampson Low & Co. 31s. 6d.
CATALOGUE de la Collection des Médailles et Monnaies polonaises du Comte Em. Hutten-Czapaski. Vol. III. Cracow: Friedlein. 40s.
CENTURY of Dishonour, A: a Sketch of the U.S. Government's Dealings with Some of the Indian Tribes. Chatto & Windus. 7s. 6d.
DORER, E. Cervantes u. seine Werke nach deutschen Urtheilen. Leipzig: Friedrich. 5 M.
FITCH, J. G. Lectures on Teaching. Cambridge: University Press. 6s.
FOST, H. F. Schubert. Sampson Low & Co. 3s.
HARRIS, J. C. Uncle Remus, and his Legends of the Old Plantation. Trübner. 5s.
JORDAN, H. Capitol, Forum u. Sacra Via in Rom. Berlin: Weidmann. 1 M. 60 Pf.
KOSCHATZ, O. L'Ornement de l'Ukraine. Broderies des Paysans. Kief. 10s.
KROCK, C. Das preussisch-deutsche Zolltarifsystem in seiner historischen Entwicklung seit 1818. Jena: Fischer. 11 M.
LANCIANI, R. Topografia di Roma antica. I Commentari di Frontino intorno le Acque e gli Aquedotti. Rome: Spithoev. 25 fr.
LANDES-ZEUGHAUS, das, in Graz. Hrsrg. v. der Vorsteherg. d. Mühs- u. Antiken-Cabinets am St. L. Joanneum. Leipzig: Brockhaus. 60 M.
LEGGUY, E. La Question des Femmes. Paris: Hetzel. 1 fr.
LENNOX, Lord W. F. Plays, Players, and Playhouses, at Home and Abroad. Hurst & Blackett. 21s.
VIGNERON, L. Deux Ans au Sé-Tchouan. Paris: Bray. 3 fr. 50 c.

THEOLOGY.

- CAIRNS, J. Unbelief in the Eighteenth Century. A. & C. Black. 10s. 6d.
HATCH, E. The Organisation of the Early Christian Churches. (Bampton Lectures for 1880.) Rivington. 10s. 6d.
KLOPFER, L. Commentarius in epistolam S. Apostoli Pauli ad Romanos. Wien: Kirsch. 4 M.
NESTLE, E. Veteris testamenti graeci codices Vaticanus et Sinaiticus cum textu recepto collati. Leipzig: Brockhaus. 5 M.
SCHULZ, H. Die Lehre v. der Gottheit Christi. Communio idiomatum. Gotha: Perthes. 13 M.
HISTORY, ETC.
BOHRMER'S Regesta Imperii. V. (1198-1272.) 2. Lfg. Hrsrg. v. J. Ficker. Innsbruck: Wagner. 16 M.
BOULGER, D. C. The History of China. Vol. I. W. H. Allen & Co. 18s.
DUPUY, A. Histoire de la Réunion de la Bretagne à la France. T. 2. Paris: Hachette. 7 fr. 50 c.
GEASON, A. De in jure cessionis origines et natura. Berlin: Bahr. 2 M. 80 Pf.
LETHEBRIDGE, R. Short Manual of the History of India. Macmillan. 5s.
MANTELS, W. Beiträge zur libisch-hansischen Geschichte. Jena: Fischer. 8 M.
RATTAZZI et son Temps. Documents inédits; Correspondance; Souvenirs intimes. T. 1. Paris: Dentu. 8 fr.
VOORLIS, A. Otto v. Nordheim in den Jahren 1070-83. Minden: Körber. 2 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BALTZER, A. Der mechanische Contact v. Gaseis u. Kalk im Berner-Oberland. Bern: Dap. 40 M.
GALLOWAY, R. L. The Steam Engine and its Inventors. Macmillan. 10s. 6d.
GOSSELET, J. Esquisse géologique du Nord de la France et des Contrées voisines. 1^{re} Fasc. Lille.
HAUREAU, H. Histoire de la Philosophie scolastique. 2^e Partie. Paris: Pedone-Lauriel.
HAYEK, G. v. Handbuch der Zoologie. 2. Bd. Wien: Gerold's Sohn. 23 M. 60 Pf.
HERTWIG, O. u. R. HEATWIG. Studien zur Blüthen-theorie. 4. Hft. Die Oeolomtheorie. Jena: Fischer. 4 M. 50 Pf.
MITTHEILUNGEN aus der zoologischen Station zu Neapel. 2. Bd. 3. Hft. Leipzig: Engelmann. 8 M.

PHILOLOGY.

- ARISTOTLE'S Metaphysics. Book I. Translated into English Prose. Macmillan. 5s.
BASSET, R. La Poésie arabe antéislamique. Paris: Leroux. 2 fr. 50 c.
HANSEN, M. De tropis et figuris apud Tibullum. Kiel: Lipsius. 1 M. 20 Pf.
PEILE, J. Notes on the Tale of Nala. Cambridge: University Press. 12s.
RUGE, M. Bemerkungen zu den griechischen Lehnwörtern im Lateinischen. Berlin: Weidmann. 2 M.
RYSET, V. Ueb. den textkritischen Werth der syrischen Uebersetzungen griechischer Klassiker. 2. Thl. Leipzig: Fernau. 2 M. 80 Pf.
VARNHAAGEN, H. E. Italienische Prosa-Version der Sieben Weisen. Nach e. Londoner Handschrift hrg. Berlin: Weidmann. 2 M.
WEIDNER, G. Der Prosa-Roman v. Joseph v. Arimathia. Oppeln: Franck. 5 M.

CORRESPONDENCE.

GROVE'S "DICTIONARY OF MUSIC."

St. John's College, Oxford: Feb. 19, 1881.

There is an error in Grove's *Dictionary of Music and Musicians*, vol. ii., part x., p. 470, of such magnitude and importance that attention should be publicly called to it.

In the article on Notation a *facsimile* is given of fol. 131b of a Bodleian MS., No. 775, to prove that the stave of four lines was in use in England very early in the eleventh century.

The MS. in question is a beautifully written and well-preserved Anglo-Saxon Tropary, written in the reign of Ethelred II. (978-1016), a date resting on indisputable internal evidence, which it is not necessary to produce at length here. The tropes are accompanied throughout with their original mediæval musical setting in the form of *neumes*. But in a few pages, or parts of pages (e.g., 131ab), the original *neumes* have been carefully erased, and a much later scribe has substituted, on ruled red lines, a more modern system of notation. The palimpsest character of these pages has escaped the notice of the author of the article, who bases an important discovery in the history of music upon their supposed antiquity in these words:—

"Now a portion of the MS. was most certainly written before that date [i.e. 1024], and, if the evidence afforded by a close examination of its caligraphy [sic] may be trusted, there is reason to believe that it was transcribed throughout by the same hand, in which

case we may fairly infer that the stave of four lines was known and used in this country at a period considerably anterior to its supposed invention in Italy."

Fault-finding is an ungracious task, but an error of this sort, involving a change of date in the development of musical improvement, is incapable of refutation by an ordinary reviewer, unless he is a palaeographer as well as a musician. Public attention is therefore called to it, in the hopes that the page may be cancelled in future editions of the Dictionary, and that this supposed great discovery may not obtain a permanent position in the literature of music or among the facts of history.

F. E. WARREN.

PONTEFRACHT NEAR SOUTHWARK.

London: Feb. 21, 1881.

I am indebted to Mr. Peacock for pointing out, in his review of my *Three Fifteenth-Century Chronicles*, that an early writer who spoke of Pomfret as near Southwark was not necessarily ignorant of geography. The mention of a Pontefract near London in Mr. Hunter's article in the *Archæologia* had certainly escaped my notice. But I fear I cannot absolve the author of the short chronicle, or rather "Brief Notes," in question from a charge of great inaccuracy. These notes, as I have shown, are memoranda taken down at the time of events that occurred in the days of Henry VI. and Edward IV. The writer must have been a monk of Ely; and, though he knew by report of the existence of a Pontefract near Southwark, I doubt very much whether he was right, for one thing, in imagining a Pomfret Castle there. Mr. Hunter conjectures that the Pontefract near London was a place probably known as "Broken Bridge" or "Broken Wharf." If there had been a castle connected with it we should certainly have heard something more about it. But, apart from this, the statement in the text is undoubtedly a very gross mistake; for the writer tells us that the young Duke of Somerset "came to" the Duke of York at Pomfret Castle near Southwark on Tuesday after Christmas, and, notwithstanding a truce previously made, suddenly attacked him in a wood there and slew him. From the looseness of the construction Mr. Peacock no doubt disconnected the first statement about Somerset coming to the Duke of York from the last, which refers to the Battle of Wakefield. But Tuesday after Christmas was the 30th of December in 1460—the very day the Battle of Wakefield was fought; so that it is quite clear the writer has confounded the Pomfret near Southwark with the Yorkshire Pomfret. The battle apparently began somewhat nearer Pomfret than Wakefield.

JAMES GAIRDNER.

"IARZA."

Weston-super-Mare: Feb. 19, 1881.

In my former letter (*ACADEMY*, February 12) Iarza is misprinted Iazza. The same name occurs in the Karnak lists of Thothmes III. (Mariette, *Listes Géog.*, No. 60) next but one before Joppa, and therefore referring, one would think, to the same place, although Mariette takes Iarza as a Biblical Jazer, and sets it conjecturally on the east of Jordan.

If, however, this Iarza of the lists be not the place at el Arish (the Arza of Esarhaddon), but a Jazer, surely it must be the Yazur, three miles south-east of Joppa; which must certainly, I think, be the Azor of Sennacherib's campaign against Zidga, King of Askolon, for the places mentioned with it are Bene-berak (Josh. xix. 45), now *Ibn Ibrak*, only one mile and a-half distant (see Conder's *Bible Handbook*, 406, and Great Map, sheet xiii.), and Beth-Dagon (Josh. xv. 41), now *Beit Dejan*, two miles from each.

The same place Azor may have given name to Azuri, King of Ashdod, mentioned by Sargon (*Assyrian Disc.*, 290).

Thus we may make sure, I think, of Iarza (Thothmes) = Arza (Esarhaddon) = Arish or N. Jasar, and Azor (Sennacherib) = Yazur near Jaffa.

HENRY G. TOMKINS.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Feb. 28, 7 p.m. Institute of Actuaries: "The Mortality observed among the Various Classes of Bonus Policies in the British Empire Mutual Company," by Mr. G. R. Hardy.

8 p.m. Royal Academy: "Thirteenth-Century Architecture—France," by Mr. G. E. Street.

8 p.m. Aristotelian: "Hume," by Mr. W. A. Casson.

TUESDAY, March 1, 3 p.m. Royal Institution: "The Blood," by Prof. Schifer.

8 p.m. West London Scientific Association: "The Glacial and Post-Glacial Periods," by Dr. Foulerton.

8 p.m. Society of Arts: "The Languages of Africa," by Mr. R. C. Cust.

8 p.m. Institution of Civil Engineers: "Tide-Gauge, Tidal Harmonic Analyser, and Tide Predictor," by Sir William Thomson.

8.30 p.m. Zoological: "Descriptions of New Genera and Species of Asiatic Nocturnal Lepidoptera," by Mr. F. Moore; "Observations on Two Species of Indian Butterflies, *Papilio castor* and *P. pollux*," by Prof. J. O. Westwood; "*Halictaeris gryphus* and its Breeding on the Fro Islands in Norway," by Mr. R. Collett.

8.30 p.m. Biblical Archaeology: "A Few Notices in Ancient Jewish Writings on the Sagacity and Habits of Ants," by Rev. A. Löwy; "Abydenus and the Book of Daniel," by Prof. Eberhard Schrader.

WEDNESDAY, March 2, 7 p.m. Entomological.

8 p.m. Society of Arts: "Flashing Signale for Lighthouses," by Sir William Thomson.

8 p.m. British Archaeological: "The Saxon Cross at Winwick, Lancashire," by Mr. J. Romilly Allen.

THURSDAY, March 3, 3 p.m. Royal Institution: "Cuneiform Characters," by Rev. W. Houghton.

8 p.m. Royal Academy: "Thirteenth-Century Architecture—England," by Mr. G. E. Street.

8 p.m. London Institution: "The Production of Electricity," by Prof. W. E. Ayrton.

8 p.m. Linnæan: "Reparative Processes in Plants," by S. O. Shattock; "The Apparent Retention of a suranal plate by a Young *Echinometra*," by Prof. F. Jeffrey Bell; "*Arnebia* and *Macrostomia*," by C. B. Clarke; "*Pleuronomidae* of Challenger Expedition," by Rev. R. Boog Watson.

FRIDAY, March 4, 8 p.m. Society of Arts: "The Results of British Rule in India," by Mr. J. M. Maclean.

8 p.m. Philological: "Grammatical Gender," by Mr. E. L. Brandereth.

9 p.m. Royal Institution: "Elasticity," by Sir William Thomson.

SATURDAY, March 5, 3 p.m. Royal Institution: "Ancient Egypt," by Mr. R. S. Poole.

SCIENCE.

Peruvian Bark: a Popular Account of the Introduction of Chinchona Cultivation into British India. By Clements R. Markham, C.B., F.R.S. (Murray.)

THE title hardly gives a full idea of the scope of this interesting work. The cultivation of the Cinchona is now an important industry in our Indian possessions and in other tropical countries, but it is one of only quite recent years. The Peruvian bark of commerce is obtained from several species of this genus, the native geographical range of which is restricted to the slopes of the Andes at a height of from 2,500 to 9,000 feet, from Bolivia to Venezuela, a narrow tract considerably more than 1,000 miles in length. Here, under favourable circumstances, they acquire the size of large forest trees, with densely crowded small flowers, one species being deliciously fragrant. It is doubtful whether the medicinal virtues of the bark were known to the natives before the Spanish conquest. About the middle of the seventeenth century the Countess of Chinchona, wife of a viceroy of Peru, was cured by its use of an intermittent fever. The drug was introduced by her to the notice of European physicians and traders; and from that time, under the names of "countess's powder," "quina bark," and "Jesuits' bark," it gradually acquired its

present unrivalled reputation as a cure or preventive of fever; though not, as it seems, without some *odium theologicum* among Protestants, in consequence of the part taken by the Jesuits in its introduction.

It was not till 1852 that the first serious attempt was made to introduce the cultivation of the valuable Cinchona trees into other congenial climates. This was by the Dutch Government on behalf of their colony in Java, and was eventually, after many failures, carried out with success through the exertions of their able botanist, M. Hasskarl. The subject had occupied the attention of the Indian Government since 1839; and in 1859 Mr. Markham was entrusted by the present Earl of Derby with a commission to introduce Cinchona cultivation into British India. The various expeditions undertaken by Mr. Markham and his fellow-labourers for this purpose into the Cinchona regions are described in detail; but the great difficulties attending both the collection and the transit were not finally overcome till 1878.

In the meantime Mr. Markham had visited India for the purpose of choosing the most favourable spots for the cultivation of the Peruvian bark. As might be expected from the limited range of the genus in its own country, the success of the experiment must depend greatly on the choice of a suitable climate; and the spots finally selected for the purpose were several districts in the Nilgiris, Coorg, and other hilly regions of the extreme south of the peninsula, at Darjiling in Sikkim, several spots in British Burmah, and in Central Ceylon. In all these districts, but especially in the Nilgiris, Darjiling, and Ceylon, the cultivation of the Cinchona has now become an occupation of great and yearly increasing importance; and it has also been introduced into Jamaica.

The industry thus established in British India is one the importance of which can hardly be over-estimated; and it must be acknowledged that in this matter the successive executives of our Indian Government have shown a commendable energy, in which they have been ably seconded by Mr. Markham and his trained band of assistants. The amount of personal labour and the resolution and organising power required for such an enterprise can scarcely be appreciated by anyone who has not read the narrative here given. But the results have fully justified the outlay. Not only is a remedy for the devastating malarial fevers of tropical countries brought within easy reach of the millions of British India, by which thousands of lives are saved and incalculable suffering prevented every year; but an important additional branch of commerce has been added to the resources of the country, employing a large number of people, from the tillers of the soil to the trained Government superintendents and quinologists. We may confidently henceforth look for a yearly increase in the produce of the plantations.

In an Appendix the author gives some interesting particulars respecting the introduction into British India of other useful South American vegetable products, especially various kinds of caoutchouc or rubber, cotton, and the famous "cuzco" maize.

I regret to have to call attention to one

small but conspicuous blemish. In defiance of the accepted rules of botanical nomenclature, and notwithstanding that the indefensibility of the practice has been pointed out by every botanist of note who has written on the subject, Mr. Markham still adheres to the spelling "Chinchona" for the scientific name of the genus to which the Peruvian bark belongs. The value of the volume is much increased by several excellent maps.

ALFRED W. BENNETT.

Evolution, Expression, and Sensation. By John Cleland, M.D., F.R.S., Professor of Anatomy in the University of Glasgow. (Glasgow: Maclehose.)

TELEOLOGY dies hard. Of course it will always (humanly speaking) find supporters of one sort or other; but, even among those scientific thinkers who accept some form of evolutionism, it seems still to make a sharp struggle for life, and to live on in curious fashions, or by strange side-reasonings, in spite of everything. Mr. J. J. Murphy believes that natural selection has done most of the work of development, but that a superior power intervenes now and again to help it over the hardest places. Even Mr. Wallace (with deference be it said) appears to hold that the gulf between anthropoid and man was bridged over by a single act of miraculous or supernatural assistance. And now Dr. Cleland comes forward with another and still subtler "reconciliation," of the sort with which we are inevitably flooded in the interval between the anathematisation and the universal recognition of every novel scientific doctrine. He believes that all organisms have slowly developed from certain simple primordial forms, but he thinks the course of their development has been guided all along the line by some external intelligence. They did not merely grow; they were moulded, though moulded by slow increments. In his view, creation was not a single act, but a continuous re-adjustment. Instead of one miracle, he introduces a million. For of course each such alteration or modification must either have been produced by natural causes—and, if so, you get pure Darwinism—or by supernatural causes—and, if so, you get an endless interference from above with the mechanical laws in the bodies of organic beings. As Dr. Cleland himself puts it, in the case of the development of eyes,

"I am compelled to recognise in the simpler forms the early stages of a morphological design, moving forward in definite directions to accomplish a mode of contact between the external world and the consciousness of animals" (p. 87).

Or, as he says elsewhere,

"Development both in the individual and in the totality of life is not only a development from a simple beginning, but a development towards a completed whole. There is morphological design, and, when in any line of development the design is completed, the evolution ceases."

When will apologists begin to perceive that the best apology for the universe would lie in the belief that it was *not* designed at all?

Dr. Cleland's rather discursive book consists of six loosely connected essays, all more

or less bearing on evolution. It may seem a hard saying about a scientific authority, but we cannot disguise the fact that its tone is often almost mediæval. We are told, for instance,

"If a servant whispers in your ear that there are robbers in the house, there will be caused much less vibration of the drum of your ear and consequent action of the auditory nerve than by the loud ringing of a dinner-bell; but there will possibly result very much greater mental disturbance. The stimuli in both cases would be applied to the same nerves; and *no physical theory can represent it as possible that the channels taken in the brain by the irritation conveyed along the nerves would vary according to the meaning of the sounds.*"

Considering that this is just the physical theory all but universally held by modern physiologists, it is really very difficult to understand Dr. Cleland's position. But, indeed, he often strangely misstates well-known views. Thus he says that "the name of *Evolutionists* has, with curious obliviousness, been assumed as a distinctive title by those who believe that the evolution is merely indefinite, and *entirely to be explained by heredity.*" Now, this is a strange statement when we reflect that heredity alone could only result in endless cycles of precisely similar lives, and that Mr. Darwin's whole theory rests upon the differentiation caused by variation, which is exactly opposed to heredity pure and simple. Once more, he remarks,

"It would be very hard to imagine that the fibres of the optic nerve emerging from the ganglionic corpuscles correspond individually with distinct rods or cones."

Here, again, the view which Dr. Cleland so airily dismisses is just that which almost every physiologist now holds, at least in a modified form. Of course it is impossible that a book should produce much effect when its sole method of reasoning consists in thus cavalierly brushing aside opposition, like Mr. Podsnap, with a wave of the hand. Darwin and Helmholtz are not to be got rid of by a simple "It would be hard to imagine." As for Mr. Herbert Spencer, Dr. Cleland never even alludes to him, though he constantly complains that evolutionists have done nothing towards correlating the physiological with the psychical side of life. Apparently, he has not heard of the *Principles of Psychology*. Dr. Cleland himself has his own theory upon this subject. He deliberately throws away everything that has been done in the way of nervous physiology during the present century, rejects the whole doctrine of specific energies or localisation, and holds that the cerebral hemispheres act as a whole with a single function common to every part alike. In short, he returns undisguisedly to the seventeenth century. But a finer touch, which almost reaches unminged mediævalism, is to be found in the following exquisite suggestion:—"Consider that while we are without experience of spirit-life, except in connexion with body, it would be credulity to suppose that no spirits exist save those enchained by matter."

Even scholasticism got as far as *de non apparentibus et entia non sunt multiplicanda*; but Dr. Cleland, in his zeal for believing, dives an age farther back than that. It is credulity to disbelieve in gorgons and harpies,

and chimaeras dire, merely because we are without experience of them. Observe the affirmative strength of the proposition. Not merely, we may believe in them, or we may find grounds for transcending experience; but, it would be credulity to suppose otherwise. There are, it seems, persons so credulous that they refuse to believe in ghost stories. This is a strange use of language; yet there is plenty more of the same sort in Dr. Cleland's essays. GRANT ALLEN.

OBITUARY.

ON Wednesday, the 16th inst., passed away, in his seventy-third year, Mr. Thomas Cotterill, M.A., formerly a Fellow of St. John's College, Cambridge. He took his degree in 1832, when he was placed third on the list of Wranglers, the senior being Heath of Trinity. He joined the London Mathematical Society in the first year of its existence, and was for a long time a member of the Council. He took great interest in the proceedings, and hardly any member was a more regular attendant at the meetings. The infirmities of age necessitated his retirement from the Council in November 1878, and the place which knew him so well henceforward knew him no more. In his later years cubic curves more especially occupied his attention—of him Clifford wrote: "Mr. Cotterill is, I believe, the first person that ever saw a curve of the third class"—and he always listened with particular interest to any paper on his pet study. He was not an extensive writer, but he willingly communicated to others out of his stores. We can only recollect the following papers:—"A Goniometrical Problem: to be solved analytically in One Move, or more simply synthetically in Two Moves" (*Quarterly Journal of Pure Mathematics*, No. 27, 1865); "Certain Properties of Plane Polygons of an Even Number of Sides;" "On a Correspondence of Points, such that a Curve of the n^{th} Order in one Plane corresponds to a Curve of the $4n^{\text{th}}$ in Another Plane, &c.;" "On an Algebraical Form and the Geometry of its Dual Connexion with a Polygon, Plane or Spherical;" these and a few minor communications were printed in the *Proceedings* of the London Mathematical Society.

NOTES OF TRAVEL.

PHILIP'S *New Map of Middlesex*: with Portions of the Adjoining Counties, by John Bartholomew (London and Liverpool), meets undoubtedly a public want. Being on the large scale of two inches to the mile, the draughtsman was able to introduce an immense mass of detail without overcrowding his work. The parish boundaries are shown distinctly; and, although there are no hills, numerous figures are inserted to indicate the height above the level of the sea.

SIGNOR GIOVANNI MARINELLI'S "Studi i Straboniani," in a recent number of Guido Cora's *Cosmos*, are deserving of attention; and we quite agree with the author when he describes Strabo's *Geography* as the only book produced by antiquity which, in the number and acuteness of its observations in every field of geographical enquiry, can compare with the great modern works produced by Ritter and his successors. We take this opportunity to direct attention to an excellent French translation of Strabo's *Geography* by M. Tardieu, recently published by Messrs. Hachette.

THE last *Bollettino* of the Italian Geographical Society publishes the programme of the International Geographical Congress to be held at Venice between September 15 and 22 of this year. The division into groups is the same as

at Paris. There is no restriction as to the use of any language whatever. An exhibition of maps, books, scientific instruments, and other objects will be opened on September 1, and medals are to be awarded to the exhibitors by an international jury. Applications for space should reach the committee (Palazzo Municipale, Venice) not later than May 15.

THE last number of Petermann's *Mittheilungen* contains an elaborate map of the region between Suakin and Northern Abyssinia, upon which Dr. Junker's route up Khor Baraka in March 1876 is laid down for the first time. Herr B. Hassenstein, the compiler of the map, adds valuable notes on the cartography of the country so skilfully delineated by him, while Dr. Zöppritz discusses the hypsometrical observations made by Dr. Junker and his predecessor.

DURING his expedition to Segou-Sikoro on the Niger, to which we alluded last week, Capt. Gallieni has made an interesting discovery. He finds that near Bamaku the watershed of the Niger and Senegal basins is only a few miles from the former river. But, what is more curious, the water-parting is so indistinctly marked that during the rainy season the water flows sometimes into one river and sometimes into the other.

THE last expedition sent out by the London Missionary Society to East Central Africa, under Mr. Wookey, arrived at Urambo, the capital of King Mirambo in Unyamwezi, in September; and a telegram has been received announcing that they reached Lake Tanganyika in October.

THE Rev. W. P. Johnson, of the Universities' Mission at Masasi, East Africa, has lately explored part of the course of the River Lujenda, of which we previously knew but little. Mr. Johnson did not reach its source, and that still remains to be discovered; but the natives maintain that it flows from a large lake on the east of Lake Nyassa. As this cannot be Lake Shirwa, it is supposed by some that another large sheet of water exists somewhere to the north of that lake.

THE missionary expedition on the River Congo under Mr. McCall, to which we briefly referred last June, appears to have been making good progress, though nothing had been heard of its movements for some time. A station had been founded below the Yellala Falls; and Mr. McCall afterwards started up the river for Manyanga on the northern side, a considerable distance farther up, and by last accounts was within twenty or thirty miles of that place. He would appear to have advanced beyond Mr. Stanley, though he has been a comparatively short time on the river; and there is even some possibility of his reaching Stanley Pool before the end of the present year, in which case he will have accomplished, with comparative ease, what Mr. Comber has long and vainly struggled to do from San Salvador.

M. HAROLD TARRY, a member of the Trans-Sahara Survey Commission, who is now at Cerdara, to the south of Wargla, has made some curious discoveries there. Cerdara is an important ancient town which has long been buried in the sand; and in the course of his excavations M. Tarry has brought to light a mosque, nine houses, columns, sculptures, inscriptions, and the remains of some MSS. which he hopes to be able to decipher. He has also found traces of a formerly plentiful water-supply, and he has applied to the Algerian Government for means to enable him to make an attempt to bring it into use again. Should he be successful, a large tract of country which is now a desert would be restored to a state of fertility.

DR. MONTANO, who had previously been exploring the Sooloo Archipelago in company with

M. Rey, has lately sent to Paris a long account of his researches in the Island of Mindanao, at the southern end of the Philippine Group. The interior of this large island has not hitherto been explored, and its botany is quite unknown. It is very fertile, but only partly settled, the mountainous districts inland being inhabited by wild tribes. There are two active volcanoes, one of which, Ape, was ascended by Dr. Montano.

SCIENCE NOTES.

The Chronology of Bronze Implements.—A valuable paper by Prof. G. de Mortillet, "On the Classification and Chronology of Bronze Celts," has been published in a recent number of M. Cartailhac's *Matériaux pour l'Histoire de l'Homme*. The most interesting part of the paper is that in which he deals with the successive development of forms. His studies lead him to the conclusion that in France, in Switzerland, and in Belgium the oldest type of bronze celt is that with straight flanges at the sides. This was followed by one with a transverse stop-ridge, which was succeeded by the true winged celt, and this in turn by the socketed form. Of still later age, and passing probably into the iron-using period, were those celts which he terms *haches votives*—a type destitute of a sharp cutting edge, and never intended for real service, but simply for religious purposes. M. Mortillet's boldest conjecture is that the latest type of all may be the simple flat celt, destitute of flange or rib, wing or socket, and formed usually of pure copper rather than of an alloy like bronze. Most archaeologists have, on the contrary, regarded this type of celt as the very earliest of all, inasmuch as it presents the utmost simplicity alike in shape and in composition. It is, therefore, interesting to hear from so experienced an observer as Prof. Mortillet that the conditions under which these simple celts generally occur lead him to suppose that they are altogether of later date than the bronze age, and were probably never intended to be used either as weapons or as tools.

WE understand that Mr. T. Jeffery Parker, Professor of Biology in the University of Otago, has prepared a *Course of Instruction in Zoölogy (Vertebrata)*, which will be published during the present year by Messrs. Macmillan & Co. The work will consist of full directions for the dissection of the lamprey, skate, cod, lizard, pigeon, and rabbit, and will be illustrated by numerous wood-cuts from the author's original drawings.

MEETINGS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, Feb. 4 and 18.)

A. J. ELLIS, Esq., President, in the Chair.—The paper read was on "Sounds, Forms, and Vocabulary of Spoken North Welsh," by H. Sweet, M.A., Vice-President. The dialect described was that of Nant Gwynant, in Carnarvon. In treating of the sounds, the vowels in *sut*, *ty* were analysed as the high-mixed-narrow, and the *y* of *yma* was identified with the English *ur* in *burn*, not, as has hitherto been done, with the *u* of *but*; *rh*, *nh*, &c., were described as voiceless consonants followed by an escape of breath; and attention was called to the hitherto unrecorded mutation of *w* into *wh* in borrowed English words, as in *i* *whats* *hi* = "her watch." The laws of sound-change between the spoken and written language were then given, with examples of their influence on the inflections. The most important are: the dropping of unaccented vowels, as (*a*) *deryn* "bird," plural (*a*) *derynod* for the literary *adar*; simplification of diphthongs, as in *Uyfra* (*u*) "books," *isio* = *eisieu* "need"; dropping of certain final consonants, as in *cynta* (*f*) "first," *ista* = *eistedd* "sit"; change of unaccented *e* to *a*, as in *amsar* "time," *rhw bath* = *rhywbeth* "something." Lastly, attention was called to the

value of the English loan-words in throwing light on English pronunciation, these words having evidently been learnt by ear, not by spelling. Hence the preservation of archaic pronunciations, as in *gates* "lodge" = Old-English *geathis*, *dawnsio* "dance," *fashion* "fashion," and even of Old-English and Old-Norse diphthongs, as in *Iorwerth* = *Eadweard*, *iarl* "earl," also of dialectal forms, as in *brwmstan* "brimstone," *chyfar* "clever." Mr. Sweet concluded by recommending the foundation of a Welsh dialect society.

FINE ART.

ARCHAEOLOGICAL EXPLORATION IN SAMOTHRACE.

Archäologische Untersuchungen auf Samothrake. By Conze, Hauser, and Beudorf. Vol. II. (Wien: Gerold's Sohn.)

AN expedition into the wilds of Samothrace to search for Greek sculptures and architecture would not in general raise high hopes. So much the greater must have been the confidence of the Austrian Government in its advisers on these matters when, in 1873, and again in 1875, it promptly provided for an enterprise of this nature. On both occasions the confidence was justified by the results.

The present thick quarto volume is a substantial record of the expedition of 1875; and here it may be mentioned in passing that the lapse of time between the date of that brief stay in Samothrace and the publication of the record is rather less than is usual in similar cases where ancient architectural remains have to be dealt with. It reminds us of the period supposed to elapse on play-bills to account for the changes that have intervened. From shattered and scattered fragments entire temples have to be presented, drawn out with architectural accuracy, though seldom engraved with artistic skill. Inscriptions have to be edited; and often things are carefully recorded more from the notion of their being perhaps useful some day than from a consciousness of their having any value in the present state of knowledge.

In 1873 a temple and certain other public buildings had been found, but not so completely cleared as was desirable. To this task the second expedition turned without delay, and with a success that may be seen in the numerous engravings and photographs. With this work well done there was every reason to rest content; but fortune took a specially kind turn when, close to the marble temple just mentioned, were discovered the foundations of another temple, which had been built of tufa, and was evidently of an earlier date. Both had existed for the service of deities who were to be propitiated by sacrifices poured into the earth; for attached to both are still to be seen the places constructed to receive the blood of victims slain for the "great deities" of Samothrace. Had the older temple met with some mishap, and been replaced by a new one of richer material? The Austrian expedition did not think so. There seemed no obstacle to supposing that both had existed and been used simultaneously—the older probably as the more sacred of the two. It might be objected as unlikely that the same deities should have two temples so close together in full operation at the same time; and it may be doubted whether the analogy of the Parthenon and the Temple of

Athena Polias, on the acropolis of Athens, is sufficiently exact for the purpose. The new temple is one more added to the list of those that stood directly north and south—not, as according to the general rule, east and west. Of the old temple nearly the same may be said. Very old it was not, to judge from the remains.

Almost nothing was found in the way of sculpture. Yet it has been contrived that the most interesting part of the book should deal with this subject. But for a previous French excavator the expedition would doubtless have discovered the marble statue now in the Louvre known as the Victory of Samothrace. Hence it appears to have occurred to Prof. Benndorf that she came fairly within his province in writing the records of the expedition. Whether that be so or not, everyone interested in Greek sculpture will rejoice that this statue has at length been made the subject of an investigation in which nothing is wanting that could be done by critical judgment and elaborate painstaking. On pl. 64 is an etching of this figure which does perfect justice to its style, and is itself a work of art.

The first step was to attempt a restoration of the Victory with the help of the sculptor Zumbusch; but here difficulties of an instructive nature arose. It became apparent that in some respects the sculptor of the original had not clearly expressed what he meant. The drapery such as it exists is in parts unintelligible and cannot be restored. Similarly the action of the figure leaves more uncertainty than could be expected where so much of the original remains. It might be that the impossibility of making a satisfactory restoration of an ancient statue is itself evidence of high artistic qualities in the original, as in cases where the faculty required in the restorer is a true feeling for treatment and expression. But here it was a question only of intelligence in the first instance; and, if the sculptor of the Victory failed to make himself clear when so much of his work remains to judge by, he must be held to have been an indifferent artist. The great energy and technical skill of his figure have obtained for him, and no doubt will always secure, sufficient praise. To more than this he can hardly be entitled. Clearly he lived in times when Greek sculpture had ceased to produce other than variations in detail on the master-types which the age of Pheidias had left. The general tendency of these variations is pointed out by Benndorf very fully. As regards his belief that the statue had been made for Demetrius Poliorcetes, and erected by him to celebrate a naval victory, or, in general, his supremacy at sea, it is to be wished that some more direct evidence could be found. So far, the comparison of the Victory on his coinage with the statue of Samothrace would create the strongest presumption in favour of this theory, while the date thus obtained would suit perfectly the style of the sculpture.

The large number of plates, the fullness of information as to the architectural monuments, inscriptions, and other matters, together with the much-wanted discussion on the Victory, make this volume a very acceptable record of the expedition of 1875.

A. S. MURRAY.

THE EXHIBITION OF THE ROYAL SCOTTISH ACADEMY.

THE exhibition of the Royal Scottish Academy which opened to the public last Saturday cannot be pronounced especially rich in striking works by local artists. A fair average is indeed maintained; and marked progress in handling and feeling is shown by one or two of the younger men, especially by several whose pictures show distinct traces of study under Continental influences. But some of the canvases by Academicians—very notably one historical subject hung upon the line—reveal an ineptitude that is simply astonishing; and several of the strongest members of the Academy—Mr. Lockhart and Mr. W. D. McKay, for instance—are very meagrely represented. The former artist has only a single portrait, excellent in its chosen sobriety of colour, to set against his vivid dramatic scenes of former years; the landscapes of the latter are small and unimportant, though the *October* is quite perfect in its quiet rendering of distance and atmosphere.

The pictures, however, which come from London are more than usually numerous and excellent. Mr. Orchardson's *Napoleon on Board the "Bellerophon"* has been lent by the Royal Academy, and occupies a place of honour in the Great Room. Opposite hangs the *Golden Hours* of Sir Frederick Leighton, a subject painted in 1864, when the artist's style was, more exclusively than now, modelled on that of old Italy. To the right an olive-featured, long-haired musician sits at a richly decorated harpsichord, over which leans a lady, with face averted from us, listening intently. Behind is a yellow background, glowing with a brilliancy as of gold around the dark and dreamy head of the player, whose eyes are cast down as he touches a final note, and we are left to imagine—what will come next moment—the music's ending, and the meeting of impassioned face with face. Mr. Millais sends three portraits, including his full-length of *The Marchioness of Huntly* and *Bright Eyes*, a charming half-length of a girl painted only the other year, but recalling, both in its handling and its brown-eyed, ripe-lipped type of face, the artist's earlier works. Messrs. James Archer, Colin Hunter, Erskine Nicol, and Briton Rivière are all represented by important works; and Mr. Pettie has a very powerful and hitherto unexhibited character-portrait of the late *Scott Plummer, Esq.*, with rich depth in the flesh tints, and brilliant treatment in the dress of the softness of velvet and the sharp sheen of steel.

Among the local Scottish artists none shows himself more versatile than Mr. George Reid, who passes from the grayness of his autumn landscape—the *Norham* of last year's Academy—to the delicate white and blue and rosy tints of *San Giorgio Maggiore*, and from the purity of his superb studies of *Roses* and *Marguerites* to the grave tones of his portraits of *George Thompson, Esq.*, and *Thomas Adam, Esq.* His sketch of *Mr. Millais*, executed during a recent visit to Aberdeen, will be looked on with interest. Among the other portraits, the President Sir Daniel Macnee, and Messrs. Herdman, Macbeth, and McTaggart contribute largely. Mr. James Irvine has a powerful three-quarter-length of *Wm. Veitch, D.D.*, and Mr. John H. Lorimer shows *Robert Blair Macnochie, Esq.*, and *The Venerable John Hardie* which was exhibited in London last year.

Among the figure-pictures none has excited more attention than Mr. Robert Gibb's *Thin Red Line*—a regiment of Highlanders resisting a Balacava charge. The scene has been conceived with true dramatic insight, and the technical qualities of composition and handling shown in the picture compare favourably with those of

many famous foreign battle-pieces. Mr. W. B. Hole in *The Evening of Culloden* and *Queen Mary's First Levée* treats important historical scenes; and Mr. Robert McGregor has *The Knife-Grinder*, a village subject very harmonious in its cool gray tones. Among the works of younger artists Mr. A. Melville's scene in a foreign market-place, while defective in the form and action of the main figure, is full of a strength, richness, and play of light which argues well for the future of its painter.

Messrs. Smart, Beattie Brown, Waller Paton, and Frazer show landscapes, the last-named artist contributing also a sharply lighted and splendidly coloured interior in Holyrood. Mr. J. Lawton Wingate maintains the prestige of last year's *Quoilers* by a poetic effect of ruddy sunset, *When the Kye come Home*; and Mr. David Murray in *A Farm Road, Cardross*, and *The Clyde from Darleith Moor* attains, mainly with cool grays, greens, and blues, much vividness and brilliancy of cloud effect.

J. M. GRAY.

MILLAIS AT THE FINE ART SOCIETY.

It would have been difficult to make a better selection of Mr. Millais' work than that at present on view in the new gallery of the Fine Art Society. It is small; but, though full justice cannot be done to his great powers without the *Huguenot* and one or two of his finest portraits, these sixteen pictures are sufficient to account for his great popularity and deserved fame. The interest of the exhibition is not, however, confined to the artist, for, as Mr. Lang says in his admirable introduction to the catalogue, Mr. Millais has been "to English painting very much what Mr. Tennyson has been to English poetry," and his works reflect changes not only individual, but national, in artistic feeling and culture, from the foundation of the noble fraternity of the P. R. B. to the "transcripts" and "poetic realism" of the present day.

Besides the pictures in his early style, we are glad to see a specimen of his work before he had any manner individual enough to be called a style. The little well-painted portrait of his early friend the late *William Hugh Fenn* (painted in 1848), if it show little sign of the "prentice hand," shows as little of the influence of the pre-Raphaelites. It is, however, to the very next year that the *Ferdinand* and *Isabella* (Shakespeare's Ferdinand and Boccaccio's and Keats' Isabella) belong. We can scarcely be surprised or indignant that the former picture did not arouse critics to enthusiasm, despite the fine expression of the face of Ferdinand (a portrait of one of the brotherhood who has since earned a prominent position among art critics) and the exquisite painting and drawing of the foliage. To represent Ariel as an ugly green goblin and the elves as the ghosts of wicked fishes was an original, but not happy, exercise of imagination. Mr. Millais' work was at this time experimental, the many roots of his young genius striking out in search of congenial soil; and this picture seems to have proved to him—if it did not to others—that his strength did not lie in realising visions of the unseen. The *Isabella*, and the picture generally known as *The Carpenter's Workshop*, should, however, have proved to the dullest of critics that in the painting of "the seen" an artist had arisen who was not likely to be eclipsed in his generation. For pure skill in pure painting we must almost go to the Van Eycks before we find anything comparable in the three qualities of minuteness, breadth, and force of colour to the finest passages of these marvellous works, and they showed a command over a wide range of human expression no less extraordinary. Although it is difficult to absolve the critics altogether, I do not think that we should hold up our hands in Pharisaical astonishment that

these pictures should have excited little reverence in the public mind for the young, enthusiastic genius. Those who have the faculty of discriminating between genius and eccentricity will always be rare, and are seldom unerring. We can all see now that the extravagant gesture and expression of the brother who is kicking Isabella's dog and savagely cracking the nut are true and forcible, and that the want of physical beauty and distinction in the Holy Family should not interfere with our appreciation of its exquisite drawing and tender, reverential pathos; but in 1849 it was not so easy. The new pictures were not only strange, but violently so; Radical rather than Liberal, aiming at sudden disestablishment rather than reform of the old artistic hierarchy. The notion that graceful balance of composition and refined physical beauty were essentials in sacred and imaginative art, a notion that probably Mr. Millais himself now shares, was rudely shocked, and other traditions not altogether to be despised were challenged with a suddenness which was not conciliatory. Somebody has said that Albert Direr seemed to think any model was good enough for an angel; and though Mr. Millais' principle of unselection never went so far as this, it went very near it in the Joseph and Mary of *The Carpenter's Workshop*. Few will be inclined to laugh at or to quarrel with these pictures now; more will see in them noble qualities which the painter has not sufficiently cultivated since.

It was, however, worth while to throw away much to arrive at the goal of *Cherry-ripe*, perhaps the most beautiful picture of a little girl which has been painted since Sir Joshua Reynolds; and the tender beauty of expression in the *Princess Elizabeth* shows that his later work may yet rival his earlier in sentiment. Though we are not likely again to see the fervour of feeling and "tension" of power which carried his pre-Raphaelite work, however ugly, so triumphantly above the commonplace, the resources of his genius show no signs of exhaustion, and we may expect with confidence great and new results from the confident exercise of his mature skill. When we look at his *Woodman's Daughter*, with its fine little gentleman offering strawberries to the ill-favoured little rustic, we may feel thankful for at least one change in his artistic aims. Beauty, like gold, is no doubt dress, but it is difficult in a picture to make personal attraction felt without the presence of some outward and visible sign of attractiveness. The works of Mr. Dante Rossetti are, however, sufficient to prove that a vow of ugliness was not enforced on the mystic brotherhood; and if Mr. Millais ever took such a vow, the pictures exhibited the year after *The Woodman's Daughter* (1852)—viz., the *Ophelia* and *The Huguenot*—show that he soon abjured it. Neither of these is here, but the *Order of Release* (1853) is, and owes no little of its attraction to the superb *physique* of the Jacobite's wife.

The next two of the early pictures are the *Autumn Leaves* (1856) and the *Vale of Rest* (1858), with regard to which the remarks of Mr. Lang could scarcely be improved. He is doubtless right in attributing to the former a large influence over such artist-poets of the twilight as Mason and Walker. Of Millais' later work, we have his finest landscape, *Chill October*; the charming *Minuet* and *Boyhood of Raleigh*, *The Princess in the Tower*, *The Gambler's Wife*, and *A Yeoman of the Guard*. To these has been, or soon will be, added *The North-West Passage*. Though I think that Mr. Millais has played a good deal too freely of later years with his extraordinary powers, has given us too many pictures in which the triumphant exhibition of these powers has been their main interest, and has frequently trenchoned on the trivial and commonplace, the verdict of Mr.

Lang that "he is the strongest, manliest, and most certain in his aims of all modern English painters" is one which most will accept without much modification. Superlatives are dangerous, but with regard to the first at least there can be no shadow of doubt. COSMO MONKHOUSE.

ART SALES.

At a recent sale at Messrs. Christie, Manson, and Woods', largely attended by the purchasers of the more refined modern art, some small but beautiful and finished examples of Samuel Palmer's work fetched the following prices:—*The Bright Cloud*, £100 (Robinson); *The Rising of the Lark*, £89 5s. (Fine Art Society); *The Gleaming Field*, £141 15s. (Fine Art Society); and *Twilight*, £162 (Fine Art Society).

In the same collection—the Giles collection—were included some good impressions of the *Liber Studiorum* of Turner, the prices for which indicated the value now attaching to these rare prints. A third state of the *Raglan Castle* fell for £7 (Colnaghi); a second state of *Oakhampton*, £4 4s. (Colnaghi); a second state of *Mildmay Marine*, £6 (Fine Art Society); a second state of *Hind Head Hill*, £7 7s. (Fine Art Society). There were also *Solway Moss*, £8 18s. 6d.; a first state of *Watercress Gatherers*, £16 5s. 6d. (Colnaghi); a first state of *Twickenham* (one of only two or three subjects which are better in the pure etching which preceded this published state), £23 5s.; *Inverary Castle*, a first state, £22 1s. (Colnaghi); *The Alps from Grenoble*, a third state, £5 (Fine Art Society); a first state of the rare *Ben Arthur*—one of the finest of the mountain subjects—£55 2s. 6d. (Colnaghi); and *Aesacus and Hesperie*—a rare first state, with the white face of Hesperie turned to the spectator—£107 2s. (Colnaghi). It is probable that the last-named sum is the highest price ever given for a single print in the great serial publication of Turner.

MESSRS. CHRISTIE, MANSON AND WOODS will sell in about a fortnight's time the large and varied collection formed by the late Mr. Tom Taylor—his pictures, English drawings, engravings, and library. It is understood that the greatest sale of the season will take place during the month of May. This will, in all probability, be the sale of the collection of the late Mr. Charles Sackville Bale, the veteran collector whose death was announced some two months ago.

THERE will be a sale of pictures at Messrs. Christie and Manson's on Monday next (the 28th) in connexion with the fund being raised for the widow and family of the late Mr. John T. Lucas, the artist. The pictures have been given towards this benevolent object; and among the distinguished Royal Academicians, &c., who have contributed are Mr. Calderon, Mr. Armitage, Mr. Pettie, Mr. Stacy Marks, Mr. Phil Morris, and Mr. Frank Dicksee.

THE collection of pictures belonging to the late Prince Frederick of Hohenzollern-Hechingen are to be sold by auction at Munich. The masters represented include Andrea del Sarto, Ghirlandajo, Hobbema, Ruysdael, Ph. Wouvermans, &c.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad to observe that Mr. Francis D. Ward, of the firm of Marcus Ward and Co., has been elected a member of the Royal Irish Academy. Two years ago, Mr. Ward received the Cross of the Legion of Honour.

MR. FRED. BRUCKMANN has sent us a cabinet photograph of Carlyle, which he states was recognised by the subject as his best portrait, and by Mr. Millais as the most characteristic.

THE Autotype Company has lately published a portfolio of autotypes from works by Mr. P. G. Hamerton; and, though it would be pleasant to us to see more of Mr. Hamerton's work at first-hand, we are still glad to see it through the medium of these reproductions. Moreover, the selection has been carefully made, and with especial reference to the conditions that were foreseen. Thus, there is here no inevitable failure consequent upon the mechanical method having been compelled to struggle with the translation of colour. This complication has been avoided, every autotype in the folio having been taken from a drawing in sepia, or at least a drawing in monochrome. Thus the relations of light and shade, so fatally wrong when it is many-coloured work that is dealt with, are rightly preserved. Apart, however, from the directness and simplicity of the reproduction—in insisting upon which Mr. Hamerton was wise—our interest is evoked by the works themselves, with which, by this autotype method, we are almost face to face. A *Painter's Camp* long ago made evident what were the fields in which Mr. Hamerton delighted to study; Central France and the Scotch Highlands have generally been his ground. He has portrayed both, and with much appreciation of the beauties of both; and though the painters of mountains have been comparatively few, yet in both grounds—in the Highlands as well as in Central France—the artist has had formidable competitors. But not to speak of the men of two generations ago—and notably of such a giant as Turner, who, as it happens, was peculiarly at home in these two fields, either one of which is generally enough for the labour of an artist—the Highlands had their painter, almost in our own time, in Sir George Harvey, and they have their painter to-day in Mr. John Smart. But Mr. Smart's vigorous and immediately impressive art is apt to be lacking in refinement and variety; the quality of exquisiteness it hardly essays to reach. And Sir George Harvey's art, though it has been highly appreciated by those most constantly familiar with the scenery it summarises, is (as the word we have this moment used in relation to it may sufficiently imply) not so much the record of a particular scene, nor the record of an impression of a particular scene—it is rather an elaborate abstract, inclusive of many features rarely found in combination in the actual place. Now Mr. Hamerton, it is evident from these autotypes before us, wants neither the refinement lacking to the one artist nor the vigour and directness lacking to the other. His drawings have in them only so much of composition as is needed to give legitimately a pleasurable effect when what we are to look at is not pure nature, but the art that, in recording nature, may select and may reject. They are frank and honest, but their honesty is not exaggerated to the point of insisting upon what is ugly and of portraying what is uncouth. The grandeur of Scottish scenery is here; and the scale of the mountains—a thing that is rarely indicated with reticence, rarely implied without sensational exaggeration—is here given with the quietude of force. Climate, too, and atmospheric effect, which play so large and often so unwelcome a part in modifying Scottish scenery—not to say in obliterating it—are faithfully observed and picturesquely represented. The artist has been painting in a land of changeable weather—of features at all events mobile, if sometimes grim. But one or two of the French landscape-drawings strike us quite as much as any of the Scotch, and show almost a French sensitiveness to a refined order of beauty. It is true that *Com Drinking* is, we suppose, in France, and this we should not care about save for its delicate distance of ranged poplars, which are

treated admirably. But *A Hamlet in the Morvan* is a most significant rendering of the impression produced by the desolate strength of that remote country-side; while *Decize, on the Loire*, displays the artist valiantly attacking a subject which presented problems of extreme difficulty. The composition of this subject, with its many curious boats in the foreground, its great mass of trees in the very centre and quite near to us, must have been no easy task. As it is, Mr. Hamerton has successfully attacked it, treating very skilfully a theme that is complicated and of great variety.

THE *Sacristy*, a quarterly Review of ecclesiastical art, literature, and antiquities, is to be revived by Mr. John Hodges, under the joint editorship of Mr. Edward Walford and Mr. G. Gilbert Scott. What is called the tenth part will appear on April 1.

MR. JOHN HODGES has also nearly ready for publication an essay by Mr. G. Gilbert Scott on *The History of English Church Architecture prior to the Separation of England from the Roman Obedience*. It will be published in quarto, with forty illustrations, photo-lithographs and wood-cuts.

THE death of the Sub-Dean of Westminster recalls that the governing body of Westminster School some years ago obtained an Act of Parliament which enabled them to purchase from the Dean and Chapter the house lately occupied by the Sub-Dean, and two others. The houses were to be bought at a low fixed rate, as they became vacant. And it was said that the school authorities intended to pull down Lord John Thynne's house when it came into their possession. We do not know whether they now intend to make use of the powers conferred upon them, or whether the growing opinion that some important changes in the constitution of the school are absolutely necessary will make them regard the present as an unfavourable time for undertaking new works. But, whatever they determine to do, it is to be hoped that the design for pulling down Ashburnham House will not be persisted in. The house is an excellent and rich example of seventeenth-century domestic architecture, and embedded in it are some valuable remains of the old abbey buildings. As it stands, it is the best of the Canons' houses; and, if it and the two others are handed over to the school, three new houses must be built for the displaced members of the staff of the church; and that could only be done by encroaching upon the Canons' garden, which, in so crowded a neighbourhood, would be a most unwise step.

PHOTOGRAPHS of the famous statuette of Athené Nikephoros may be had of Karl Wilberg, publisher, of Athens.

WE learn from the *Nation* that Mr. A. F. Bandelier has recently been conducting a series of investigations, under the auspices of the Archaeological Institute of America, into the past and present life of the Indians of New Mexico. Besides much of interest to the anthropologist and student of language, Mr. Bandelier made one curious and novel discovery. In two places, stone enclosures were found outside the *pueblo*, or collection of huts, containing life-sized images of the puma, cut out of solid rock. These images are worshipped at the present day as the god of the chase. Nominally, the Indians are Catholics, but they retain many other traces of their primitive paganism.

A FEW weeks ago there appeared in the *Paris Figaro* an article headed "Leonard de Vinci a Musulman," signed "Veha." According to this article, Dr. J.-P. Richter, who has lately been examining the important MSS. by Leonardo preserved in the French Institute, had discovered that Leonardo spent eleven years of his life, from 1472 to 1483, in the service of

the Sultan of Egypt, who employed him chiefly as an architect and engineer. It was assumed from this that he must have adopted the Mahomedan religion in order to be allowed to enter the mosques he was supposed to have built. Notwithstanding that the name of Dr. Richter was attached to these discoveries, we hesitated to accept them at second-hand, and waited to hear from Dr. Richter himself an account of his researches. It seems this was wise, for in the *Chronique des Arts* of last week the whole story, or nearly the whole, is denied. There would appear to be only this much truth in it, that it seems probable that Leonardo journeyed at one period of his life to the East, but he could only have made a very short stay there.

M. GATTEAUX, the senior member of the Académie des Beaux-Arts, has lately died at the age of ninety-two. He was a sculptor and engraver of medals of some note in his day, and was employed by the Government of Louis XVIII. to celebrate on a medal the peace of 1814 and the Holy Alliance. Since then he has executed numerous works, and been a constant exhibitor at the Salon. He leaves a large collection of pictures, among which is said to be a fine Memling, to the Louvre. The Louvre has also been enriched lately by the legacy of a woman's portrait by Flandrin.

THE proposal to hold a universal exhibition at Berlin has been decisively negatived by the Municipal Council.

MR. FORD MADOX BROWN is just completing his picture of the expulsion of the Danes from Manchester, which forms one of a series the artist has agreed to paint upon the walls of the Town Hall, Manchester.

THE Countess Mniszeck, the daughter-in-law of the great Balzac, has just been condemned to pay more than forty-two thousand pounds sterling to M. Goupil, the well-known Paris picture-dealer. The lady has a passion for the fine arts, it appears, and was in the habit of ordering from Goupil, not single pictures, but whole galleries! As she did not display equal alacrity in paying for these luxuries, M. Goupil was compelled, after many private efforts, to appeal to the Tribunal of the Seine to help him out of his difficulties.

MESSRS. DOWDESWELL will, during the coming season, exhibit at their gallery in New Bond Street three large pictures, under the collective title of "Christ's Appeal." They are painted by Mme. E. Courtauld Arendrup, who some eight years since may be remembered by her picture (hung on the line at the Royal Academy) entitled *Memories of the First Palm Sunday*, which attracted considerable attention at the time. Since that period Mme. Arendrup has almost ceased to exhibit, having devoted herself to study, and for the last four years exclusively to the three important works mentioned above.

A VERY bright and beautiful original etching by J. P. Heseltine is published in *L'Art* this week. *L'Art* has not hitherto given us many original etchings, having been occupied mostly with the reproduction of noted and remarkable paintings; but it now announces that, besides these, it intends to give from time to time original works by French, English, German, and Dutch etchers. Last week *L'Art* had a magnificent etching of Gainsborough's *Blue Boy*, by Paul Rajon, in which the very colour of the picture seemed to be rendered, and even a grace added to that marvellously graceful work.

THE German *Raphael Work*, which, as we announced on January 1, has been started by the publishing firm of Adolf Gutbier, in

Dresden, has proved a great success. The first edition of the work has been sold off, and a second edition will be ready in two months.

THE Paris correspondent of the *Times* writes: "M. Turquet, Under-Secretary of State for Fine Arts, has obtained the sanction of the Government to a Bill for establishing in Paris a decorative art museum on the model of South Kensington. The Municipality is to be asked for a site and a subsidy; the State will build the museum, and drawing-classes and a library will be added."

UNTIL the great fire of 1788, which wrought so much damage to the town of Sion and destroyed the Castle of Tourbillon (the old episcopal palace), the canton of Valais possessed a tolerably complete collection of portraits of the Valaisian bishops. The Bishops of Sion were powerful temporal princes, and even after the Valais became a republic, or rather a federation of little communal republics, the bishop still retained a nominal sovereignty, with the right of coinage, of presiding over the Diet, and of pardoning criminals, which lasted until the French Revolution. The Historical Society of the canton is anxious to restore this collection, so far as possible, and has sent out an appeal to the families which count Bishops of Sion among their collateral ancestors, and to possessors of portraits, to present either the originals, or copies of them, for this purpose. The following have been collected:—Cardinal Schinner, 1499-1522; Bishops Supersaxo, 1701-34; Blatter, 1734-52; Roten, 1752-60; Ambuel, 1760-80; Zen-Russinen, 1780-90, who was bishop at the time when Archdeacon Coxé made his interesting notes on Sion, just before the great fire; Blatter, 1790-1807; and Roten, 1830-42. It is said that no less than eighty portraits of the famous "Walliser Bischöfe" are known to exist, in addition to the above.

THE STAGE.

AT the Gaiety Theatre, for Miss Litton's afternoon performances, Mrs. Centlivre's *Busybody* has succeeded to the *Good-Natured Man*. The lady's comedy—which is more or less derived from *L'Etourdi*, and which in its turn did something to suggest *Paul Pry*—would hardly be placed by anybody on a level with the comedy of Goldsmith as literary work, but it is by no means giving it over-much praise to say that it is better than the *Good-Natured Man* as work for the contemporary theatre. The characters are less delicately drawn; they are more easily interpreted. The story is a story of more continual bustle—better suited to audiences that demand action and are, in truth, more appreciative of farce than of analytical comedy. Furthermore, as regards the stage performance of *The Good-Natured Man*, there was a good deal in it to which we were obliged to take exception. The cast was, on the whole, feeble. For the new performance the company has been strengthened; for, while Mr. Lionel Brough plays Marplot and Miss Litton Miranda, the aid of Mr. Kyrle Bellew and Mr. Henry Howe has been obtained. Thus, the lightness and fervour properly belonging to the part of Sir George Airy are adequately presented—Mr. Kyrle Bellew plays this part; while the character of the astute, yet foolish, admirer of Miranda is assumed by Mr. Howe, a veteran actor, who for the nonce drops that honest bluntness of manner which we are wont to associate with almost any performance of his. Miss Litton's Miranda is about equal in merit to her performance of the heroine in Garrick's version of *The Country Wife*, and this is warm praise. Miss Litton, to our mind, though skilful and flexible in poetical comedy, approaches much nearer to an ideal performance when she is occupied with the lively comedy of intrigue—prose comedy; the comedy of manners

rather than of character. Eminently adroit in the one, she is more easily unexceptionable in the other. Mr. Lionel Brough is not seen quite at his best in Marplot. One follows him with amusement and interest, but a certain uncouthness in his performance may strike even those who have not learnt from personal experience of Charles Matthews in the part how much more of sharp and refined vivacity it is capable of. The slower humour of Mr. Brough has nevertheless its own value, and the actor is a general favourite.

Mlle. ALICE REGNAULT, who was for some time one of the leading actresses at the Gymnase Theatre, has just joined the company of the Théâtre Français, and she will make her first appearance in the Rue Richelieu in M. Pailleron's piece, *Le Monde où l'on s'ennuie*.

MR. HENRY IRVING is likely to undertake a long provincial tour next autumn, when the Lyceum Theatre will be handed over, for a time, to Mr. Hollingshead.

MR. CHARLES WARNER will appear immediately at the Adelphi in the new important melodrama which has for some time been in preparation at that theatre.

MUSIC.

The Great Musicians. A Series of Biographies of the Great Musicians. Edited by F. Hueffer. I. Wagner. II. Weber. IV. Schubert. V. Rossini. (Sampson Low & Co.)

THE announcement of a series of biographies such as the above is most opportune, for the interest in England concerning music and musicians is becoming every day greater and more earnest. The publishers have secured the valuable services of Dr. Hueffer as editor; and, beside the present volumes, contributions are announced and others promised by distinguished writers, both English and foreign. The first of the series is on Richard Wagner, and is written by the editor himself. Dr. Hueffer gives us but little information about the composer's career. He tells us that "the materials for his biography are scanty and of comparatively little interest;" and, again, that "the really important incidents of his life must for the present remain untold." With the former statement we do not quite agree, and cannot but think that a few more details respecting the Leipzig, Magdeburg, Dresden, and Paris periods would have been more acceptable than the full plots of such well-known operas as *Rienzi*, *Tannhäuser*, and *Lohengrin*. The writer has, however, given an extremely clear and logical account of Wagner's theories, and has admirably traced the development of his genius from *Rienzi* to the *Ring des Nibelungen*. A condensed history of opera from the sixteenth to the nineteenth century and a brief outline of Schopenhauer's metaphysics of music are also given, so that the reader may the more readily understand and appreciate the reforms inaugurated by Wagner. Dr. Hueffer determined evidently not to exceed a certain limit, and it is really marvellous how much valuable and interesting information he has crowded into a small space. At the end of the volume is given a list of Wagner's musical and literary works. The latter are published in nine volumes, and we hope that Dr. Hueffer may give us a companion volume to the present one, with an

account and critical summary of the numerous pamphlets, letters, speeches, &c.

The second volume of the series is on Carl Maria von Weber, written by Sir Julius Benedict. It is just and fitting that this biography should have been entrusted to the pupil and friend of the great composer. The writer has given a graphic and truthful account of Weber's sad but romantic career. His troubles commenced early in life. Misfortunes haunted him from the day of his birth to the day of his death; and in few and simple words the history is given in this book of his many struggles and his few, though great, successes. Most exciting are the accounts of the production of *Freyschütz* at Berlin in 1821, of *Euryanthe* at Vienna in 1823, and of *Oberon* at London in 1826, the year of his death. From the store of his personal recollections Sir Julius has been able to add many interesting details. It is scarcely correct to say that Weber began to tread an entirely new path in the overture to *Freyschütz* in attempting to give an epitome of the opera to follow, for Gluck had already written, in 1767, in his Preface to *Alceste*: "My idea is that the overture should prepare the audience for what is to follow, and, as it were, herald the substance of the piece." It is interesting to learn that "the subject of *Tannhäuser* was offered to Weber by Clemens Brentano, approved by Treck, and the libretto partly written when the composer's official duties interfered with the carrying out of a project destined to be realised thirty years later by Richard Wagner." The volume concludes with an annotated catalogue of Weber's published and unpublished works.

The biography of Schubert has been written by Mr. H. F. Frost, the well-known musical critic. He truly says that "the best means of gaining an insight into the special idiosyncracies of a celebrated man are afforded by the study of his diaries and private correspondence." But Schubert was averse to letter-writing, and only a very small portion remains of his diaries. The somewhat uneventful history of the composer's life is told in plain and simple language; the chief merit of the book consists in the sound critical remarks on the various compositions. Mr. Frost discusses at some length the comparative weakness of Schubert's operatic compositions, and clearly exposes their defects and the causes of their failure. We cannot quite agree with the writer, who, after noticing an episode in Schubert's overture to *Des Teufels Lustschloss* curiously resembling the passage with muted violins in Weber's *Euryanthe*, says: "It is impossible that Weber can have been familiar with *Des Teufels Lustschloss*, and the likeness must therefore be purely accidental." Schubert commenced the opera in 1813, and completed it in 1814. The score was shown to his master, Salieri, who was delighted with the work. Weber went to Vienna on March 27, 1813. He stopped there two months, and made the acquaintance of Salieri. Is it not just possible that Salieri, proud of his pupil, may have shown the MS. score, at any rate of the overture, to Weber? In speaking of the "Overtures in the Italian Style," the writer says "they afford yet another instance of the

strange insensibility of one musical genius towards the art-work of another." He gives instances—among others, Handel on Gluck. The former said one day of Gluck, "he knows no more of music as *mein cook*," but as Berlioz kindly observes, "sans doute, après avoir entendu les deux mauvais opéras italiens *Pyrame et Thisbé* et la *Chute des Géants*." Gluck's great operas were written after Handel's death. At the close of the book is a most valuable and complete chronological table of Schubert's published and unpublished works.

We must very briefly notice the remaining volume, *Rossini and the Modern Italian School*, by Mr. H. Sutherland Edwards. The writer gives an interesting account of Rossini's operas, and shows how much he owed to Mozart. The two last chapters are devoted to Donizetti, Bellini, and Verdi. We cannot help pointing out an extraordinary mistake at the beginning of the volume. Rossini is said to have been born the very year in which Mozart died. The former was born February 29, 1792; the latter died December 5, 1791. J. S. SHEDLOCK.

THE March number of the *Musical Times* will contain a long and exhaustive account of Mr. J. Villiers Stanford's new opera, *The Veiled Prophet of Khorassan*, which has just been produced with great success at the Hanover Opera House.

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LITERATURE.

A History of Modern Europe. By C. A. Fyffe, M.A., &c. Vol. I.—From the Outbreak of the Revolutionary War in 1792 to the Accession of Louis XVIII. in 1814. (Cassell, Petter, Galpin & Co.)

THIS book would have been the death of M. Comte, for instead of being written, as he says history ought to be, without any proper names, it has from twenty to thirty of these unmeaning words to a page of large print. And it falls under the newest Positivist curse on Macaulay, Gibbon, and Thucydides *et id genus omne*, as principally dealing with "the lives of the supreme rascals," with "dynastic wars and military histories and royal histories." In abridgments the facts are generally more trustworthy than the philosophy. But this rule is not exemplified by Mr. Fyffe; for, while his views and deductions are often original and almost always sound, his narrative requires frequent corrections of detail. Everyone knows that Mr. Cobden, besides proving that Thucydides is trash compared with the advertisements in the *Times*, wrote a pamphlet to show that, in the war of 1793 between England and France, England was the unprovoked aggressor. This discovery is not accepted by Mr. Fyffe, who thus winds up a judicious summary of the causes of mutual offence:—"No more sufficient ground of war ever existed between two nations." He justly observes that both in England and France, after the Convention had thrown down the glove to recognised governments, and Louis had been executed, "political passion made any other issue than war impossible." But the assertion that the French declaration of war "only anticipated the intention of the English Government" is groundless. Mr. Fyffe does full justice to Pitt's struggle against the current of popular anger; but he forgets the negotiations carried on at the Hague between Lord Auckland and the French envoy Dumaude, which prove that, even after the departure of Chauvelin from London, Pitt still clung to the hope of peace, and was by no means thinking of war.

Another of "the supreme rascals" is the Austrian statesman Thugut, who is saddled by Mr. Fyffe with offences of which he was innocent, and otherwise too severely handled. As Foreign Minister in 1797, he passes for the author of the Treaty of Campo Formio, which secured considerable advantages to Austria at the expense of the empire. Mr. Fyffe says:—"The price which Austria paid was the betrayal of Germany, a

matter that disturbed Thugut as little as the betrayal of Venice disturbed Bonaparte." Now it so happens that Thugut advised the Emperor Francis up to the last not to conclude the peace negotiated by Cobenzl, and, when the text of the Treaty was brought to Vienna, loudly denounced it, and called on the Emperor to refuse his ratification and continue the war. Mr. Fyffe's errors with respect to Thugut and Austria are less owing to partisanship than to his oblivion of the fact that books are written in Vienna and in other parts of Germany as well as in Berlin. A history of the revolutionary age cannot have permanent value if its account of German transactions is mainly based on Prussian compilers like Hausser and Sybel, without reference to such writers as Hüffer or Vivenot. And although the author of a summary is not expected to explore archives, he ought to make some slight separate investigation into the *causes célèbres* of his subject. The literature on the question of the murder of the French envoys at Rastadt by Austrian hussars has overflowed its due banks, and if Mr. Fyffe had taken a few dips into the original stream he would have acquired a distinct notion of the controversy which still rages round the extinct French diplomatists, instead of exhuming an old Prussian legend which even Sybel has definitely set aside. He says "a variety of evidence renders it almost certain that the attack was ordered by Thugut himself for the purpose of recovering documents," &c. A variety of evidence shows that Thugut did nothing of the kind; and Mr. Fyffe is equally at sea when he discovers an indication of the Minister's culpability in the fact that "investigations begun by the Archduke Charles were stopped by order of the Cabinet." These investigations were stopped, not because Thugut wanted concealment, but because he considered that an affair of such gravity was too serious to be treated in a hole and corner by a mere military court, and must have an open investigation by the Diet.

Another *cause célèbre* is Nelson's conduct in repudiating the treaty between Cardinal Ruffo and the Neapolitan Republicans. The details of the case lie within a nutshell. Anyone who spends an hour or two over the Nelson Despatches, with the Appendix on the Capitulation, and a few other essential volumes, can form an independent opinion on "the part borne by Nelson in this work of death." However, Mr. Fyffe takes his facts from Colletta, who deals with these transactions in a purely mythical spirit, as must be plain to anyone who remarks his way of mentioning Lady Hamilton. According to Colletta's uncritical and fantastical account, Nelson brought King Ferdinand to Naples in the fleet, whereupon the treaty was repudiated in a royal manifesto, of which the historian gravely gives the exact text. Mr. Fyffe repeats this, manifesto and all, the truth being the King at the time in question was in Sicily, and that the manifesto is a pure invention. Mr. Fyffe is quite right in denouncing the sanguinary repressions which followed, but he need not have multiplied the actual number of victims by three.

An examination of our author's account of German affairs between the Peace of Amiens

and the Peace of Tilsit gives similar results, although, since the appearance of Hardenberg's authentic memoirs, with Ranke's original narrative and Mr. Seeley's *Life of Stein*, accuracy with respect to the main events of the period ought to be easily attainable. Mr. Fyffe does not appear to have consulted Hardenberg and Ranke, although both autobiography and commentary are as fundamental for the Napoleonic era in Germany as Clarendon and Macaulay for our Restoration. Anyone who knows the details of the Prussian annexation of Hanover, of the breach by Napoleon of the neutrality of the Prussian territory of Anspach, of the mission of Haugwitz to Vienna before Austerlitz, of the negotiation of the Treaty of Schönbrunn, and of the Ministerial vicissitudes of Hardenberg, Haugwitz, and Stein, will be able to correct Mr. Fyffe. The news of the violation of Anspach was by no means "sufficient," as Mr. Fyffe thinks, "to goad Frederick William into decided action," neither were orders "sent to the generals to prepare for war," nor did the Czar thereupon come to Berlin "to fix the terms upon which the coalition should receive Prussian support." The King flatly declined to move a step, he had no idea of joining a coalition, and the Czar's visit to Berlin was in pursuance of his previously expressed wish for an interview. Mr. Fyffe is superficial about the Treaty of Schönbrunn, being unaware of the order to Haugwitz to prolong his negotiations in consequence of the change in the situation effected by the Battle of Austerlitz, and the rumoured understanding between Austria and France, which frightened the Prussians into a determination to evade the Treaty of Potsdam. He has also failed to understand the Prussian Ministerial changes and complications, and their proper sequence. He says that in 1805 Hardenberg "gave up the first place in the King's counsels to Haugwitz," on account of the Hanover transaction; the fact being that Haugwitz was then on half-pay, and did not resume office till 1806 in compliance with the desire of Napoleon. Mr. Fyffe also makes Hardenberg take office again on the retirement (read dismissal) of Haugwitz after Jena, whereas that Minister's post was taken by Gen. Zastrow; Hardenberg did not take office again until April 1807, when he became virtual Prime Minister in consequence of pressure from Alexander. Mr. Fyffe is also in error with respect to the remarkable circumstances under which Stein retired (read was dismissed) after Eylau.

Mr. Fyffe's clear and vigorous style tells well in his military chapters, where a reasonable mean is kept between the voluminosity of Kinglake and the curttness of Livy's "this year there was war with the Hernicans and Volsicans." He has, however, neglected to state the manoeuvre by which Nelson crushed half the French fleet at the Nile while the remainder lay helpless. Trafalgar is dismissed allusively and unintelligibly in two lines, whereas a whole page is allowed for Gen. Mack's surrender at Ulm. Marengo is quite misunderstood. In the Peninsular War Rolica is not named; neither is the brilliant passage of the Douro, nor Graham's victory, which the Duke called "the glorious battle of Barossa." The campaign of Caldiero is

forgotten; so are the battles of Bar-sur-Aube and Fère Champenoise. Mr. Fyffe's two maps are fearfully and wonderfully drawn and coloured. If copies find their way to Germany they will be preserved with religious care as specimens of the cartography of the barbarians. But severe censorship in this department cannot be expected of an author who describes the Duke of York as returning from his glorious campaign in Holland "to earn his column at Charing Cross"!

Non ego parvis offendar maculis—especially when the blots are accompanied by generalisations and deductions like those of Mr. Fyffe, who is always far above the mere compiler's level. He has attained, for instance, a correctness not usually reached in his estimates of the disunion of Germany and of the nature of the war of 1813, being aware that the latter was a Prussian, not a German, movement, and that the former, however scandalous it may seem if looked at through the spectacles of 1870, was only inevitable, and in some respects even advantageous, a century ago. He discriminates well between the real and the pretended benefits of the French Revolution, showing that the essentials of the revolutionary creed had been anticipated by the reforming Sovereigns of the preceding age, and that all France did was to show that reform could be initiated by the people as well as by the throne. Then he rightly observes that the period 1792–1814 left to certain parts of Europe the ideas of constitutional freedom and nationality and some local improvements in legislation, but that in Austria its events aroused violent and durable reaction; while in England progress was suspended, so that Pitt, in intention the most Liberal, or Radical, of Ministers, was converted into an obstructive. But it is loose thinking to characterise the present time as one in which science has "silently altered the physical conditions of existence," and to describe incidental concomitants of the policy of the Napoleonic age, like Italian unity and quasi-German freedom, as its "creations." And the "energy" of the epoch seems inappropriately described as "purely political." For, looking to the inevitable result of the examples of America and England, and to the fact that the Revolutionary period followed an epoch when, as Mill has remarked, Emperors, Ministers, and even Bourbon Kings and Popes, were Liberals and Reformers, it can hardly be doubted that the meagre and, in some respects, evanescent European improvement described by Mr. Fyffe would have been easily reached by the ordinary road without the intervention of the stupendous machinery of tyranny, murder, rapine, ruin, rascality, and war expended on its attainment. An age which could only solve its problems at such fearful cost, in which statesmanship collapsed so utterly at the touch of the "supreme rascals," was not one of true "political energy," like the times of Pericles or Peel. In conclusion, Mr. Fyffe contrasts his period on intellectual grounds with the Renaissance. The two epochs are, however, on this score more like than unlike, for to the Napoleonic age belong *Faust*, *Child Harold*, *Waverley*, and *Corinne*, as well as the discoveries and speculations of Volta, Cuvier, Laplace, Dalton, and Young; while its artistic

creations include the *Perseus* of Canova, the church of the Madeleine, the *Eroica* symphony, and the *Barbiere*.

GEORGE STRACHEY.

The Chaldean Account of Genesis. By George Smith. A New Edition, thoroughly Revised and Corrected (with Additions) by A. H. Sayce. (Sampson Low & Co.)

THE enthusiasm produced in England and America by George Smith's remarkable discoveries in the Babylonian tablets seems to have somewhat abated; it was, indeed, feverish, and could bear a little damping. Smith himself warned the public that "the present condition of the legends and their recent discovery alike forbade him to call this anything more than a provisional work" (Introduction to the original edition, p. vii.); but the public mostly overlooked the caution. The lamented author is not to be severely judged for the immature character of his work and for the misconceptions to which it gave rise. It was partly a question of money. Seeing the liberality of the British public towards the promoters of exploration in Western Palestine, it was but natural to desire that a part of this munificence might be diverted to the infinitely more remunerative field of cuneiform research. Now, however, arises the question, Can this hasty and immature work be so supplemented and corrected as to supply a trustworthy view of the present state of discovery?—though, indeed, there is a previous question, Is it worth while to attempt, except in a very slight degree, to popularise such difficult and ever-moving researches? This previous question I shall not myself feel in a position to answer in the affirmative until the English-speaking public opens its purse-strings for Babylonia as it has, in such a remarkable manner, done for Western, and will, I earnestly hope, do for Eastern, Palestine. My friend Mr. Sayce, however, has consistently endeavoured to discover and to popularise *pari passu*, and he has gifts for both functions such as even to my mind almost, if not quite, justify his present attempt. I only regret that he has not seen his way (probably for very "practical" reasons) to add philological details, such as gave such a unique value to Friedrich Delitzsch's German edition of the original work.

The main features of Mr. Sayce's edition are, first, corrections of the translations from the cuneiform. The reader will naturally turn in the first instance to the Creation series. Mr. Sayce's translation of the exordium differs considerably from the "provisional" one of George Smith; it has already in all essentials been given in these columns (January 1, 1876, p. 4), and should be compared with that of Lotz in his *Die Inschriften Tiglath-Pileasars I.* A fragment which Smith only gave "under reserve" (third edition, p. 67) appears to Mr. Sayce (p. 63) to have nothing to do with the creation of the dry land, but to be rather a local legend relating to Assur, the old capital of Babylonia. In the fifth creation tablet, George Smith's "It was delightful, all that was fixed by the great gods," becomes "(Anu) made suitable the mansions of the (seven) great gods," though Mr. Sayce

retains Smith's remark that the opening words of the fifth tablet are parallel to "And God saw that it was good." The parallelism, however, is no longer so close, and the reading "made suitable," if it suits in the fifth tablet, does not suit equally well in the fragment of the seventh. Certainly I for one do not sympathise with Smith's excessive eagerness to find so minute an agreement between the narratives of Genesis and that (or those) of Babylonia. Another very important group of corrections relates to the fragment which Smith interpreted of the Fall. Mr. Sayce, following Oppert, gives an entirely different view of it (p. 76) as a hymn to the Creator (Hea), and attaches the very suggestive remark that it must have emanated from "the monotheistic party" (Sir H. Rawlinson's phrase) among the ancient Babylonians. "The various duties of the popular faith are all resolved into the one supreme God, the maker of the world and man, who was worshipped at Babylon under the names of Bel and Merodach, at Eridu under that of Hea, and at Nipur under that of Anu."

It is unnecessary to compare all the translations at length; suffice it to say that Mr. Sayce fully recognises the insight which so often enabled George Smith to give at least a general idea of the contents of the fragments. A reference may, however, be allowed to Mr. Sayce's translations of the fragments already explained by George Smith of the story of the Tower of Babel. Mr. Sayce takes the same general view of these texts as his predecessor, and ventures on the remark that "the corrected translation will remove the doubts raised by Mr. Smith's translation as to his correctness in associating them with that event." My own doubts are not fully removed—at least if we are to be tied up to Mr. Sayce's interpretation. Something alien to the Biblical narrative one cannot but expect, but the translation appears to me to be framed under the unconscious influence of the Biblical narrative. The Semitic student can easily judge for himself by referring to the texts published (with transliteration and translation by Mr. Boscawen) in the fifth volume of the *Transactions* of the Society of Biblical Archaeology. In connexion with the story of Babel, Mr. Sayce refers (it is not in the original edition) to a possible Babylonian parallel to that of Sodom and Gomorrah.

The Babylonian story of the Deluge in the eleventh lay of the *Izdubar* series has excited equal attention with that of the Creation. It has one great advantage over the latter, in that it is nearly perfect. A first fragment of it has been brought home, as Mr. Sayce tells us, by Mr. Rassam, George Smith's successor in the work of exploration; and it turns out to be of special value, being derived from a Babylonian library, and thus furnishing an independent proof of the trustworthiness of the Assyrian copies of the old Babylonian texts. (It agrees entirely with the parallel parts of the Assyrian narratives.) Several interesting points suggest themselves. I still fail to see that "the Biblical and cuneiform accounts both agree in representing the Flood as a punishment for the sins of mankind." It may indeed have been so represented in the un mutilated tablets, but it is not expressly stated in the texts

before us any more than in the version of the Flood story in Berosus. Mr. Sayce, doubtless for some good reason, makes no reference to Friedrich Delitzsch's scepticism as to the altar of sacrifice, one of the supposed parallels between Genesis and the lay. He has much improved and supplemented the remarks of his author on the Deluge, taking the same line as M. Lenormant in his admirable study on this subject. In fact, the mosaic work involved in editing a book like George Smith's has been performed with a much greater degree of success than might have been expected.

Mr. Sayce's latest contributions to the study of Babylonian literature are mentioned in the Preface. Throughout, the translations have been brought up to what the accomplished editor regards as our present knowledge of Assyrian. Among other points he has shown, on the ground of *data* supplied by Mr. Pinches, that the name of the pilot of Xisuthrus should be read, not Urhamsi, but His-Hea ("the lion of Hea"). He has also given a specimen of a bibliographical work of unique interest, which is nothing less than a list of the ancient epics and legends of Chaldea (none of them later than about 2000 B.C.), with the names of their reputed authors. Another singular discovery is that of "a small and well-preserved tablet which contains a catalogue of the gardens belonging to Merodach-Baladan, the contemporary of Hezekiah, and grouped according to the districts in which they were situated." As a brave and enterprising warrior and an unconquerable patriot we knew him before, but he now appears in a new light as a lover of gardening; he had no less than sixty-seven seed-gardens, besides six other pleasure-gardens.

T. K. CHEYNE.

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OF all the many interesting episodes in Miss Bird's travels in Japan there is none which can compete in novelty with her visit to the Ainos of Yezo. In that island, to which these aborigines are now confined, they number, according to the last census, only 12,281 souls, but are probably much more numerous. They support themselves by hunting and fishing, and live in villages often partially occupied also by Japanese. Biratori, the largest of the pure Aino villages in the region visited by Miss Bird, contains fifty-three houses or huts; and she was received with much hospitality at the chief's residence, where she stayed for some days and nights. "Eastern savagery," she writes, "and Western civilisation met in this hut; savagery giving, and civilisation receiving; the yellow-skinned Ito [her Japanese attendant] the connecting link between the two, and the representative of a civilisation

to which our own is but an 'infant of days.' " The Ainos went on with their usual occupations, undisturbed by her presence; and, with the exception of the chief's mother—"a weird, witch-like woman of eighty, with shocks of yellow-white hair"—without showing any suspicion. From her post of vantage, at the top of the "guest-seat," she watched the chief-wife cook, the women split bark, and the men drink *saké*, and afterwards crept under her mosquito-net and slept undisturbed among the savages.

They seem to be at once the most stupid and the most conservative of savages, and have been gradually pushed aside by the cleverer race, in spite of their finer *physique* and many noble qualities, from simple incapacity to imbibe fresh ideas. Often handsome and grand in appearance, with manners of fine courtesy, and, according to Miss Bird, European rather than Oriental, both in feature and manners (the quality as well as the outward manifestation of their politeness being markedly different from that of the Japanese) they, with their shelves of Japanese curios, their extraordinary simple religious rites (which seem to consist in offering libations of *saké* to the fire and wooden posts, "with a quantity of white shavings falling from near the top"), their large brains and small wits, offer problems to the ethnologist which seem at present to be far from a satisfactory solution. One of the most curious of their "religious" customs is the "*worship*" of the bear. Each village yearly has its young bear, which is suckled by a woman, and, when it is too big to be safe, is confined in a cage till it is full grown. Then they hold their festival, kill it and eat it, and set up its head on a pole. In the crudity and inconsistency of their religious notions, their scepticism as to a future state, their fear of ghosts, and general confusion as to supernatural powers, they appear to have more affinity with the Japanese than in anything else. Even, however, in their far-away seclusion, in the centre of their immemorial contentment with tradition, a germ of reform, not to say radicalism, seems to be sprouting. The drinking of *saké* or rice-beer is not only consecrated by time, but by religion; it is to the gods that they offer the *saké*, and they think that the gods will be displeased if they do not drink it. Yet it has occurred to some, including Pipichari, the adopted son and probable successor of Benri, the present chief of Biratori, that *saké* makes men brutes. This young reformer seems to be not only a total abstainer but a diplomatist, for, when Miss Bird gave the Ainos a lecture on temperance and she was met by the reply, "We must drink to the gods, or we shall die," Pipichari said, "You say that which is good; let us give *saké* to the gods, but not drink it." For which heretical utterance he was severely rebuked by Benri the pious, with the bloodshot eyes.

It is evident that Miss Bird enjoyed this part of her trip more than any other. The freedom from restraint, the wild surroundings, and the new sensations invigorated her; and her spirits were further raised by a really good horse. The influence of these stimulants is observable in her writing, which, always picturesque and observant, takes a lyric movement after her first gallop. Her letter

from Sarafuto begins with a description which is unequalled for its vividness of impression. "Even the few gray houses of Yubetz were spiritualised into harmony by a faint blue veil which was not a mist; and the loud croak of the loquacious and impertinent crows had a cheeriness about it, a hearty mockery, which I liked." Here, with her "unbeaten tracks," we must leave her.

Of a very different order are Sir E. J. Reed's two thick and closely packed volumes, in which his personal experiences form but a small and unimportant part. Although he visited the country "under the highest auspices," and made "the personal acquaintance of the leading personages of the country," including the Prime Minister, who did him the honour to make the most gratifying references to the ships "constructed for the Imperial Government under his care," the few pages in which Miss Bird recounts her slight experiences of the higher class of Japanese give the reader a more vivid impression of the cultivated society of Japan than the whole of Sir E. J. Reed's volumes. It is not in narrative or description that his *forte* lies, but rather in the power of collecting and assimilating a vast amount of information on a variety of subjects in a short time, and arranging it for the benefit of others. The composition of this work is a *tour de force*. And, though it is somewhat felt that it is impossible for one man to speak with authority on so many different subjects—history, mythology, art, literature, education, religion, and modern politics—one cannot help admiring the courage and patience with which Sir E. J. Reed has achieved his self-set task. Nor is it fair to insist on the fact that the work is to a great extent a compilation, because he frankly admits it, and mentions his authorities with a candour and gratitude which might make many authors blush. It may be said also that the style in which he writes, though not picturesque, is clear, and would be agreeable but for the author's determination to have his "little joke," especially with regard to the superstitions of the people. He cannot be presented with a "little carved god as a *souvenir*" of a shrine at Nara without the remark, "I am strongly inclined to believe that, if he should prove to do me little or no good, he will most assuredly not work me any sort of mischief—which cannot as a rule be confidently said either of gods or men."

It is evident that certain departments of Japanese knowledge must remain for ever closed books to the vulgar. A specialist only can have the patience to grapple with a history of such length and of so little European interest—the names of whose heroes are alone sufficient to stagger any ordinary speller. Neither does the history of the religions of Japan offer a cheerful or interesting field of study. It is, however, none the less desirable that, as a means of understanding this clever and loveable nation, we should have clear and accurate knowledge of their past; and Sir E. J. Reed has done a useful service in his attempt to give a popular account of Japanese history, of which it can at least be said that it is more amusing than that of the Korea. If it contains no such romantic episodes as the Crusades, no records of immortal prowess like Marathon, it at least enshrines the names

of several emperors who desired the welfare of their subjects, reformed barbarous customs, and showed examples of self-denial. Their religions also, if deficient in strong feeling and high aspiration, have at least few tales to tell of horrible bloodshed and ambitious priestcraft. A people who believe, or believed, themselves descended from the gods, who have no sense of sin in this world nor higher hope in the next but of Nirvana, who are neither by nature avaricious, passionate, nor selfish, want many of those springs of excitement, base and noble, which constitute the interest of European history and the soul of Western art. Passionate love, desire of empire, struggle for existence and wealth, religious enthusiasm—all these things, which include so much of the romance and poetry of humanity, seem to have been hitherto denied to them.

This, at least, we seem to have learned of them at present: that they have gone through the centuries with a strangely limited area of emotion, cut off almost entirely from intercourse with other nations, and dependent upon China and the Korea once a century or thereabouts for all novelties—religious, philosophic, literary, or artistic. These they have always seized upon greedily, and have gradually developed out of them for themselves a distinct and remarkable civilisation, in which every little piece of mental soil is cultivated with the same care as their fields and gardens. Surely no nation ever worked more assiduously in “improving” the occasions allowed them. The religions they had were perhaps poor, but they made the most of them; their system of writing most impractical, but they developed it till it takes fifteen years even for natives to master it; their architecture of the simplest, but how have they elaborated it with wonderful roofs and intricate carvings; their art so elemental and traditional, but varied to infinity within its limits. Dowered with little natural originality of the creative sort, they seem to have always been readily apprehensive of foreign ideas, and to have adopted them, making slowly such variations as suited their peculiar individuality. Now, however, the time of their seclusion is over; foreign ideas have arrived, not from China and the Korea, but from Paris, Berlin, St. Petersburg, and London. Confucius is confronted with Mill and Huxley, junks with ironclads, and Buddha with Christ. The desire for gain, which the ancient Japanese, seeing its evils, determined to keep out of the country, has invaded it; the manufactures and arts, hitherto pursued with a scrupulous (we may say a religious) honesty and pride of good work, are becoming corrupted; and their national character (their unique charm) tampered with; their habitual, but harmless, “lying” turned to cheating, and their government encumbered with a national debt. Truly, these are great changes—whether, in the long run, to be of advantage to the country we will not prophesy. The mystery of their past is not so great as the mystery of their future.

Sir E. J. Reed believes in New Japan, and has confidence in the civilising powers of railroads; but it seems at least doubtful whether the stimulation of commerce and

increased facilities of communication are likely at present to increase the happiness or morality of this strange people. The greatest grounds for hope in the future of Japan is the faculty they have always shown for assimilating foreign ideas without destruction of native individuality; and the experience of the last quarter-of-a-century has demonstrated a capacity for swift and radical changes unexampled in the history of the world, combined with a wise conservatism and national pride. Even in their arts, which from previous experience of Eastern nations might be expected to wither into mummification, there have been extraordinary signs of vitality. The destruction of the feudal power of the Daimiyos might well have been the death-blow of originality to arts so very traditional and so intimately interwoven with the old order of things; but the Government, headed by the wise young Mikado, seem determined to have good lacquer-work as well as ironclads. Though the beautiful *trousseaux* of grandees' brides no longer stimulate the manufacture of those beautiful articles of gold-lacquer which are so eagerly sought after by European *connoisseurs*, the exquisite art has not been allowed to decay. Though the flooding of our shops with cheap Japanese “blue and white” and inferior *pseudo*-Satsuma may excite the fears of the aesthetic, there are signs of novelty even in these commercial products, and the most ordinary of them is not without taste. In the more expensive articles, such as *cloisonné* enamels, discoveries and improvements have been made quite recently; and in many of the newest and most elaborate of their vases, especially those which are encrusted with modelled birds and flowers, the influence of European art is felt, and felt not altogether disadvantageously. It would indeed surprise many to learn how late is the introduction of several features of Japanese art they most admire. In the case even of those much-coveted *netsukes*, the demand for them in Europe, though it has doubtless produced much imitative and inferior work, has also acted as a stimulant to invention and the production of larger and less traditional designs.

In short, though these books of Sir E. J. Reed and Miss Bird show that the future of New Japan may be watched with extraordinary interest and hope, it would be pleasant to hear a voice from the other side. Are there no conservatives in Japan? Is there no one who can restore for us the old life, and tell of the apprehensions of those who loved the Old Japan and mistrust the New?

COSMO MONKHOUSE.

Materials for the History of Thomas Becket, Archbishop of Canterbury. Edited by James Craigie Robertson, M.A. Vol. IV. (Rolls Series.)

THE more important biographies of Becket having already appeared, the contents of this volume are somewhat miscellaneous. They consist of the two Lives first printed by Dr. Giles under the names of Roger of Pontigny and the “Anonymus Lambethiensis,” some short fragments, Passions and legal “causae,” extracts relating to Becket from

chronicles, and the biographical compilation known as the *Second Quadrilogus*. With regard to the authorship of the first-named work Mr. Robertson is only half-inclined to agree with its original editor. The chief grounds for ascribing it to Roger of Pontigny are that the writer claims in the preface to have ministered to Becket in exile, and that a monk named Roger is said to have been “the holy man’s minister” at Pontigny by another biographer, who asserts at the same time that he wrote a Life of his patron. As the last statement is important, it is strange that Mr. Robertson has omitted to mention it. There is besides one other piece of evidence in the work itself. This is a passage in which the author explains that he does not dilate on the sanctity of Becket’s life at Pontigny lest he should cast a slur upon his own brethren by provoking comparison, this being apparently the meaning of “ne fratribus nostris notam ingeramus,” where Mr. Robertson needlessly proposes to read the neut. plur. “nota.” Altogether, Roger’s case is plausible enough, though, as the editor points out, there are difficulties which justify hesitation. From certain slight indications—such as the way of speaking of hides of land on p. 23—it may be inferred that the work was intended for foreigners, but there is nothing to show the writer’s own nationality. It is fullest and most minute in the account of the council at Northampton and Becket’s escape into France; and, if it is necessary to suggest an alternative name for the author, it is just possible that he was one of the three favoured attendants who accompanied him in his flight, one of whom, the “famulus” Roger de Brai, may even be identical with the monk Roger who attended him at Pontigny. But whoever wrote it, the work, though not of the first class, is of considerable value, and supplies some interesting details. We owe to it, for example, one of the most characteristic flashes of the Archbishop’s spirit in his retort upon Earl Hamelin at Northampton; his actual words, “If it were permitted and I were a knight, with my own hand I would prove thee a liar,” being nowhere else recorded. In the mention of names and details generally it has a decided advantage over the less circumstantial Life which follows. The latter is taken from a unique MS. at Lambeth; but it is curious that the same preface, in which the author asserts that he was present at Becket’s death, is found prefixed to a fragment of a totally different Life in the Bodleian. Although, therefore, the murder is related at length, the authenticity of the particulars, which are peculiar to this work, is not beyond suspicion. But what most distinguishes it from all the other biographies is that Becket’s mother is named in it Roesa, instead of Matilda. As he is known to have had a sister Rohesia, the author probably confounded mother and daughter; although it may also be argued from the name of the latter that he is right after all, and that she was so called after her mother.

Of the three fragments from Lansdowne MS. 398, the second merely contains an account of the Archbishop’s consecration; the main interest of the other two, so far as they are here printed, is in connexion with the events

NEW NOVELS.

Hiram Greg. By J. Crowther Hirst. In 3 vols. (Bentley.)

Mary Marston. By George MacDonald, LL.D. In 3 vols. (Sampson Low.)

Beryl Fortescue. By Lady Duffus-Hardy. In 3 vols. (Hurst & Blackett.)

Harold Saxon: a Story of the Church and the World. By Alan Muir. In 3 vols. (Smith & Elder.)

after his death, and particularly with the impunity enjoyed by his murderers. Both authors alike seem to have been especially scandalised at their hunting and hawking after the crime as if nothing had happened; but, while the one vents his indignation upon the bishops for their neglect to excommunicate them, the other is more sarcastic and outspoken against Henry II. The final submission of Tracy and his comrades, with the penance imposed upon them by the Pope, is recorded by the later writer only, who also tells, with evident relish, the story of the repentance of Becket's old enemy Bishop Foliot, a somewhat different version of which is given in William of Canterbury's collection of miracles. The first of these fragments is apparently from a commemorative homily; but more distinctly for liturgical use on the festival of St. Thomas are the three short anonymous Passions, which, although they have little intrinsic value or authority, are interesting as specimens of their class. On this account they have properly found a place in the volume, which is hardly the case, perhaps, with some of Mr. Robertson's extracts, and especially those passages from such well-known and easily accessible works as the *De Nugis of Map* and the *Vita Magna S. Hugonis*.

On the other hand, he has certainly been well advised in including the *Quadri-logus*, notwithstanding that he has already printed at length the biographies out of which it is pieced together. As its title imports, these are four in number, the authors being John of Salisbury, Alan of Tewkesbury, William of Canterbury, and Herbert of Boscama, with the addition, however, of the Passion of Benedict of Peterborough for the events of the martyrdom, previous to which Alan's work comes to an end. In Mr. Robertson's notice of the compilation there is not much that is new; but he confirms the opinion that the so-called *Second Quadri-logus*, printed at Brussels in 1602, really represents an earlier form of the work than the *First Quadri-logus*, which appeared at Paris in black letter as early as 1495. In adopting the *Second Quadri-logus*, therefore, he has taken the simplest and oldest text, as it probably came from the hands of the compiler, Elias of Evesham, in the last year of Richard I.; and he has added to its value as a useful harmony of the best authorities by marginal references to his own collection. There is one point, however, upon which he might have said more. Besides the two *Quadri-logi*, the compilation exists also in another form. This is an enlarged edition made by Roger of Croyland in 1212-13, but never printed. Mr. Robertson, of course, mentions this edition, but he leaves it in doubt whether it was made before or after the later *Quadri-logus*, and whether the one was taken from the other or each was an independent enlargement of the original work. Altogether, in fact, the Preface of this volume, like its predecessors, does not err on the side of over-fullness; but it is satisfactory as far as it goes, and the text, as usual, is carefully edited.

GEO. F. WARNER.

If it be a token of merit to construct "a silk purse out of a sow's ear," Mr. Crowther Hirst has succeeded here as a novelist. In the opening chapter of *Hiram Greg*, he introduces his hero lingering behind at a Sunday morning walk of school-teachers belonging to Heather Street Chapel, in a Lancashire clough, near Millvale, and intent on pledging his troth to Helen Briggs—like himself, a hard-driven sample of the working-class. Hiram is plainly a leader amid his fellow-workmen, and by his strength of mind is saved from the violent extremes of the Chartists of his days. He assists the moderate members of his party in the endeavour to restrain a mob, in which Helen's father figures as one of the most reckless incendiaries. But this does not save him from arrest and conviction for participation in a riotous attack on a mill-owner's house, where the evidence against him is furnished by Charlotte Wharton, the daughter of the mayor. A great part of the first volume is taken up with the efforts of Helen Briggs and others to clear Hiram; and, when these fail, the young fellow steadfastly resolves to quit Millvale at once, and put the sea between himself and the scene of his undeserved disgrace. But just as he breathes the air of a new country his day-dream is crushed by the sad tidings of the death of his Helen, from having listened to the false seductions of one Henderson, a worthless but wealthy partner of Mr. Wharton, who has weaned her from her troth by working on her resentment at Hiram's non-return to Millvale. Miss Wharton thereupon breaks off her engagement with Mr. Henderson, and subsequent reverses bring her father and mother to a lower level in society. At first all seems desperate with Hiram; but his innate good principle, honesty, and ready courage make him the very man for a settler. He saves his master in a flood of waters at the risk of his own life, and is rewarded by the gift of a sheep-run. From this date all goes well; and we are indebted to the author's shrewd acquaintance (personally or at second-hand) with the colonies for not a few vivid traits of bush-life. In the meanwhile, life in Lancashire proceeds in all else much as usual; while Charlotte Wharton, who had in effect been the cause of Hiram's self-banishment, has by change of circumstances become the chief stay of the little school and place of worship in Heather Street. When Hiram is heartened to visit his old home, he finds her intimate with two excellent old ladies who had befriended Helen in her fall. The hero has been using his opportunities, and from an operative and a Chartist fought his way to the prospect of a seat in the colonial Legislature. What wonder that the dénouement of this clever, vigorous, and fairly *vraisem-*

blable novel is that Hiram's lot is in due course linked with that of the well-educated Charlotte? The Lancashire dialect, the insight into the details of the Chartist riots, and other kindred descriptions indicate a Lancashire author; the episode of provincial theatrical companies is less original.

Mary Marston might pass for the serial tale in a magazine of the religious type, so shrewdly does it cultivate the subtleties of spiritual development. Mary is the daughter of the junior and Nonconformist partner in the chief mercer's shop at Testbridge. From this centre circulates Mary's course of active benevolence, inculcated by her father. Her first field is offered by a girl of seventeen, Letty Lovell, a young friend residing with an aunt and cousin, Mrs. Wardour and her son Godfrey, at a place called Thornwick. A chance acquaintance facilitates Mary's admission to Godfrey's magnanimous endeavours to educate his little cousin on Sunday evenings, through readings in poetry which we are bound to say are laudably orthodox. Letty, being a poor relation, is looked at askance by her aunt, but over-tenderly, as it seems, by Godfrey, an independent yeoman, fond of a good horse, whose stirrup-leathers Letty cleans as a volunteer, so making a partial way into her cousin's heart. To this Thornwick, then, Mary Marston repairs on Sunday evenings, the one foraging expedition of the week—"that which going to church ought to be, and so seldom is." On the whole, a survey of the interior does not promise much for the damsel lodged there, judging from the superfine notions of Letty's male teacher, and the lynx-eyed jealousy of her *duenna*. Close to Thornwick is an old park, Dummelling, where, at the time of our story, dwell Mr. and Lady M. Alice (people called her "Malice") Mortimer, and their lovely daughter Hesper, whom they are intent on selling to a rich reprobate, Mr. Redmain. Just now Mr. Mortimer determines to open his decaying halls to welcome his tenants at a harvest-home. All the country is invited. Letty has to go without her natural *chaperons*, and, inexperienced in life, finds no check to the undesirable acquaintance of a certain Tom Helmer, a fast young fellow, who worms out of her her secret lounge, and two or three days later jumps out of the branches of an old oak into Letty's heart. Worried by a severe aunt and a grand-aided cousin, what wonder if the silly child, consenting one night to a stolen interview with Tom, finds herself shut out of Thornwick, has to wander half the night in the dark, and find her way to Mary Marston's house at Testbridge, indebted for life and shelter to the sympathies of a wretched mongrel dog, the description of whose touching companionship and its requital are among the most telling episodes of the story. A hue-and-cry after Letty leads to her discovery at Testbridge; and irate, out-witted Godfrey drives Tom Helmer to marry her, as we might say, at the whip's point. Anon the Mortimer match is consummated amid much development of manoeuvring stoicism on the part of "Lady Malice" and her beautiful daughter Hesper, a young lady who seems to be gifted with everything to become her high station except a heart. Mr.

Redmain, the happy bridegroom, is a professed sceptic, whose favourite study is each individual's base motives. Mary Marston, cut adrift from the shop at Testbridge by her father's death, is persuaded to go to town and take service as a superior lady's-maid with Mrs. Redmain, who experiences the drawbacks in her new household of a tribe of domestics, each a law to themselves, and of a cousin, Septima, miscalled Sepia, who is a desperate, characterless imitation of a beauty. One of Hesper's triumphs in dressing as the "Evening Star" at a fancy ball is brought about by Mary's tact and *savoir faire*, and by her utilising the stitching powers of poor Mrs. Helmer, up three pairs of stairs in lodgings. While the beauty and the lady's-maid fraternise in dress-making, Mary exercises her gift of preaching in and out of season with considerable success. As for Tom Helmer, who has become a writer for the *Firefly*, a society paper, he attends Mrs. Redmain's receptions, gets entangled in the toils of Sepia, and at last finds Mary's good offices of timely help in preparing him to face the long and fatal illness which ends his days prematurely. Meanwhile Mary quarrels with Mrs. Redmain on a question of leave to go to Letty's lodgings to see her husband. After a while we meet her again at Dummelling. Mr. Redmain sends for Mary from her temporary home at Testbridge; and, while he calls her to his counsels and is "almost persuaded to become a Christian," profits also by her common-sense to circumvent the plots of Sepia. The novel is one of unquestionable interest.

Beryl Fortescue is evidently the work of a novel-writer keenly set against a hackneyed plot. The Rev. Mr. Fortescue, with his wife and daughter, comes to fill the living of Guestenthorpe, and on arrival sympathises with a persecuted woman, whom the villagers can hardly keep their hands off, as Dan Heber's mistress. A visit to his home reveals that the poor creature is a Maori woman, whom Dan had married in his travels; and scarcely has the rector settled in, ere the poor woman dies, worn out with her troubles, leaving her child, Terry, to the care of Mr. Fortescue and a kind neighbour. Now Mr. Fortescue's daughter is a lovely girl likely to find Guestenthorpe too quiet, but ready enough to welcome the young squire, Max Majoribanks. Things plainly point to such a *dénouement* as desirable; and as early as Max's coming-of-age festivities the frank, manly lad pops the question, and receives a compliant answer. "Many a slip," however, runs the saw. Mr. Fortescue exacts a promise of three years' travel from Max, who forthwith puts the sea between himself and competing claimants for his favour. True to his colours, he comes back to claim Beryl, and all seems serene, though the presence of the little Maori girl (Terry), who has grown into an uncontrolled savage beauty, augurs ill. Max, it is plain, is weak and yielding; lets himself be snapped up by Terry on the roadside, and taken, *volens volens*, up to town with his own money, there to stand treat to the Sydenham Palace. Terry is, of course, pursued by Mr. Fortescue, and is run

to earth, nothing abashed, at Max's chambers, under lock and key. What can the rector do but forbid any further engagement with Beryl? What so natural as that Max should be tempted by Terry to wed her instead, and to carry her abroad, where she comes by her death in a mysterious robbery and murder on the Lake of Geneva, in which a Greek travelling companion, Mr. Eustrathius, is implicated? Max, twice balked, comes home the third time, and now a widower, to find Beryl the wife of the man who had murdered Terry. It would be tedious to unfold how the perfidious Greek comes by his death and deserts; but we may say the story teaches forcibly that a new incumbent should cultivate his proper flock rather than its waifs and strays.

The moral of *Harold Saxon* is apparently to show up "clerical agency offices," and the tricks which have to become familiar to aspirants to a proprietary chapel. There is not much story of connected interest. A violent old farmer, of more money than wits, having bought a grand house, and being desirous to outshine his proud and poor baronet neighbour, cultivates that neighbour's clerical brother, Harold Saxon the elder, a hot Calvinist divine; and encourages a young son, who is reading for orders, to aspire to the hand of his only daughter, Gertrude Treasure, making him a deed of gift of ten thousand pounds that it might not be said he was dependent on his wife. Within a day of young Harold going away to seek his fortunes, Gertrude invites a certain twin-brother, Donoughmore O'Brien, to lunch at her father's, and during the meal discerns her fate, as the youth does his, through the freemasonry of love. Forthwith, the other twin, Anthony, takes poison on discovering that he is forestalled; while old Mr. Treasure, bent on shooting his favourite parrot because it declines to swear a round oath, gets his own eyes shot out, and so cannot see the disloyal ways of Miss Gertrude and her second lover. Meanwhile, young Harold, a curate in Whitechapel, puts himself into communication with Mr. Augustus Fly, a dealer in church properties, whose disreputable antecedents are sketched with somewhat overdrawn caricature. By his intervention, together with that of his confederate, Mr. Woolf, Harold Saxon, junior, becomes the incumbent of Theodosia Chapel, Great Axebridge, a seaside town, with many fashionable churches and preachers, the coteries of which afford an ample field for scenes of clerical life such as our author portrays with greater gusto than good taste. Young Harold of course never weds Gertrude, who is spirited off to the seaside and secretly married to Donoughmore, with whom she lives, when not in a cataleptic swoon, at Bramscombe's Folly.

JAMES DAVIES.

SCHOOL BOOKS.

M. Bué's *First Steps in French Idioms* (Hachette) contains an alphabetical list of idioms occupying about ninety pages, followed by an extremely instructive set of notes on the idioms quoted. We might instance those on *Cette reine comme hallebarde et miséricorde, amende honorable, une autre paire de manches, revenir à ses moutons* (referred to an old farce where a draper, robbed by one person of sheep, by another of

cloth, mixes up the two stories before the magistrate). Especially ingenious is M. Bué's explanation of *Qui vive*—from the Italian *chi viva*, which he derives from *chi vi va* (who there goes); as well as that of *un sot en trois lettres*, either from *sot* in three letters (not to be confused with *seau, sceau, saut*) or (which seems forced) from *trium literarum homo*. F.U.R. The book concludes with one hundred examination papers for exercises on the idioms. In spite of M. Bué's name as a teacher, it may be doubted whether idioms can be learnt except by reading and conversation. A man could not get into London society by studying a West End Directory. This remark applies with less force to Prof. Cassal's *Glossary of French Idioms, Gallicisms, and other Difficulties* (Trübner), for his book is specially intended to serve as a vocabulary to a Reader by the same editor, on which ground he includes notices, biographical and social, to explain allusions in the text. These are occasionally unnecessary—e.g., those on *Café Anglais, Henri VIII., Boulevard Jardin des Plantes*. Knowledge of others could only be expected to come from pure cram; while the Professor, in sympathy for the voracious "progressive student," who is with difficulty induced not to devour the whole of any author he may taste, gives hints as to what should be read, seen, or studied. His course includes all Gibbon's *Decline and Fall*, some Kant, Mably, Plato's *Republic*, *La Chanson de Roland*, Thucydides, not to mention other stiffish reading. It is satisfactory to find that he has added such light literature as *Corinne*, some of Alfred de Musset, and *Le Conscrit*; and that he says of Paul de Kock, "Il ne va jamais trop loin." It may almost be doubted whether this book will add much to Prof. Cassal's reputation as a teacher.

Herr Strouwelle's *French Genders* (Williams and Norgate), seventy pages, will hardly afford more instruction than is contained in ordinary grammars in half-a-dozen pages. Is the printer or the editor responsible for "movable"—so spelt several times?

Without having put to the test of use M. Roulier's *Second Book of French Composition* (Hachette), we may say that the rules seem complete enough, and the pieces selected for translation illustrative and free from dullness. If there is a fault it is that progress is too gradual; but this might be met by taking more than one rule at a time and parts only of each exercise. This plan has the merit of making provision for a second term's work with perhaps some of the same boys.

The same publishers have brought out Part I. of Saintine's *Picciola*, a story which won the higher Monthyon Prize and the Legion of Honour for its diffident author, and of which Napoleon III. wrote from Ham that he had found it a lesson—even a solace. The notes by M. Paul Baume, though perhaps too much in the nature of a vocabulary, render the book available for junior classes, and for girls especially we can recommend its use.

Messrs. Macmillan's *Progressive French Reader (First Year)*, by M. G. Eugène-Fasnacht, of the Bedford Modern School, contains about ninety pages of varied selections, graduated to some extent, supplemented by notes and vocabulary—or, rather, by two vocabularies; for the meanings of words in the earlier part are given in order of subjects, as they occur, as well as in the alphabetical vocabulary. This seems unnecessary, a moderate amount of dictionary work being good for beginners; but the explanations of some more common differences of construction contained in the Introduction might well be learnt by heart as a foundation for French translation. The book is likely to supply a want by obviating constant changes of books by advancing pupils.

We have also received the same author's

French Reader (second year) and his *Progressive French Course* (third year). The former contains a good supply both of prose and verse, with notes grammatical and historical; the latter, devoted entirely to syntax, distinguishes the more important rules by heavier type; while the exercises, French into English and English into French, are graduated in difficulty, but are not intended for boys below the ordinary standard of a fifth form.

Messrs. Hachette have sent us two French reading-books, the first being d'Aubigné's *Histoire de Bayart*, to an ordinary French-printed edition of which have been added notes, grammatical and explanatory, by M. Jules Bué. We question the utility of the bio- and geographical dictionary, which gives us to a half-mile the distance from Turin to Asti, yet would leave the eager student to seek for Bologna south-west of Ferrara; while the *Thyrrhenian Sea* is made less familiar to us than it need be. Little can be learnt from this part of the book except by cramming; but the idiomatic notes are quite worthy of M. Bué, and are in many cases of real value, though we have found a few more words of which derivations might be suggested—this being really the safest way of forming a student's vocabulary. The second is a selection from mediæval literature up to the time of Louis XI. (*Choice Readings from French History*, Part I., by Gustave Masson). The apparatus supplied consists of synoptic tables of French mediæval dialects, their characteristics and principal texts, with versions of the first psalm of each century from the twelfth to the sixteenth, notes on the pieces chosen by M. Masson, and glossaries of *Langue d'Oïl* and *Langue d'Oc* expressions. The early part of the text leaves, of course, little scope for selection, the *Serments de Strasbourg* and the *Chanson de Roland* being inevitable. The book appeals to a much more limited circle of readers than the editor's previous works, but is a most convincing answer to the still-lurking idea that England cannot attract foreign scholars as teachers of foreign languages.

The same firm have also brought out a little book on *French Pronunciation and Reading*, by Louis Desru. If pronunciation can be taught "by the book," the author has every right to hope for success, his work being complete and logical, except in so far that some rules are given in English, some in French, without apparent reason for the change. We do not quite grasp M. Desru's definition of quantity as "omission of the voice more or less strong;" and, though he names three kinds of reading—*oratorical*, *serious*, and *familiar*, or *conversational*—he does not attempt in any way to explain how the three kinds differ, but limits his remarks to the last. His thirty-five pages of *illustration* would, of course, serve for a class reading-book; they include M. Guizot's Letter on Punctuation.

Their *First German Book*, by A. Leopold Becker, of Tiverton School, professedly intended for beginners, travels over a good deal of ground somewhat rapidly, and adheres, we see with regret, to the weak and strong declension system. It contains, however, plenty of exercises and examination papers, and a few reading lessons, and may prove useful.

Outline of English History. First Period. B.C. 55 to A.D. 1603. By S. R. Gardiner, Professor of Modern History at King's College, London. (Longmans.) No manual of English History for children lately published can compare with this little book, which will be heartily welcomed by all interested in education. Instead of being a collection of detached scraps of information, of very unequal importance, interspersed with needless dates and names, it really is what the Preface promises, "the story of our country's history." Children will not learn from it that Henry I. died from eating lampreys, nor that his son was drowned in the

"White Ship;" nor will they be wearied with the names and dates of all the battles of the Wars of the Roses; but they will learn—what no History written for them has yet taught—that every nation, like every individual, has a continuous life and growth. No event affecting the development of the English nation is passed over, while such as have left no lasting results are either omitted, or only lightly touched on. More than this, the thoughts and feelings, the needs and the sufferings, which formed the roots of the nation's growth, are not left untold; and not only will the reasoning powers of children be stimulated by the tracing of cause and effect, but their best sympathies will be awakened by all that is noblest in their country's history. They will realise, as they are seldom enabled to do, the rarely remembered truth that

"Thoughts that great hearts once broke for, we
Breathe cheaply in the common air;
The dust we trample heedlessly
Throbb'd once in saints and heroes rare
Who perished, opening for their race
New pathways to the commonplace."

But that which above all distinguishes this little book is the remarkable fairness with which Prof. Gardiner deals with those subjects which are too often misrepresented from political or religious bias. This rare sense of justice is apparent throughout, but strikingly so in those chapters which deal with monasteries and with the Reformation. The simple language, the clear explanations of difficulties, and the excellent maps add to the value of the book, which is not only the work of a scholar, but of one who evidently sympathises with the children for whom he writes. In a work with so much to recommend it, it matters little that a few of the derivations given are doubtful, that trial by ordeal is not described quite exactly, or that the chronology of an event is slightly incorrect, as is the case with Queen Elizabeth's speech to her troops at Tilbury. These slight inaccuracies will, no doubt, be corrected in the next edition.

NOTES AND NEWS.

WE are informed by the authorities of the Oxford and Cambridge University Presses that the publication of the Revised Version of the New Testament will take place about the middle of May.

A NEW volume of *The Sacred Books of the East* is ready for publication. It contains the first instalment of the canonical writings of the Buddhists, translated from the so-called Pāli, the sacred language of Ceylon. The volume consists of two parts: first, a new translation, by Prof. Max Müller, of the famous *Dhammapadam*, a collection of metrical sentences, ascribed to Buddha, with an Introduction treating of the history and chronology of the Buddhist canon; secondly, a translation of the *Suttanipāṭa*, by Prof. Fausbøll, of Copenhagen. A translation of this work, published in 1874, by Sir M. Coomara Swāmy, is not quite complete, nor always to be depended on.

PROF. JOSEPH MAYOR has prepared for publication in a separate and expanded form a "Sketch of Ancient Philosophy from Thales to Cicero," which formed part of the Introduction to his lately published edition of Cicero's treatise *De Natura Deorum*. The book will be shortly published by the Cambridge University Press.

MR. WILLIAM ELLIS, whose death at the age of eighty was recorded in our columns last week, was well known among educationists for his efforts to extend the teaching in schools of political economy in its more distinctively social aspects. Long before Board schools existed Mr. Ellis gave large sums of money and much personal exertion to found and support

elementary schools in which such instruction should be given, and many of his writings were directed to advance the same end. His interest in this subject had not slackened, for we learn that at the time of his death he was assisting Mrs. Fenwick Miller in her preparation of a school-book of a novel character upon "Social Economy," as the Education Department terms it. The plan of the book was fully sketched out and a considerable portion written, and its appearance will not be delayed by the death of Mr. Ellis. It will be shortly issued by Messrs. Longmans and Co., who some years ago published Mr. Ellis's book called *Aids to the Young in their Efforts at Self-Guidance*, which, although much appreciated by teachers, has been long out of print.

PROF. ROBERTSON SMITH is employing the leisure enforced on him by the Commission of the Free Church of Scotland to deliver a course of twelve lectures on Old-Testament Criticism to popular audiences in Edinburgh and Glasgow. The experiment, made at the request of a large number of prominent Free Churchmen, has proved a success, the average attendance at the course in the two cities being little short of 1,700. We understand that the lectures will be published in April by Messrs. A. and C. Black, of Edinburgh, under the title *The Old Testament in the Jewish Church*.

MESSRS. HODDER AND STOUGHTON'S forthcoming works include a new volume by the Rev. Prof. A. B. Bruce, on *The Chief End of Revelation*; an important Handbook of Christian Evidences, by the Rev. Prof. R. A. Redford, entitled *The Christian's Plea; Our Daily Life: its Duties and its Dangers*, by the Rev. Canon Bell; *India, Past and Present: a Popular History of its Conquest*, with a Chapter on Afghanistan, Map, and Illustrations, by the Rev. Bouchier Wrey Savile; *Robert Hall*, by E. Paxton Hood, and *Thomas Chalmers*, by Dr. Donald Fraser, being the fifth and sixth volumes of the Biographical series, "Men Worth Remembering;" *Heredity, Marriage, Labour, and Socialism*, four volumes completing the authorised English edition of the Rev. Joseph Cook's widely known "Boston Monday Lectures;" Dr. Wainwright's critical volume, *Scientific Sophisms: a Review of Current Theories concerning Atoms, Apes, and Men*; a popular account of *Exeter Hall*, with a steel Portrait of Lord Shaftesbury and other Illustrations; and new editions of *Africa, Past and Present*, by An Old Resident, and J. B. Gough's latest work, *Sunlight and Shadow*.

THE second volume of Prof. Lewis Campbell's edition of Sophocles, completing the work, will be published in March by the Clarendon Press. It contains the *Ajax*, *Electra*, *Trachiniae*, *Philoctetes*, and *Fragments*. The plan of editing is uniform with that pursued in the first volume. There is a short Introduction to each play, the various readings of the chief MSS. are printed under the text, and the explanatory notes are at the foot of the page. The *Fragments* are also furnished with brief English notes, both critical and explanatory. The work now brought to a close (consisting of about 1,100 pages) includes (1) a revision of the text; (2) a continuous interpretation of the text as adopted; (3) introductions to the seven plays; (4) an essay on the language; (5) an account of the MSS., with some examination of the relation in which the chief MS. stands to the rest.

MESSRS. HURST AND BLACKETT will shortly publish a new novel by the author of *Uraula's Love Story*, &c., entitled *Love Knots*, in three volumes.

THE extracts from the *Liber Veritatum* of Gascoigne, now on the eve of publication by the Clarendon Press, are the only contemporaneous comment on affairs of Church and State in

England during the first half of the fifteenth century (1403-58). They have been selected and edited from the original MS. in Lincoln College, Oxford, by Prof. Thorold Rogers, M.P., with a Preface and Introduction. Apart from the light which they throw on political events, they are singularly illustrative of the sentiment which influenced the orthodox reformers in the sixteenth century—viz., those who wished to sever England from the Papal Court without abandoning the creed of the Roman Church.

WE understand that Canon Farrar has in the press a new volume of sermons in which, under the title *Mercy and Judgment: a Few Last Words on Christian Eschatology*, he deals specially with the subject in reference to the volume *What is of Faith?* recently published by Dr. Pusey. Messrs. Macmillan & Co. will be the publishers.

THE *Nurse's Handbook* is the title of a little book announced by Mr. Elliot Stock for the use of those who visit among the poor.

PROF. DILLMANN, the President of the Fifth International Congress of Orientalists, to be held at Berlin, has sent out his invitations for September 12-17. All Oriental scholars who wish to take part in the proceedings have to take tickets (10s.), to be obtained from F. A. Brockhaus, publisher, Leipzig, or Asher and Co., Berlin. Those who intend to read papers have to write to the President or the members of the committee—Profs. Lepsius, Olshausen, Kuhn, Sachau, Weber, &c.

A NEW edition (the fourth) will shortly be published of the first volume of Prof. Conington's *Vergil* in the "Bibliotheca Classica," edited by Prof. H. Nettleship. It will contain additional Notes, a fresh Memoir, and three original essays on "The Ancient Critics of Vergil," "Ancient Vergilian Commentators," and "The Text of Vergil."

MR. F. R. STATHAM, who contributes an article to the current number of the *Fortnightly* entitled "How to get out of South African Difficulties," has in preparation a book on South Africa. From Mr. Statham's experience as a journalist, both in the Cape Colony and in Natal, his book ought to be of permanent value, as well as of special interest at the present time.

A THIRD edition of Mr. Herbert Spencer's *Principles of Psychology*, with an additional part entitled "Congruities," is announced by Messrs. Williams and Norgate.

A FRENCH translation of the address delivered by Dr. Ingram at the Trades' Union Congress at Dublin in September last will appear in the March number of the *Revue Occidentale*.

THERE is announced as in preparation *A Collection of Ancient Carols, previous to the Eighteenth Century, with Accompanying Tunes*, the words edited by Robert Charles Hope, of St. Peter's College, Cambridge, editor of Barnabe Googe's *Popish Kingdome*, the music edited by William Creser, Mus. Doc. Oxon., organist and choir-master of St. Martin's, Scarborough; also, *A History of the Seals and Armorial Bearings of the University and Colleges of Cambridge*, to be illustrated with twenty-six coloured plates and sixty engravings of seals, by W. H. St. John Hope, B.A., of St. Peter's College, Cambridge.

THE *Revue Critique* for February 14 contains a review, by M. J. J. Jusserand, of Prof. Stubbs's *Constitutional History of England*, which is characterised as "de ceux qu'il est nécessaire de posséder et qui, jusqu'à un certain point, font époque parce que, à leur date, ils se sont trouvés les meilleurs."

A PROPOSAL was recently made to remove Lord Amberley's *Analysis of Religious Belief* from the Free Library of Galashiels. Though supported by two ministers, the proposal was

rejected in the library committee by a majority of ten to six.

THERE is considerable activity in the publishing trade at Manchester. An elegant edition of the works of John Critchley Prince has just been issued; and we have now to record the appearance of the first volume of a handsome collection of the writings of Mr. Edwin Waugh, which will extend to ten volumes. A popular edition of the works of Mr. Ben. Brierley is in preparation, and also a cheap and uniform issue of the novels of Mrs. G. Linnaeus Banks. Mr. J. T. Slugg's *Reminiscences of Manchester Fifty Years Ago* will be issued shortly.

WITH reference to the statement in our last number that, under the new Free Libraries Bill, "the accounts of all free libraries are to be submitted to the House of Commons once a year," we are requested to explain that by the "accounts" spoken of are meant, not balance-sheets, but returns. It may be added that the Bill does not consolidate or amend the Scotch and Irish Acts, but only those relating to England.

THE Berlin correspondent of the *Times* writes:—"An interesting publication is expected here shortly in the shape of a selection from the political correspondence between the Prince Consort and King William, now the German Emperor."

PROF. MARCH reports, in the *North American Review*, the help that the Americans are giving to the Philological Society's new English Dictionary. Two hundred and seventy-eight American authors and fifty-five others, in 1,008 volumes, have been undertaken by 150 readers, of whom Pennsylvania gives the largest number, twenty-five; while Japan yields two, Canada two, and Italy one.

"The American authors selected are such that they will be pretty sure to yield quotations for all the words used to name the physical features, productions, and other objects of the country, and the peculiar acts, habits, and relations to be found here. The common words will also be fairly illustrated."

PROF. MARCH's address on the re-opening of the handsome Pardee Hall—containing the Museums, Laboratories, Library, Lecture and Reading Rooms of his college, Lafayette, Pennsylvania—has been published. The original Hall was given by Mr. Ario Pardee in 1873, and was burnt in June 1879. With the insurance money on it, its present handsome successor was built, and was opened in November 1880.

THE first volume of the *Minor Works* of Wilhelm Grimm will be published almost immediately.

WE are sorry to hear that the literary monthly *Review* published in Finnish at Helsingfors has ceased to exist. Beside the forty-two Finnish papers appearing in the Grand Duchy, one is published at St. Petersburg and another at Calumet, in Michigan, in the interests of Finnish emigrants to the United States.

AMONG recent Polish publications attention is called to M. K. W. Wojcicki's work on social and intellectual life at Warsaw from 1800 to 1830, and the volume published on the occasion of Kraszewski's jubilee.

THE Norman Society of Antiquaries has just published its thirtieth volume, containing some valuable documents and studies bearing on the Hundred Years' War, and an unedited *Life* of St. Margaret by Wace.

Polybiblion calls attention to the *Bulletin Mensuel* issued by Messrs. Morgand and Fatout. The February number contains a biography and portrait of Frantz Banzonnet, chromolithographs of two magnificent old bindings,

and facsimiles of the title-pages of various very rare books. It likewise chronicles the sale of drawings, &c., by Gravelot, Boucher, Moreau, Saint-Aubin, and others at prices so high as to wring from our contemporary the regretful remark, "Ce sont là morceaux de millionnaire, et il n'y a guère qu'un prince de la finance ou un lord de la Grande-Bretagne qui puisse songer à les posséder."

THE Rev. Samuel Beal, Professor of Chinese in University College, London, will give, on March 23 and 24, at three p.m., two lectures on "The Northern Accounts of the Two First Buddhist Councils." These lectures will be open to the public without payment or ticket.

At the next meeting of the New Shakapere Society Mr. Furnivall will read a short paper "On the Odd Notion of Dr. Leo that in *Timon of Athens*, III. iv. 112,

"'Lucius, Lucullus, and Sempronius Vllorxa,' the Word *Vllorxa* means Five Poundz, or Ten Angels, £30 6s. 8d."

THE first instalment of M. Mroček-Drozovsky's Historical and Philological Commentary on the *Russkaya Pravda*, the earliest monument of Russian legislation, is almost ready for the press. Besides the general Preface, an exhaustive account of the primitive leathern money of Russia will be given in the first part.

THE special distinction of the *Elstow Bunyan* (Walker and Co.) is that the sides of the cover mainly consist of "boards" "warranted made of the oak taken from Elstow church" last year. It is alarming to know that the old building is being "restored," for to lovers of old buildings no word has a more ominous and ghastly sound than "restoration." We can only hope for the best, prepared for the worst. Meanwhile, here are before us two slices of its old oak helping to form a handsome binding for a handsome volume. Having sated our eyes with the exterior, we find inside, on excellent paper, a well-printed copy of the immortal allegory, with illustrations by W. Gunston and others, and a Prefatory Memoir, illustrated by charming drawings of Elstow church, and various old doors and other things that are, or may be, associated with Bunyan. The memoir (its grammar is not all that might be wished: "neither of Bunyan's marriages are entered here," "the terms . . . is not to be accepted") shows some independent research, as well as an adequate knowledge of the standard authorities. Mr. Cary-Elwes' claim for Chalgrave as Bunyan's birthplace is well stated, and deserves consideration. The best point made is that Bunyan is not the author of all the marginal writings in the well-known copy of Foxe's *Martyrs* now in the public library at Bedford. It a little raises our idea of his cultivation to know that the worst of those doggerel verses are probably not his. But surely there is a plentiful lack of judgment in saying that, "though he states he soon forgot all he learnt [at school—in a grammar school—probably the Harpur Charity School at Bedford], there can be no doubt he was not only a proficient reader of English classics, especially the Bible, but imbibed the passion for literary work which afterwards distinguished him"! We must not forget to mention that this edition has a useful Index.

WE have received *The Chinese Opium Smoker* (S. W. Partridge and Co.). It consists of twelve illustrations, reproduced from the Chinese, together with descriptive letterpress to each. The illustrations are certainly very effective and, indeed, interesting for more reasons than one. If only the letterpress had more of description and less of moralising, we fancy that its object would be better achieved.

WE have also received *The Eastern Question*

Solved: a Vision of the Future, by "Budge" (W. H. Allen and Co.); *The Land Question, Ireland, No. VIII.: Mr. Bonamy Price on the Three F's* (William Ridgway); *Boston Monday Lectures for 1881* (R. D. Dickinson); *Unlaw in Judgments of the Judicial Committee and its Remedies: a Letter to Canon Liddon* by Prof. Pusey (Parkers and Rivingtons); *The Formation and Growth of Society out of Christian Marriage*, by the Rev. B. Belaney (Burns and Oates); *English Institutions and the Irish Race*, by A. M. Topp (reprinted from the *Melbourne Review*); *The Scientific Roll and Magazine of Systematised Notes*, conducted by Alexander Ramsay—"Climate," Vol. I. (Bradbury, Agnew and Co.); *The New National Reading Books, Standard IV.* (National Society's Depository); *Lessons in Gaelic for the Use of Schools and Self-Instruction*, by J. E. N. (Dublin: Gill and Son); *Murby's Imperial Grammar for the Code of 1880, Standards IV., V., and VI.* (Thomas Murby); &c., &c.

MAGAZINES AND REVIEWS.

THE *Cornhill Magazine* for March is an exceptionally good number. Mr. Gosse contributes a paper on "Sir George Etherege," in which he calls attention to a neglected volume of MS. in the British Museum, the *Letter-Book of Etherege* when he was envoy at Regensburg, 1685-87. Mr. Gosse raises many questions of importance concerning the history of the English stage, such as the origin of rhyme in the drama and the influence of Molière in England. The letters of Etherege seem to contain much interesting information about the social life of Germany at the end of the seventeenth century. We trust that Mr. Gosse may return to them at some future time. J. A. S.'s "Autumn Wanderings" across the Alps to Viareggio is too diffuse and not sufficiently precise to be a good sample of the "Sentimental Journey" of an aesthete. G. A. solves the question, "Who were the Fairies?" by answering that they are survivals of the traditions of the Neolithic period. "Bhagoo" will be read with great interest when it is known that it is a sketch of the actual life of a Hindoo and his fortunes under the British rule. It is written with a mixture of humour and pathos that makes it vivid and impressive. The general conclusion of the writer as to the results of British rule on the natives is worth quoting.

"By a rigorous taxation we help him to accumulate those debts which, by reason of his improvidence and ignorance, he is too ready to incur. But we do little towards making him more provident or less ignorant; and, when he shows the brute side of a nature we have helped to brutalise, we hang him up between earth and heaven, and hold forth about 'his righteous doom,' and vapour of how 'we hold the land in trust for the natives.'"

Macmillan's Magazine is strong in literary criticism. Mr. Matthew Arnold writes about Byron as he has recently done about Wordsworth, and advocates an attempt to separate Byron's good work from the mass which he produced. In the course of his remarks Mr. Arnold explains his "criticism of life" theory of poetry. He tells us that this expression was meant to apply to all literature, and that poetry must first fulfil that definition before it is subjected to the laws of strictly poetic beauty and truth. Mr. Arnold says many good things incidentally about Shelley and Leopardi as well as Byron. Mr. Alfred Austin discusses Mr. Swinburne's recent criticism of "Tennyson and de Musset," protesting forcibly against the exaggerations in many of Mr. Swinburne's literary judgments. Mr. Hitchman gives an account of "The Penny Press," by which he means the cheap weeklies read by the lower classes. Mr. R. J. Martin writes on "Connemara," with

especial reference to the condition of land-holding in that part of Ireland.

THE last number of *Harper* is one of much interest. The article most attractive to Englishmen is that by Mr. Lathrop, called "Literary and Social Boston," with its admirable portraits of Messrs. Emerson, Howells, Whipple, Aldrich, and others. The illustrations, as usual, are abundant and excellent.

THE *Rivista Europea* of February 16 has an article on "Paul and Seneca," written without any bias in favour of religion, but considering simply the historical appropriateness of the moral teaching of St. Paul. Its entire impartiality would be impossible in an English writer of any school of thought.

OBITUARY.

SIR G. POMEROY COLLEY, of whose sad death everybody has been thinking during the past week, was not a professional author. Indeed, he was too much of a soldier to be much of a writer. But he possessed all those talents and all those tastes which go to make up the literary man. Whether he was using his pen or was engaged in conversation, his learning and his culture were alike conspicuous. The modesty of his nature was another quality which impressed itself on all who met him.

MANY of our readers will share the regret with which we announce that M. Paul Meyer, Professor in the College of France, has lost the English wife whom he came to this country to marry but a few months ago.

THE Finnish poet, Prof. Fredrik Cygnaeus, died at Helsingfors on February 7, aged seventy-four. His patriotic verses, which were collected in five volumes in 1870, enjoyed great popularity in Finland. He was also the author of two successful dramas—*Claes Flemings Tider* and *Hertig Johans Ungdomsdrömmar*.

THE death is also announced of the Rev. Moses Margoliouth, Vicar of Little Linford, Bucks, the writer of a great many works upon theology and upon the past and future of the Jewish race; of Mr. John W. Dwinelle, of California, the author of a *Colonial History of San Francisco*; and of J. J. Haus, the senior professor in the University of Ghent, and the author of several valuable treatises of criminal jurisprudence.

NOTES ON HUNGARIAN LITERATURE.

IN the two last numbers of the *Literarische Berichte aus Ungarn*—which reproduces in German such information about Hungarian literary and scientific matters as is likely to interest non-Hungarians*—the most interesting article is Herr Sturm's on the epic trilogy of Hungary's greatest poet, M. Arany. So far as a generous and sympathetic analysis written by a man who is himself a poet can give the reader an idea of a poem he has not read, this article is fairly satisfactory. To those who wish to know something about modern Hungarian poetry, its perusal may be confidently recommended. On February 7, 1846, the Kisfaludy Society offered a prize of fifteen ducats for a narrative poem whose hero should be some historical personage still living in the people's memory. John Arany was then thirty years old, and filled the office of town clerk in his birthplace, Szalonta, in the county of Bihar. A year later he was recognised as one of the greatest poets of his nation, his poem *Toldi* having gained the prize. In the strict sense of the word, Nicholas Toldi was not as historical personage, but his name was preserved in popular tradition, and a certain con-

noction existed between the poet and his hero. The Aranyss were vassals of the Toldis, but, being driven out by the Turks from their homes in Nagyfalú, the old seat of the Toldis, they became heyduks in the armies of the Rákóczi, from whom they received patents of nobility, and Szalonta, the estate of the Toldis—who by this time had become extinct—to hold upon heyduk tenure. This interesting connexion doubtless suggested his subject to the poet. His only materials, besides the popular tradition, were a rude rhyming chronicle of the sixteenth century; and it is interesting to see how the modern poet has used, amplified, refined, and ennobled the rough ore of his predecessor, Illosvai. In 1848 Arany had begun a continuation of his poem, the MS. of which he showed to his friend the poet Petöfi; but, owing to the troubles that followed that disastrous year, *Toldi's Evening*, in which the end of the hero's life is narrated, was not published until 1854. The last-written, but in the order of the trilogy the second part, *Toldi's Love*, appeared at the end of 1879. As the poet has himself explained it, this long delay of twenty-five years was due to various subjective causes. In the first place the subject was none of his choosing; his friends, beginning with Petöfi, urged him, "as he had already made hands and feet, to add a trunk thereto." He saw that in this intermediate part he must represent his hero in love; but, at the same time, he felt himself hampered by the tradition and what he had himself written in the two parts already composed. It was evident that Toldi's love-story must not end happily. When to these embarrassments, arising from his subject, we add the distractions of official work, the attractions of more congenial subjects, and the sorrows which befell most of us as we advance in life, perhaps twenty-five years of lassitude and vacillation are easily accounted for. *Finit coronat opus*. The importunities of his friends have been justified by the result, and Toldi's love-story is one of those *tours de force* in which the difficulty of the subject has compelled the poet to put forth all his powers, while it fetters the attention of the reader.

Another most interesting article is M. Salamon's *Denkrede* on the Hungarian historian, Bishop Horváth, pronounced before the Hungarian Academy on May 28, 1880. It is especially marked by the elevated tone in which it is composed, communicating to the reader the author's reverential sympathy for the object of his panegyric. But besides its moral characteristics and its literary charms, which are very fairly preserved in the German version, it has solid claims on anyone who wishes to understand the modern history of Hungary. M. Salamon indicates with brevity and clearness the peculiar position, between 1825 and 1848, of the Hungarian nation towards its own past. Next, reviewing the historical works in Hungarian, Latin, and German which were then available to the Hungarian public, he shows how far they were from satisfying its new requirements. The treatment of Hungarian history seemed to have fallen exclusively into the hands of the poets, when, in 1836, the Academy awarded the prize for a *History of Industry and Commerce in Hungary* to Michael Horváth, a young Catholic priest. He was, in fact, the only competitor. This prize seems to have revealed to Horváth his vocation. From that time to the end of his life, including eighteen years of political exile, he devoted himself to writing the history of Hungary. M. Salamon lays emphasis on the fact that Horváth wrote Hungarian history. In the composition of history there are three stages—the collection of materials, the critical sifting of the same, and lastly the composition of the history. It might be plausibly argued that each step in the process should be delayed until the previous one had

* See ACADEMY, February 22, 1879, p. 167.

been completed; but Horváth, like Richelieu, to whom M. Salamon compares him, saw that such a course would be logical, but not practical. As a Prussian general, in the war against Napoleon I., said, "If you will only do what is absolutely the best, you will end by doing nothing." Horváth began by issuing, in 1841, a short compendium of Hungarian history in one small volume; then, between 1843 and 1846, he enlarged the work into four volumes. Shortly afterwards followed the troubles of 1848-49, in which Horváth took part as bishop and Minister of Public Instruction. In 1860, while an exile, he brought out a corrected edition, also in four volumes. Lastly, in 1871-73, he published an enlarged edition in eight volumes, continuing the history to 1825, instead of stopping, as previously, at 1790. He had published, before his return home, two historical works which may be regarded as continuations of his history—one, in two volumes, on the twenty-five years from 1823 to 1848, and the other, in three volumes, on the struggles of 1848-49. M. Salamon, who, in spite of his enthusiastic admiration, is far from attributing perfection to his master's work, expresses his regret that Horváth, instead of attempting a complete history of the struggle in which he was himself personally engaged, had not confined himself to giving, in the form of memoirs, his own personal experience and knowledge. He also points out that Horváth was a child of his times—i.e., of the times when he was young—and that his ideas about history were too much influenced by those of classical antiquity to satisfy the present generation of Hungarians, affected as they are by modern, or, as they are generally called, scientific conceptions of history.

Our space does not allow of our doing more than mentioning the notice of M. Pulszky's *Memoirs*, of M. Jakab's *History of the Unitarian Church in Transylvania*, and of M. Salamon's *History of Budapest*. Literary activity in Hungary is still principally occupied with history, and, in that department, with the collection of data.

With the end of the year 1880 the *Literarische Berichte aus Ungarn* has changed its name and its form. We have before us the first number (eighty-eight pages) of the *Ungarische Revue* (Brockhaus), which is to appear on the 15th of every month. It closely resembles its quarterly predecessor, though perhaps somewhat lighter in form. The prospectus, printed on the cover, promises "a comprehensive picture, not only of the literary and scientific, but also of the whole intellectual and public life" of Hungary, together with the views and opinions of foreigners upon Hungarian matters. The three large print articles treat of the *Deutscherhetze* in Hungary, the conspiracy of Martinovics, and an account of the Humanist, Galeotto Marzio. The last-named is an extract from the *Analecta ad Historiam Renascentium in Hungaria Litterarum Spectantia* by the Hungarian scholar, Dr. Abel. ARTHUR J. PATTERSON.

WALT WHITMAN ON CARLYLE.

WALT WHITMAN, writing of the death of Carlyle in the *Critic* of February 12, says:—

"As a representative author, a literary figure, no man else will bequeath to the future more significant hints of our stormy era, its fierce paradoxes, its din, and its struggling parturition periods than Carlyle. . . . Two conflicting agnostic elements seem to have contended in the man, sometimes pulling him different ways like wild horses. He was a cautious, conservative Scotchman, fully aware what a foetid gas-bag much of modern radicalism is; but then his great heart demanded reform, demanded change—an always sympathetic, always human heart—often terribly at odds with his scornful brain. . . .

Though he was no Chartist or Radical, I consider Carlyle's by far the most indignant comment or protest against the fruits of fendalism to-day in Great Britain. . . . For the last three years we in America have had transmitted glimpses of Carlyle's prostration and bodily decay. . . . A week ago I read such an item just before I started out for my customary evening stroll between eight and nine. In the fine cold night, unusually clear (February 5, 1881), as I walked some open grounds adjacent, the condition of Carlyle, and his approaching—perhaps even then actual—death, filled me with thoughts, eluding statement, and curiously blending with the scene. The planet Venus, an hour high in the west, with all her volume and lustre recovered (she has been shorn and languid for nearly a year), including an additional sentiment I never noticed before—not merely voluptuous, Paphian, steeping, fascinating—now with calm, commanding, dazzling seriousness and *hauteur*—the Milo Venus now. Upward to the zenith, Jupiter, Saturn, and the Moon past her quarter, trailing in procession, with the Pleiades following, and the constellation Taurus, and red Aldebaran. Not a cloud in heaven. Orion strode through the south-east with his glittering belt, and a trifle below hung the sun of the night, Sirius. Every star dilated, more vitreous, nearer than usual. Not as in some clear nights, when the larger stars entirely outshine the rest. Every little star or cluster just as distinctly visible and just as high. Berenice's Hair showing every gem, and new ones. To the north-east and north, the Sickle, the Goat and Kids, Cassiopeia, Castor and Pollux, and the two Dippers. While through the whole of this silent, indescribable show, enclosing and bathing my whole receptivity, ran the thought of Carlyle dying. (To soothe and spiritualise, and, as far as may be, solve the mysteries of death and genius, consider them under the stars at midnight.)

"And now that he has gone hence, can it be that Thomas Carlyle, soon to chemically dissolve in ashes and by winds, remains an identity still? In ways perhaps eluding all the statements, lore, and speculations of ten thousand years—eluding all possible statements to mortal sense—does he yet exist, a definite, vital being, a spirit, an individual—perhaps now wafted in space among those stellar systems which, suggestive and limitless as they are, merely edge more limitless, far more suggestive systems?"

"I have no doubt of it. In silence, of a fine night, such questions are answered to the soul, the best answers that can be given. With me too, when depressed by some specially sad event or tearing problem, I wait till I go out under the stars for the last voiceless satisfaction."

SELECTED BOOKS.

GENERAL LITERATURE.

- AYRES, A. *Life and Work of W. A. Muhlenberg*. Sampson Low & Co. 16s.
- BECHT, E. *Verzeichnisse der alten Handschriften u. Drucke in der Domherren-Bibliothek zu Zeitz*. Berlin: Weidmann. 5 M.
- BLUNT, Lady Anne. *A Pilgrimage to Nejd, the Oracle of the Arab Race*. Murray. 2s.
- CARLYLE, T. *Reminiscences*. Ed. J. A. Froude. Longmans. 18s.
- DELPIT, J. *Catalogue des Manuscrits de la Bibliothèque municipale de Bordeaux*. T. 1. Bordeaux: Imp. Delmas.
- HEFNER-ALTENCK, J. H. de. *Costumes, Œuvres d'Art et Usages depuis le Commencement du Moyen-Âge jusqu'à la Fin du 18^{me} Siècle*. Livr. 5-9. Frankfurt-a-M.: Keller. 10 M.
- IMBAULT-HUART, O. *Recueil de Documents sur l'Asie centrale*. Paris: Leroux. 15 fr.
- LOISEL, A. *Histoire de la Langue française jusqu'à la Fin du XVI^{me} Siècle*. Paris: Thorin.
- MACGEORGE, A. *Flags: Some Account of their History and their Uses*. Blackie. 12s. 6d.
- MANTEROLA, J. *Cancionero Vasco*. III. San Sebastian. 10 fr.
- MOREL-FATIO. *Catalogue des Manuscrits espagnols de la Bibliothèque nationale*. Livr. 1. Paris: Imp. Nat.
- NORR, Roden. *A Little Child's Monument*. C. Kegan Paul & Co. 3s. 6d.
- SÉBILLOT, P. *Littérature orale de la Haute-Bretagne*. Paris: Maisonneuve. 7 fr. 50 c.
- WARREN, J. E. *Einleitung in das Studium der Statistik*. Hrg. v. C. Gandil. Leipzig: Henrichs. 5 M.
- WILDER, V. *Mozart, l'Homme et l'Artiste*. Paris: Charpentier. 3 fr. 50 c.
- ZOLA, E. *Le Naturalisme au Théâtre*. Paris: Charpentier. 3 fr. 50 c.

THEOLOGY.

- RÉVILLE, J. *La Doctrine du Logos dans le quatrième Évangile et dans les Œuvres de Philon*. Paris: Fischbacher.

HISTORY, ETC.

- BERNECKE, E. *Beiträge zur Chronologie der Regierung Ludwig IV., d. Heiligen, Landgrafen v. Thüringen*. Königsberg: Beyer. 1 M. 20 Pf.
- BOILHAU, J. J. *Vie inédite de la duchesse de Luynes*, p. P. T. de Larroque. Paris: Vlo.
- LENZ, E. *Das Synedion der Bundesgenossen im zweiten athenischen Bunde*. Königsberg: Beyer. 1 M. 20 Pf.
- OSTERLICH, H. *Historisch-geographisches Wörterbuch d. deutschen Mittelalters*. I. Lfg. Gotha: Perthes. 2 M. 40 Pf.
- URKUNDBUCHREGISTER f. den Kanton Schaffhausen. 1. Abth. 187-1330. Schaffhausen: Schoch. 2 M. 50 Pf.
- VOORL, F. *Da Hegealpo, qui dicitur, Josephi interprete*. Erlangen: Deichert. 1 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- COHEN, E. *Sammlung v. Mikrophographien zur Veranschaulichung der mikroskopischen Struktur v. Mineralien u. Gesteinen*. 2. Lfg. Stuttgart: Schweizerbart. 16 M.
- FRASER, Prof. Berkeley. *Blackwood*. 3s. 6d.
- HACKERL, E. *Das System der Medusen*. 1. Thl. E. Monographie der Medusen. 2. Abth. System der Acraspeden. Jena: Fischer. 60 M.
- HOOKE, Sir J. D. *Flora of British India*. Part VIII. L. Reeve & Co. 10s. 6d.
- MANN, J. J. *River Bars*. Crosby Lockwood & Co. 7s. 6d.
- MICHELL, S. *Mine Drainage*. Crosby Lockwood & Co. 15s.
- REINICH, P. F. *Neue Untersuchungen über die Mikrostruktur der Steinkohle d. Carbon, der Dyas u. Trias*. Leipzig: Weigel. 50 M.
- ROUN, W. *Der Kampf der Theile im Organismus*. Leipzig: Engelmann. 4 M.
- STRUBE, O. *Observations de Pulkova*. Vol. 11. *Observations faites à la Lunette méridienne*. St. Petersburg. 36s.
- TAYLOR, O. *Introduction to the Ancient and Modern Geometry of Conics*. Cambridge: Deighton, Bell & Co. 15s.

PHILOLOGY.

- CICERONIS, M. T., pro Cn. Plancio Oratio. Ed. H. A. Holden. 4s. 6d.
- ELTER, A. *De Joannis Stobaei codice Photiano*. Bonn: Strauss. 2 M.
- MERGERT, H. *Lexikon zu den Reden d. Cicero*. 3. Bd. 1. u. 2. Lfg. Jena: Fischer. 2 M.
- MEYER, E. *Der Dialect v. Ile-de-France im 13. u. 14. Jahrh.* I. Thl. Vocalismus. Breslau: Koebner. 1 M.
- NUMANN, F. J. *De Oshone Lampasceno ejusque fragmentis commentatio*. Breslau: Koebner. 1 M.
- RAYNAUD, G. *Elle de Saint-Gilles: Chanson de Geste. Accompagnée de la Rédaction norvégienne, traduits par E. Koebner*. Paris: Firmin-Didot. 8 fr.

CORRESPONDENCE.

THE EXTENSION OF UNIVERSITY COLLEGE,
LONDON.
University College: Feb. 28, 1881.

Will you allow me to say a few words on the inference you drew in last week's ACADEMY from the recent extension of University College, "that the education of boys, fine art, and physical science are flourishing most in Gower Street"? The Boys' School has occupied the south wing for some years, and is not now in question. The Slade School of Fine Art has been on a peculiar footing from the first, and merely passes from smaller to larger rooms in the now completed north wing. What I desire to point out is that the remaining space gained by the recent extension of this wing has been allotted to various sections of physical science, not because these are flourishing more than other parts of the College work, but because of the great change that has come to pass in the conditions of scientific instruction. It might as well be argued that physical science is flourishing most at Oxford or Berlin. There is no active academic centre anywhere at which it has not been found necessary of late years to provide enormously increased room for practical work in science. Here, on the first important extension of the buildings of the College proper—planned, as they originally were, before the new era of scientific activity—it was inevitable that the claims of such subjects as chemistry, physiology, &c., should first be considered. But so much are the departments of literature and philosophy also in course of expansion that the Council is only waiting for more money to come in before proceeding to recast and enlarge all that part of the College where they are now most inadequately housed.

It is a great mistake to suppose that University College is now, any more than ever it was, content to be such a school of mere physical science as may now be found in several provincial towns. Classical work is being

vigorously prosecuted by Profs. Goodwin and Church, with the help of Prof. Charles Newton in archaeology, and, presently, of Prof. Postgate in comparative philology; and, to mention but one of the chairs of modern literature, where is the study of English in all its forms, early or late, being directed with greater breadth or energy than by Prof. Henry Morley? The number of students in these subjects by no means falls short of that in the scientific classes, when the medical students are discounted. Even in the least favourable case that could be thought of in a College South of the Tweed—the subject of mental philosophy—more than fifty students were at work last year. It is time, indeed, that some ungrudging recognition should be made of the labours of men like Malden, Key, Long, Goldstick, and others, with their present successors, to rear in London a school of the *Literæ Humaniores* that could hold its own with the newest fields of scientific interest. The recognition has been long delayed, but it can now be made to some purpose if the College is speedily helped towards the next extension which its authorities have in view.

G. CROOM ROBERTSON.

SHAKSPEARE'S "VLLORXA."

Ilford, Essex: Feb. 23, 1881.

This morning's post brought me a presentation copy of *Zwei Abhandlungen aus dem Jahrbuche der Deutschen Shakespeare-Gesellschaft*, by my friend, Dr. F. A. Leo. The second discussion is about the mysterious word "Vllorxa" in *Timon of Athens*, which the learned author believes to be part of a financial statement of account (vll or xa, i.e., five pounds or ten angels) inserted by mistake into the line where we find it. On p. 14 of the pamphlet he quotes from Knight's *Life of Shakspeare* a passage in which that worthy editor gives, from what he accepts as a page of accounts "in the handwriting of Sir Arthur Mainwaring," the following entry:—

"6 August, 1602. Rewardes to the vaulters, players, and dauncers. Of this Xⁿ to Burblidge's players of Othello lxiiij^x xviii^x x^d."

The excuse to which Mr. Knight was entitled cannot be extended to Dr. Leo, who had the best means at his elbow of knowing that the entire page, which indeed is to be found in the volume of Mainwaring's accounts, at Bridge-water House, is not in the handwriting of Sir Arthur, nor yet in that of any other person of that time, but is a rank forgery of modern date. Twenty years ago it was independently examined by the best authorities of the day, among whom, Mr. Richard Gairdner, Mr. W. B. D. D. Turnbull, Sir Frederic Madden, Sir T. Duffus Hardy, and Mr. N. E. S. A. Hamilton certified to its spuriousness. See *The Egerton Papers*, Camden Soc. Pub., 1840, p. 342; and my own statements in *A Complete View of the Shakspeare Controversy*, 1861, pp. 261-65.

For the slight inaccuracies in Knight's extract, of course Dr. Leo is not responsible; but he would have avoided them had he consulted the *facsimile* I give in my book.

O. C. M. INGLEBY.

CHAUCER'S "COARSENESS," BYRON'S "HUMOUR," AND THE LYRICAL CAPABILITIES OF THE ENGLISH LANGUAGE.

London: March 2, 1881.

While thanking Mr. G. Saintsbury for his notice of my "*Two Great Englishwomen*," with an Essay on Poetry," in the *ACADEMY* of the 26th ult., I beg you will give me space for a word of comment on one or two of his remarks that touch on matters of far greater interest than me or my book.

I trust that I am not incapable of feeling the charm of Chaucer's *Fabliaux*; but if Mr. G. Saintsbury will refresh his recollection of the "Miller's Tale" and some other things in Chaucer, and then say that the detection of coarseness, and bad coarseness, therein argues a "vulturine" faculty, I shall be surprised.

Mr. G. Saintsbury says that Byron had wit, but was so destitute of humour that I, in imputing it to him, prove myself to have none. Byron, as all the world knows, was resplendently witty. So brilliant and abounding was his wit that it has thrown his humour into the shade. But he had a vein of humour, true and racy, which was beginning to show itself as his affectations fell off in his later time. I am willing to rest the question on his delineation of Suwarrow. If there is no humour in that, I know not what humour is; if it is fine in humour, as distinguished from wit, then there may be a lack of sympathetic perception in my respected critic. If there is no humour in Byron's Suwarrow, I should have difficulty in finding any in Scott's Dalgetty or Carlyle's Teufelsdröckh.

I never heard the word "machine" used in the sense of "trap;" but I have heard it used in many senses, manufacturing and scientific—for which I refer Mr. Saintsbury to Mr. Ruskin—that are deathfully prosaic, and therefore not fitly associated with the loveliest of living forms, the best thing in all the world, a good and beautiful woman.

That English, as compared with German or Scotch, is too stately and inflexible for lyric poetry I took to be one of the accepted commonplaces of criticism. If Mr. Saintsbury will try to translate Olärfchen's song in *Egmont*, or *Heiden-röslein*, or any characteristic lyric of Heine's, or if he will compare translations from Schiller and Goethe, by Lord Lytton, Aytoun, and Martin, with the originals, he will, I think, come to share the general opinion on the subject. That there is a glorious lyric poetry in England proves only that the genius of her lyrists has been transcendent enough to disguise or surmount all difficulty.

I thank Mr. Saintsbury *simpliciter* for his ingenious explanation of Jane Eyre's "port-manteau," and will convey it to my readers if the book reaches a second edition.

PETER BAYNE.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 7, 5 p.m. Royal Institution: General Monthly Meeting.
 5 p.m. London Institution: "Vulgarisms," by Mr. E. B. Nicholson.
 8 p.m. Society of Arts: Canon Lecture, "The Scientific Principles Involved in Electric Lighting," by Prof. W. G. Adams.
 8 p.m. Victoria Institute: "Language and the Theories of its Origin," by Mr. R. Brown.
 TUESDAY, March 8, 3 p.m. Royal Institution: "The Blood," by Prof. Schäfer.
 8 p.m. Anthropological Institute: "Note on Assam Dwellings," by S. E. Peal; "Short Account of the Wild Tribes inhabiting the so-called Naga Hills on our North-eastern Frontier of India," by Major R. G. Woodthorpe.
 8 p.m. Spelling Reform Association: "The Old and Modern English Values of the Vowel Symbols." Discussion.
 WEDNESDAY, March 9, 8 p.m. Geological.
 8 p.m. Microscopical: "A Species of *Acarus* believed to be unrecorded," by Mr. A. D. Michael.
 8 p.m. Society of Arts: "Ascents of Chimborazo and Cotopaxi in 1880," by Mr. Edward Whymper.
 THURSDAY, March 10, 3 p.m. Royal Institution: "Cuneiform Characters," by Rev. W. Houghton.
 8 p.m. Mathematical: "An Application of Elliptic Functions to the Nodal Cubic," by Mr. R. A. Roberts.
 8 p.m. Society for the Fine Arts: "Art with Reference to the Stage," by Mr. Walter J. Allen.
 8 p.m. Society of Telegraph Engineers and Electricians.
 FRIDAY, March 11, 7 p.m. Quekett.
 8 p.m. New Shakspeare Society: "The Tempest founded on an Older Play," by Dr. Brinsley Nicholson.
 9 p.m. "Language and Literature of the Scottish Highlands," by Prof. J. S. Blackie.
 SATURDAY, March 12, 8 p.m. Royal Institution: "Ancient Egypt," by Mr. R. S. Poole.
 8 p.m. Physical: "The Absorption Spectra of Organic Bodies," by Col. Festing and Capt. Abney.

SCIENCE.

Remarks on Professor Mahaffy's Account of the Rise and Progress of Epic Poetry. By F. A. Paley. (George Bell.)

MR. PALEY has made the publication of Mr. Mahaffy's *History of Greek Literature* an occasion for once more stating his opinions about the date of "the compilation" of our Iliad and Odyssey. He complains that some persons, he "will not say scholars, would strangle the enquiry by laughing it down." Truth cannot be laughed down, but some of Mr. Paley's arguments do lend a handle to the scoffer. The question of the date at which writing could have been employed for the preservation of the epics is an essential one in this enquiry. Mr. Paley, who thinks 400 B.C. the earliest probable date (p. 9), produced some singular arguments in his controversy (in *Macmillan's Magazine*) with Mr. Mahaffy. He printed some archaic Greek characters, observing that probably few of the readers of *Macmillan* could make them out, and inferred that it was scarcely possible to write an epic in characters so clumsy and so difficult! In his present pamphlet he uses the "clumsiness of boustrophedon" (p. 11) as an argument against early written epics, and he speaks of the late date of "pen-and-ink writing." These are arguments which provoke ridicule. Does Mr. Paley not know that Egyptians, Cyprians, Assyrians, all used characters far more clumsy than those of early Greece, and that pen and ink and paper are not necessary materials of literature? The Odyssey and Iliad might be scratched in rude "Cadmeian" letters on plates of lead just as easily as Pine's Horace was engraved on plates of copper. Assyrian literature, on Mr. Paley's principles, cannot exist at all. If Mr. Paley (who is so sceptical about the early inscriptions on the Nubian colossus) does not understand these facts, what is the worth of his opinions about the date of a written epic? He actually argues that an epic could not well be written in characters which seem clumsy to him, and on material with which he is unfamiliar. And he is surprised (p. 6) that Mr. Mahaffy is not moved by the cumulative weight of arguments like these! If the separate arguments are lighter than air, their "cumulative weight" is also imponderable.

If this were a question of pure scholarship alone, or of the rendering of difficult passages, or of comparative philology merely, I should not venture to dispute a sentence that Mr. Paley has written. But it is a complex question, in which a feeling for logic, and a knowledge of early manners and customs, play a great part. Mr. Paley seems not to be well equipped with logic or with knowledge of the history of customs, art, and institutions. First, let us examine his logic. He avers (p. 1) that the Iliad and Odyssey were "*compiled*," meaning, of course, adapted, re-arranged from older materials, and epitomised," only a short time before the age of Plato. As an example of this process, he says (p. 12) that on the incident of the quarrel between Achilles and Agamemnon, and the counsel of Zeus alluded to in the "Cypria," "the present Iliad was built up." Well, but the present Iliad presents an enormous mass of literature not contained

in or closely connected with these incident. That literature, these legends, Pindar and the tragic poets almost "entirely ignore" (p. 12), says Mr. Paley. Let us grant this position for the sake of argument, and what follows? One of two things: either Pindar and the tragic poets did not know what they "ignore," or they had some reason or reasons for choosing topics elsewhere. The opponents of Mr. Paley first deny that the Tragedians and Pindar ignore our *Iliad* as much as he says they do, and, next, offer reasons for the choice of other topics. But Mr. Paley cannot accept these views. The mass of our *Iliad*, he thinks, must have been unknown to the tragic poets. Then where did it exist? He says our *Iliad* was "compiled" and "epitomised." From what sources? How came these sources to be unknown to the tragic poets? Mr. Paley, who says (p. 9) "we have no reason for believing that the greater part of what now passes as Homer was known to them at all," is in a dilemma. Either the matter of our Homer is new—in which case the theory of "compilation" is exploded—or the material is old, and then he must account for the fact that the Tragedians did not know it at all. Which alternative will he prefer?

Here is another example of Mr. Paley's logic. He says (p. 9), "The age in which a literary written Homer, a work meant to attract readers and not, as hitherto, hearers only, may fairly be fixed, is about 400 B.C." Now, first, granting that this statement is true, it has no bearing on the age of the text. We know that in the twelfth century of our era, the French *chansons de geste* did not exist as "literary written poems meant to attract readers." Readers were too scarce. But a thoroughly good written text did exist, from which the *jongleur*, the reciter, refreshed his memory. We believe readers were much more common in early Greece, and that Homer was read much earlier than Mr. Paley supposes. But all that is apart from the question. If a written text existed in the possession of professional reciters, that is enough for the defenders of our early written Homer. But this is not the chief point. The point is that Mr. Paley thinks the existence of a written *Iliad* and *Odyssey* improbable, but he holds that "longer and older epics did exist" (p. 13), from which our *Odyssey* was compiled. These epics, longer than our *Odyssey*, "in all probability had not been recorded in writing" in the age of Plato (p. 8). Then how did the long epics exist? This admission makes it certain that the existence of our *Iliad* and *Odyssey* was not impossible. Longer epics existed, either in memory or in writing, and therefore memory, or writing, must have more than sufficed to retain the shorter epics which we know.

Mr. Paley has another argument which can satisfy no comparative student of epic poetry. Whenever the *Iliad*, or the *Odyssey*, alludes to ancient songs, and to incidents mentioned in ancient songs, Mr. Paley decides that these songs must have been the poems called "Cyclic," which are, therefore, older than our Homer. For example, there is mention in the cyclic poem called "Cypria" of a quarrel between Achilles and Agamemnon. Mr. Paley at once concludes that the *Iliad* is borrowed from and "built up out" of this

incident in the "Cypria." Again, it never occurs to him that the author (or compiler) of the *Odyssey* may be referring to a part of the mass of heroic story, which had not yet been constructed into an epic. The *Odyssey* is full of allusions to the ship *Argo*, and Jason. This is not strange, for the Jason legend exists among Finns and Tartars and Aztecs, and must be far older than the *Odyssey*. But Mr. Paley infers that the "compiler" of the *Odyssey* must be deriving his knowledge from a constructed epic, the "Argonautica." This "Argonautica," Mr. Paley says, "is well known to, and often alluded to by, Herodotus (iv. 145)." There is no mention of any poem in Herodotus iv. 145. Mr. Paley also adduces Herodotus iv. 179. There is no mention of any poem in iv. 179. Herodotus says, *ἔστι δὲ καὶ ὁδε λόγος λεγόμενος*. Mr. Paley declares that the "Argonautica" "are definitely referred to in the *Odyssey* itself." There is no such "definite reference" to any poem in the whole extent of the *Odyssey*. From Mr. Paley's language any English reader would infer that the compiler of the *Odyssey* uses words like these, "as is sung in the 'Argonautica,'" or the like. Jason, the *Argo*, and their adventures are spoken of in the *Odyssey*, and the *Argo* is said to be a matter of interest to all men. Mr. Paley gives Herodotus vii. 193 as an allusion to the "Argonautica." In that passage Herodotus merely remarks, "There it is said that Heracles was left by Jason and his company." Now Mr. Paley might as logically say that this is a "definite reference" to Theocritus, Idyl xiii., as aver that the *Odyssey* "definitely refers" to a poem called the "Argonautica." It is from this "Argonautica" that Mr. Paley holds most of our *Odyssey* to have been conveyed. And whence does he infer this? Why, from the fact that characters who appear in the *Odyssey* are referred to in the Alexandrian epic of Apollonius Rhodius! He remarks that either "Argonautica" and *Odyssey* must have been copied from a common source, or that one of the poems must have been copied from the other. "If the latter were the case the balance is in favour of the superior antiquity of the 'Argonautica.'" Why should the latter be the case? Where is there any evidence that a regular epic poem on the *Argo* existed before the time of Apollonius Rhodius? As for the antiquity of the story of the *Argo*, that, as we have already remarked, is immemorial. Only Mr. Paley is capable of supposing that because the *Odyssey* mentions the *Argo* (*Od.* xii. 69) therefore the *Odyssey* is compiled from a poem called "Argonautica." I will repeat an old illustration of the weakness of this reasoning. The "Song of Roland" is, beyond possibility of question, our oldest *chanson de geste*. The "Song of Roland" contains allusions to events not mentioned in detail, but supposed to be familiar to an audience. These details are the topic of prolix poems of a date ascertained to be at least a century later than the "Song of Roland." On Mr. Paley's principles, the later poems must be the earlier, and the "Song of Roland" must be "compiled" from them.

Yet Mr. Paley is not incapable of perceiving that a poet may use floating tra-

ditional lays not yet formed into a long epic. Thus, when the tragic poets, or Herodotus, or the vase painters refer to incidents in our Homer (which *ex hypothesi* they should ignore), Mr. Paley readily supposes that they knew not our Homer, but floating *cantilènes*. The privilege permitted to them is denied to the author of the *Odyssey*. How can we argue with him? If our *Odyssey* alludes to an event, that event must be recorded in a cyclic poem. If Herodotus alludes to an *Odyssean* event, he must have known it from a floating ballad.

So far, we have argued on Mr. Paley's own lines. We have seen that he thinks:

1. That our Homer is a late compilation from older materials.
2. That those older materials are almost absolutely unknown to the tragic poets.
3. That, though our Homer was probably not committed to writing before B.C. 400, much longer epic poems were in existence before that date.

We have asked Mr. Paley (1) where the materials of our Homer were concealed in the time of the tragic poets; (2) in what manner the older epics existed; in human memory, or in MS.? Will Mr. Paley reply that, when he says "longer epics," he means, not epics at all, but something else? This point needs to be cleared up.

We do not intend here to discuss Mr. Paley's theory of the late and corrupt character of the epic dialect. Mr. D. B. Monro's criticism (in the *Journal of Philology*) of Mr. Sayce's arguments may be referred to as a proof of the division of philological opinions. But opinion is not divided about the state of manners and institutions described in Homer. Qualified students of these matters recognise a perfectly definite and well-understood organisation of human life which has its parallel in many other early societies. The art of war, the marriage customs, the naval equipment, the assemblies, the architectural arrangements all differ from the manners of later Greece—the Greece of Pindar; and all find their analogies in early Germany, in Iceland, in Africa. But Mr. Paley dismisses these considerations with the remark, "The details of domestic or camp life were probably the creations of fancy, in general unison with the traditions that had been preserved." Fortunate fancy! Then as to art:—"Accounts of pictures and goblets and other works of art must not be supposed to record the state of things existing B.C. 850." Why not? The Phœnician and Assyrian works of art of the ninth and eighth century do tally with Homer's descriptions with notable accuracy. Mr. Paley may be referred to Brunn, *Die Kunst bei Homer*, to the Cesnola collection, and to Mr. A. S. Murray's *History of Greek Sculpture*. That Dr. Schliemann's "Ilios" is not like Homer's has nothing to do with the matter. Even Dr. Schliemann admits that Homer's Troy is not his.

So much space has been occupied in the discussion of Mr. Paley's theories that we have no room to discuss his facts. As to the date of Greek writing, we do not suppose that any expert agrees with Mr. Paley. As to the Pindaric and tragic treatment of Homeric themes, it is useless to repeat arguments and

facts which make no more impression on Mr. Paley than his hypothesis has made on the world of scholars. We conclude with observing that the epic, which (p. 1) was "not composed, but compiled," is found (p. 18) to be "essentially the creation of one mind"! How can the same man be an "epitomiser" and a great creative genius? One must add that Mr. Paley still thinks that the Erectheum alluded to in *Od.* vii. 81 must be the new temple of 430 B.C. And why? Because it is called *πικνὸς δόμος*. These words "seem to describe superior workmanship." Now, (1) much Greek architectural workmanship of a date long prior to 430 B.C. is what Mr. Paley calls "superior." (2) Work which seems "inferior" to Mr. Paley might well have seemed excessively superior to a poet living in the ninth century B.C. (3) Homer uses *πικνὸν δόμον* as a constant phrase; for example (*Od.* vi. 134), the lion is driven by stress of hunger καὶ ἐς πικνὸν δόμον ἔλθειν, where we need not infer that the workmanship of the *δόμος* would have seemed superior to Mr. Paley. What can be the value of a theory which needs such supports, and is so full of inconsistencies that it calls the same person an editor (p. 43) and a creator? Does Mr. Paley really see nothing inconsistent in the theory of a "creator" who is on no account to be imagined to "compose" and of an "editor" whose work must, above all things, be held to be creation? A. LANG.

OBITUARY.

PROF. JAMES TENNANT, who held the Chair of Mineralogy in King's College, London, for not less than forty-two years, died at his residence in the Strand on the 23rd ult., at the age of seventy-three. From 1838 to 1869 Mr. Tennant was also Professor of Geology in the same college, and for seventeen years he was teacher of geology and mineralogy in the Royal Military Academy at Woolwich. Although an ardent lover of science, Mr. Tennant was not a great writer, his principal work being a treatise on mineralogy in Orr's *Circle of the Sciences*, which he contributed jointly with the late Rev. W. Mitchell, who wrote the mathematical portion. Mr. Tennant was an authority on precious stones, and some years ago made a critical examination of the jewels in the crown of England. He took great interest in the discovery of diamonds in South Africa, and at the time of his death possessed one of the finest stones ever found in that country. Mr. Tennant was never married, and much of his leisure was devoted to the meetings of scientific societies, where his genial presence will be greatly missed. He enjoyed in a marked manner the friendship of the Baroness Burdett-Coutts, who possesses a splendid cabinet of minerals; and when his health broke down, two years ago, he accompanied the Baroness in a yachting expedition in the Mediterranean.

THE death is also announced of Gen. de Longueur, aged seventy-seven years, the author of numerous works upon the geology and antiquities of Poitou and the valley of the Yonne.

NOTES OF TRAVEL.

WE hear that during next year a party of members of the Alpine Club are expected to explore the Southern Alps in the Canterbury province, New Zealand. Some of the mountains

in the colony attain a considerable height, Mount Cook, the loftiest, which has never yet been scaled, having, it is said, an elevation of between 13,000 and 14,000 feet.

MESSRS. SAMPSON LOW AND Co. will publish, during the spring, Mr. Joseph Thomson's account of his recent journey in East Central Africa. The work will be illustrated by a map, based partly upon the author's own survey of the unexplored regions which he traversed. Mr. Thomson will, we believe, leave England in about two months' time in order to undertake the geological exploration of the River Rovuma for the Sultan of Zanzibar.

A LETTER just received from Père Schmitt, at Mboma, on the Congo, does not speak hopefully of the Belgian expedition under Mr. Stanley, whose precise objects do not appear to be understood on the spot. He has already been more than two years at work; and, according to the writer, it is thought that he will not have reached Stanley Pool even in four years' time. He is undertaking a gigantic task in road-making, which will swallow up enormous sums of money; and it is feared that the roads, when made, will prove to be labour thrown away, as they will be useless for wheeled traffic, and consequently for the transport of steam vessels. Indeed, Père Schmitt mentions that the large waggons which Mr. Stanley has had sent out to him had to be carried by porters up to the Vivi plateau, where they are now lying useless. Mr. Stanley, however, is not discouraged, but continues to press on with his work, and, as usual, without taking counsel with anyone.

M. SAVORGNAN DE BRAZZA, it appears, has not wasted any time on the Lower Congo, after achieving his great success in reaching the upper part of the river from the Ogowe, as we learn that he reached the Gaboon on December 16. In two days' time he started again for the Ogowe and the basin of the Congo, in company with Père Delorme, whom he has promised to take with him to his first station, near Mashogo, on the Upper Ogowe, in the country of the Okandi. This tribe, according to M. de Brazza, is devoted to agriculture, and food is plentiful in their country. M. de Brazza has now taken with him in sections a small steam vessel, which has lately been built of steel expressly for his explorations; and, after reaching the upper course of the Ogowe, he hopes to be able to get it conveyed to the River Alima, or one of the other affluents of the Congo, and so reach the great river. Should this project prove successful, he will have been the first to place a steam vessel on the Upper Congo, and he will have it in his power to prosecute almost any scheme of exploration he may think fit to enter upon.

THE Upper Zambesi missionary expedition have established their head-quarters at Gubuluwayo, in the Matabele country, and from recent letters seem to be on good terms with Lo Bengula and his people. They are gradually learning the language, and are already able to make themselves fairly well understood; but they do not appear to find Matabele-land a very promising mission-field. One of their number recently paid a visit to the Entab-Enioka, or Serpents' Mountain, some ten miles from Gubuluwayo, in order to obtain wood for building purposes; and in traversing its forests he was able to appreciate the varied beauties of the country—torrents, cascades, picturesque landscape, and luxuriant vegetation. Birds of every description of plumage abound and make the forests resound with their song—one, somewhat like a rook, uttering a peculiarly piercing cry, which can be heard at a great distance.

DR. ALVAREZ has lately left Buenos Ayres for Patagones, near the mouth of the Rio Negro,

in order to undertake the exploration of the coast line between that settlement and Bahia Blanca.

THE March number of *Good Words* contains a graphic description by Mr. Joseph Thomson of the difficulties he encountered in his journey along the western shore of Lake Tanganyika from Iendwé, on the River Lofu, to Mtwara, north of the Lukuga Creek, which he was induced to visit in consequence of having heard from the natives farther south that there were some Europeans a day's march from the Lukuga. Capt. A. H. Markham, R.N., also contributes to the same number another interesting paper on his yachting cruise in 1879 to Novaya Zemlya and the adjacent seas.

SCIENCE NOTES.

Geological Survey of Canada.—The last annual Report of this Survey, recently issued under the care of Mr. A. R. C. Selwyn, forms a well-illustrated volume of nearly four hundred pages. By far the greater part of the volume is occupied by a valuable report by Dr. G. M. Dawson on the geology and geography of the Queen Charlotte Islands, the result of exploration during the summer of 1878. This report is illustrated by several coloured geological maps, and by numerous engravings, mostly after photographs by the author. To the report is appended an interesting description of the Haida Indians who inhabit these islands. As we believe that this is the first detailed account of the Haidas ever published, it will be of great value to ethnologists. The Haidas appear to be one of the best-defined groups of tribes on the North-west coast of America. Some of the invertebrata collected during the expedition are described by Mr. J. F. Whiteaves and by Mr. S. J. Smith, while the flora has been worked out by Prof. J. Macoun. The meteorological observations taken in the islands and on the coast of British Columbia are also discussed in an Appendix.

THE Cambridge University Press has in preparation an edition of Sir William Thomson's *Mathematical and Physical Papers*, which, with those on Electricity already published by Messrs. Macmillan, will complete the papers which have appeared up to the present time.

THE Clarendon Press is about to issue a new edition of the late Admiral W. H. Smythe's *Cycle of Celestial Objects*—a book which by universal consent has done more to promote popular astronomy in England than any other work of the kind. The new edition has been edited by Mr. G. F. Chambers, F.R.A.S. This volume, though professedly only a new edition, may be regarded as almost a new work. Whereas the original edition comprised only 850 objects, the new one has no fewer than 1,604. But it is not merely in the number of the objects dealt with that the usefulness of the new edition will consist. It will be found that Mr. Chambers has cut down here, expanded there, and revised everywhere Admiral Smythe's printed matter, so as to embody the progress of the science down to the year 1880. What this means in the case of hundreds of double stars annually undergoing re-measurement, and many of them annually undergoing change, can only be understood by those who have been called upon to perform similar work. But this is not all. Admiral Smythe's observations having been made in England, his labours only extended to those stars and nebulae which were visible in England; but Mr. Chambers, by means of materials gathered from various sources, has extended the book to the whole of the Southern hemisphere, and has thus made it an observer's handbook for the large English-speaking

populations of India and the Australian and American continents. The new *Cycle* will be found to contain a great number of double star measures by Burnham and others, many of them as recent as 1880. The places of the objects have been uniformly set out for the epoch of 1890, so that in this respect the book will be up to date for many years to come. A chromo-lithograph of twenty-four typical star discs in different shades of colour, intended for the methodical record of star colours, forms an appropriate frontispiece.

MESSRS. C. KEGAN PAUL AND Co. have in the press three new volumes for "The International Scientific Series." The first, which will be issued immediately, is entitled *Sight: an Exposition of the Principles of Monocular and Binocular Vision*, by Joseph Le Conte, LL.D., of the University of California, who has made this subject his specialty. The next will be on *Illusions*, in which Mr. James Sully aims at giving us a complete account of the psychology of the subject, and deals not only with sense illusions, but also with other analogous forms of error, such as illusions of memory. The third volume will be a copiously illustrated monograph on *Volcanoes: What they Are and What they Teach*, by Prof. Judd, of the Royal School of Mines.

A *Memorial of Joseph Henry* has just been issued from the Government Printing Office at Washington. It consists of the obsequies, the memorial exercises at the Capitol, and the memorial proceedings of societies. A portrait engraved on steel faces the title-page.

MR. J. E. H. GORDON'S *Treatise on Electricity and Magnetism* has just been published in a French translation by MM. J. B. Baillière et Fils. M. J. Raynaud is the translator, and M. A. Cornu contributes an Introduction.

AMONG the publications for the past year of the Icelandic Literary Society is an Icelandic translation of a physical treatise by Prof. Balfour-Stewart.

At the recent half-yearly meeting of the Scottish Meteorological Society the Council reported that a committee had been formed to establish an observing station on the top of Ben Nevis, the highest mountain in Great Britain, 4,406 feet above the sea. This project has long been talked about; and it is hoped that, when the scheme takes shape, a permanent endowment will be obtained from the annual parliamentary grant of £15,000 for meteorological purposes. Mr. Buchan, the secretary of the society, drew attention to the fact that January last had been the coldest month in Scotland of which records exist. The lowest temperature authentically recorded was 15° F. below zero at Stobo Castle in Peeblesshire.

THE Belgian Minister of Public Works has just issued, under the editorship of M. Witmeur, the Report of the Commission for the study of the means of extending the employment of iron by new industrial applications.

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(Monday, Feb. 21.)

SIR H. C. RAWLINSON, President, in the Chair.—The Rev. John Caine read a paper "On the Kois or Gonds of Central India," in which he pointed out that this tribe is now divided into eight castes, the Gomma Kois, the descendants of those who formerly resided on the uplands of the Bastar plateau, being the most numerous. Each group of villages is presided over by a head-man, whose chief business is to settle all tribal disputes and to inflict fines for the breach of caste-rules. The people are generally timid, inoffensive, and truthful, but have not improved morally by contact with their Hindu neighbours. As a rule they hold the Pandava family in great veneration,

Bhima and Arjuna being their chief gods; at the same time they also recognise certain secondary deities. They have a vague belief in the future state of the soul. The corpses of adults are burned, the ashes of the corpse being often collected and placed under large slabs of stone. Bride-catching is also a common custom with them. Their language is Dravidian, with many resemblances to Tamil and Telugu.—Mr. Cyril Graham gave an account of "The Leaghiian or Avari Language," which still survives along the highest peaks of Daghestan, on the east side of the Caucasus, the speakers of it, under their famous chief, Shamil, having been the last to submit to the arms of Russia. Their present population numbers about a hundred and fifty thousand. In 1873 Mr. Graham travelled through this district, and was much aided in his researches by Loris Melikoff, then Commander-in-Chief. At Gunib he met with a highly cultivated Munshi, who called his attention to the Avari language, one notable feature of which is the "click" which may be heard at the beginning, middle, or end of certain words. At Tiflis he made the acquaintance of M. Adolphe Berger, who placed in his hands the MS. (the result of many years of patient research) which, having been translated by Mr. Graham from the original Russ, formed the basis of his paper.

SOCIETY OF ANTIQUARIES.—(Thursday, Feb. 24.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—Mr. J. T. Micklethwaite read a paper upon the images inside Henry VII.'s Chapel, of which ninety-five still remain out of an original total of 107. The images outside were removed in the last century, lest, as is alleged by Dart, they should fall upon the heads of those who were going to the Parliament House. These figures all represented prophets and other worthies of the Old Testament. Those inside, with the exception of ten bearded figures of laymen in sixteenth-century costume at the west end, represent Christian saints. These ten figures, Mr. Micklethwaite suggested, might be intended for pagan philosophers, whose images are placed in the choir stalls at Durham opposite the Sybils. The eastern chapel was probably intended to contain the shrine of Henry VI., but the plan was altered on the failure of the attempt to procure his canonisation. The missing figure in this chapel, under which "H. R." can still be traced, no doubt was that of the king, as also the missing figure on the south side in the second bay. The next figure in both these places is probably St. Thomas of Canterbury, whose statue is very rarely to be seen in an English church. The general scheme of the figures is as follows:—At the east end is our Lord, supported by Gabriel and Mary; then, on both sides, the apostles and early saints; at the arch, the fathers of the Church, and perhaps, in the empty niches, were the founders of the monastic Orders; beyond these are other saints, including English kings and bishops; and last of all the philosophers. Mr. Micklethwaite referred particularly to the missing figures, and suggested reasons for their absence. Those in the north-east chapel were removed to make way for the monument of the Duke of Buckingham; those in the south chapel, in consequence of the injunctions of 1536, because lights had been burnt before them; and the statues of Henry VI., because offerings had been made to them. Gregory, in the arch, was taken away because he was attired as a Pope, while the lower figures in the same place perhaps suffered from the reforming zeal of some of the prebendaries in 1567. Beneath some figures are scrolls, in which the names was to be painted; but the intention was never carried out. St. Alban, the protomartyr of Britain, finds no place here, perhaps on account of the rivalry between his monastery and St. Peter's. In the first bay beyond the arch on the south side is a figure of St. Wilgefortis, the lady who prayed for a beard to escape from matrimony. For this reason her image is sometimes taken for that of a masculine saint. There was another image of her at St. Paul's, to which wives who wanted to get rid of their husbands used to pay their devotions.

SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES.—(Thursday, Feb. 24.)

THE Rector of Lincoln College, Oxford, in the

Chair.—The Hon. Secretary read a paper by Mr. Fergusson stating three objections to the theory advanced by Mr. A. S. Murray as to the existence of a broad flight of steps leading to the Erechtheum. These were:—(1) that they would have been enormously in excess of the requirements; (2) that they would obliterate one of the most important features in the west front of the temple of Athene Polias; (3) that no trace of them has been found, which, from their supposed construction, seems almost impossible.—Mr. E. Myers read some comments on Prof. Gardner's paper on the Pentathlon published in the first volume of the society's *Journal*.—The Chairman read a paper by the Rev. E. L. Hicks on a Greek inscription at Trinity College, Cambridge.—This, the writer argued, must have come from Halikarnassos, and probably refers to a revolution which took place at Troezen in B.C. 303.—The Hon. Secretary, Mr. George A. Macmillan, read a paper by Prof. Mahaffy questioning the authenticity of the Olympian Register so far as the first fifty Olympiads are concerned, on the ground that this earlier portion was the work, about 400 B.C., of Hippia the rhetorician.—A letter was also read from the Bishop of Lincoln on the site of Dodona.

FINE ART.

A Descriptive Account of the Roman Villa near Brading. By Cornelius Nicholson, F.S.A. (Elliot Stock.)

THOUGH the name Vectis or Vecta occurs in the Antonine Itinerary and in Ptolemy's Geography, as well as in Tacitus and other historians, there is no name known for any Roman station in the Isle of Wight; unless, perhaps, one of the unaccountable names given by the puzzle-headed geographer of Ravenna refers to some otherwise unknown town or camp. Till the present century no Roman remains had been found in the island except five coins in a field near Carisbrook, which, according to Sir Henry Englefield, might have been accidentally dropped there. Since that time, however, a quantity of coins have been discovered at Shanklin, at Barton Wood, near Osborne, and in other places; pottery has been found at Brixton, and the sites of Roman villas at that place, at Clatterford, and at Carisbrook. Some of the stones also at the station of Clausentum have apparently been quarried in the island.

The villa at Brading is larger than those previously discovered, but the whole of the area has not yet been laid open, so that Mr. Nicholson has not been able to give a plan, and has not supplied even a map of the neighbourhood. It might have been advisable to defer the publication until the discoveries could be more completely described, for the only portions of which any definite account is given are the pavements, which are certainly very fine, as far as the photographs will allow one to judge. Some of the designs are mythological, as Ceres and Triptolemus, and Hercules and Omphale; and others moral, as the fox and the grapes; and one, which the author describes as a man with cock's head and spurs, probably symbolical. Mr. Nicholson suggests that it is a satire on St. Peter; but was the incident of the cock crowing outside the high-priest's house likely to have been sufficiently well known to suggest such a device? The supposed ass-headed crucifix is not a parallel instance, for an ass conveys an idea of insult; whereas the cock's head represents φρόνησις, and constantly occurs with that meaning on Gnostic gems, being one of the component parts of the

Abraxas. Whether this design has any Gnostic meaning it is difficult to judge, as the photograph does not show the details very clearly; but it is possible. As to the ass-headed crucifix already referred to, it has been proved by Mr. C. W. King, from comparison with other similar devices, not to be a satire on Christianity, but the work of a pious Gnostic, venerating the combined attributes of Christ and Anubis, the head being really that of a jackal, not of an ass.

It is to be hoped the exploration of the villa will be continued, and the pavements preserved, instead of the *tesserae* being given away in baskets as happened in a similar case some years ago. C. TRICE MARTIN.

THE EARLY ART HISTORY OF ENGLAND.

It has generally been accepted as an established fact that, in order to make ourselves acquainted with the Renaissance and development of modern forms of art, both pictorial and plastic, it is sufficient to turn our attention to what took place in Italy in the thirteenth century, to the neglect of all other countries and periods.

But, so far as regards Italy, more careful investigation and a more scientific system of criticism have proved the falseness of the old theory, derived from popular tradition and fostered by Vasari, that the painting of the Renaissance sprang almost miraculously into existence with the life and genius of one man—Cimabue; and that the nobler forms of sculpture, which, taking a truer view of the province and scope of the plastic art, aim at representing the highest ideals of physical beauty rather than the struggles and sufferings of the human soul, similarly sprang suddenly into fresh life about the year 1230, through the fact of one Pisan sculptor having discovered, as it were, the long-forgotten beauties of Græco-Roman art.

So it may be considered certain that we have too much neglected the fact that other countries, and especially England, have had a continuous art history of their own, going on contemporaneously with, but quite independently of, that slow Renaissance in Italy which culminated towards the end of the fifteenth and beginning of the sixteenth century in such a burst of magnificence that our eyes have been partially blinded to the works of real genius produced at an earlier date in other countries. It would of course be useless to attempt to find English instances of painting or sculpture which can in any sense rival the best productions of Italy in the fifteenth century; but, going back to an earlier period, we can, I think, find work done by English contemporaries of Cimabue and Andrea Pisano which does not suffer by comparison with any thirteenth-century Italian painting or sculpture.

Westminster Abbey will supply examples familiar to all; and, to begin with the sculptor's art, let us examine the effigies of Henry III. and Eleanor of Castile, modelled and cast by William Torell, goldsmith and citizen of London, about the year 1291. In spite of the name having a somewhat foreign sound, there is no doubt about the Torells being a thoroughly English family, since both in Domesday Book and in other documents this surname occurs as belonging to landowners in various counties of England. These effigies, which are on the north of Edward the Confessor's Chapel, are both bronze recumbent figures, large life-size, cast in one piece, probably by the "cire perdue" process, and are thickly gilt. Obviously neither of them is intended for a portrait, and they are specially valuable as showing that the sculptor has realised to himself an ideal of the stately

and the beautiful in the human form, and had the skill to carry out this ideal. It is difficult to say which of the two is of higher merit, though perhaps the exquisite feminine beauty of Eleanor's face must carry off the palm. There is a wonderful sublimity about these statues, a calmness in their aspect and a simplicity of means in their execution, which it would be difficult to estimate too highly when we consider their object and position. There is none of that striving after dramatic effect, or eagerness to display a scholastic knowledge of anatomy, which so often disfigures the works of later sculptors. A striking instance of this excessive realism may be seen in Henry the Seventh's Chapel in the effigy of Margaret of Richmond by the Florentine Torrigiano.

It would be impossible to point out any work produced at this period (the end of the thirteenth century) in Italy which can be said to surpass these statues either in beauty or technical skill. They might even be placed by the side of the earliest of the bronze gates of the Florentine Baptistery without being put to shame, though this gate is the work of Andrea Pisano, and was not begun till forty years later than these effigies by Torell. The test is a hard one, and the difference in scale and subject prevents any very close comparison; but I think we must feel that in William Torell we have a fellow-countryman as worthy to take a place among the names great in art as any of the more illustrious Italians of the thirteenth century.

Passing on to pictorial art, we have in England important instances of tempera painting used to decorate large wall surfaces earlier in date than any that can be found in Italy; as, for example, the church of Kempley in Gloucestershire, the whole walls of which appear to have been decorated with large paintings of figure subjects early in the twelfth century. Those in the chancel are very perfect, and represent the vision in the Apocalypse of Christ in Majesty, surrounded by the twelve apostles and other saints, all life-size, covering both walls and vault.

Another important example exists in Chaldon church, Surrey, where the chancel walls are decorated with a series of subjects representing the "Scala humanæ Salvationis," also twelfth-century work.

At this period, the whole pictorial talent of Italy seems to have been concentrated on the production, with the help of Byzantine Greeks, of those magnificent works in mosaic which encrust the walls of so many churches in Ravenna, Venice, Rome, Palermo, and other cities. The beauty of these mosaics is, however, derived from the lustre of the material and the sumptuousness of the colouring, rather than from the higher artistic qualities of composition and drawing. And rude as these English paintings at Kempley and Chaldon are, it does not appear that any Italian artist at this early period (the twelfth century) was able to exhibit greater skill in his outline, or grace in the attitudes and grouping of his figures.

The history of English art is commonly regarded as if it began with the great portrait painters of the sixteenth and seventeenth centuries, and little notice has been taken of the fine and thoroughly national paintings with which the walls of almost every church and the panels of every rood-screen had been so lavishly decorated for some centuries before; to say nothing of the thousands of illuminated MSS., rich with exquisitely painted miniatures, all full of national characteristics, both in the treatment of the motives and in the carefulness of their execution, the best examples of which are certainly unsurpassed, and perhaps not equalled, by the miniature paintings of any country on the Continent.

Passing on to the latter part of the thirteenth century, we have in Westminster Abbey an

important series of paintings, though small in scale, executed by an English contemporary of Cimabue. And so far from thirteenth-century England being behind Italy in art development, it is with the works of Giotto rather than with those of his master that we may compare those native examples. These paintings, of which little notice is generally taken by visitors, form the chief decoration of a frontal, or perhaps a retable, which once belonged to the fittings of the high altar. The form and size of the object itself would suit either purpose, and it may possibly have been used sometimes for the one and sometimes for the other. It is a rectangular piece of framed and richly panelled wood-work about eleven feet long by three feet high, the general design of which is formed by three central painted figures under canopies; on each side of these are four star-shaped panels filled with painted groups of figures; and beyond these, on each side, another single figure under a canopy like the central ones. The wood is covered with a fine stucco, or *gesso*, to the thickness of cardboard, as is always the case with old painting on panel, and generally when they are on stone. Walter of Durham's painting on the lower part of Queen Eleanor's tomb is one of the few exceptions to this rule, as there the colour has been applied to the bare stone. This fine *gesso* was formed of whitening and marble dust, mixed with white of egg, and applied with a brush in thin washes, thus preparing an exquisitely smooth and sufficiently absorbent surface for the painter. The paintings we are now dealing with are in tempera; and the oil-like appearance which their surface seems to have is owing, as Mr. Burgess pointed out in his valuable monograph on this frontal, to their being coated with a mastic or other gum varnish. The use of this oil varnish makes it very difficult sometimes to distinguish between painting in tempera and oil, the chief distinction between the two being not so much in the look of the surface as in the manner in which the touches are laid on with the brush. In tempera work, flat over-tints, or glazes, are often produced by minute cross-hatching with a small brush, to avoid working up the ground; while in oil-painting the colours were generally laid on in a broader and less cautious way. The whole frontal is enriched in a brilliant but somewhat tawdry manner by numerous false gems, pasto cameos, and bits of coloured glass, set behind with painted foil. The paintings still in existence are these:—In the centre a figure of Christ, the right hand raised in benediction, and in the left hand an orb; at his right is a figure of the Blessed Virgin Mary holding a lily; and on his left, St. John Evangelist holding a book. All the single figures are standing. The draperies are all arranged with great care and dignity, and the faces and hands are painted with wonderful minuteness, and are very skilfully modelled. The other single figure which remains on the dexter side is the best preserved of all, and represents St. Peter holding the keys. The attitude of this figure is a little stiff and mannered, but the flesh-painting is very good. The three remaining paintings in the small star-shaped panels represent three of Christ's miracles—namely, (1) The raising of the daughter of Jairus, (2) The miracle of the loaves and fishes, (3) The giving sight to the blind man. The whole design of this frontal, the forms of the canopies, the shape of the crockets, and the occurrence of the lion of Castile on the background show clearly that this is a work of the end of the thirteenth century, executed during the lifetime of Cimabue, and probably before Giotto had begun to paint. The remaining pictures have suffered much from years of ill-treatment (the whole frontal, in fact, was used as the top of a cupboard), but we can still judge very fairly well as to their merits both in colour and draw-

ing. They have, no doubt, in their composition and the attitudes of the figures a resemblance to the works of the early Florentine school; but for all that they have a distinct originality and character of their own, especially in the rendering of the faces, which must strike anyone who has attentively studied the contemporary paintings of Italy. It would, of course, be unfair to compare these miniature-like paintings with Giotto's large works in fresco, but I think we may fairly assert that our Westminster example is not unworthy to take a place beside one of his *predelle*, or some of the small figures with which he often surrounded the main figures on a cross or triptych.

J. HENRY MIDDLETON.

NOTES ON ART AND ARCHAEOLOGY.

PROF. NEWTON will give an extra lecture on Friday, the 11th inst., at four p.m., on "The Sculptures of the Temple of Zeus at Olympia: Alkamenes, Paeonios." The public will be admitted without payment or ticket.

In April will be published, in one volume, by Messrs. Longmans, *The Bronze Implements, Arms, and Ornaments of Great Britain and Ireland*, by John Evans, D.C.L., LL.D., F.R.S., &c. This volume is intended to form a companion and sequel to the work on *Ancient Stone Implements, Weapons, and Ornaments of Great Britain*, by the same author. It will be profusely illustrated by wood-cuts, 540 in number. Though primarily intended as a guide to British antiquities, it will also contain much matter relating to the Bronze age in all parts of the world.

M. RHONÉ has received a commission to visit the East, and Egypt more particularly, for the purpose of studying Arab and Christian antiquities.

The Académie des Beaux-Arts has elected Mr. Alma Tadema its London correspondent in the section of painting.

MR. WILLIAM B. C. FYFFE, chiefly known hitherto for his historical pictures, is engaged upon a full-length portrait of the Lord Mayor.

An exhibition of Old Masters will be opened at the Hague about the middle of this month, under the patronage of the King and Queen of Holland, who have contributed to it about twenty pictures from their private collection. The exhibition, it is said, will be rich in the works of the mighty Dutch masters, for a number of old families round the Hague, whose treasures, in the way of art, have seldom been seen, have taken a great interest in it, and have promised to contribute largely. The exhibition is for the benefit of those who have suffered from the inundations.

M. TIMBAL has, according to the *Chronique des Arts*, left his beautiful original drawing by Raphael for "la belle Jardinière" to the Louvre. The *Gazette des Arts* gave a reproduction of this drawing some time ago. M. Timbal has also bequeathed to the Louvre a bas-relief in marble of the fifteenth century, and an antique.

THE current number of the *Zeitschrift für bildende Kunst* opens with an important article by Dr. J.-P. Richter on "Leonardo da Vinci in the East." This article has also been published in the form of a pamphlet, which we hope to notice next week. The other articles of the number are a review of the Academy exhibition at Berlin by A. Rosenberg and a criticism of modern French sculpture by C. von Fabriczy. For its artistic wealth, the *Zeitschrift* has the portrait of a handsome young woman by Carl Gusson, etched by Woernle, and an original etching by Prof. Linnig, a powerful portrait of the great German master, Friedrich Preller, whom

Linnig knew intimately. This rough but very characteristic etching is much to be prized. The venerable painter looks something like Titian as we see him in his well-known last portrait of himself.

THE sale of some of the pictures of Philippe Rousseau, the celebrated French painter of still life, or as the French call it, *natures mortes*, took place last week at the Hôtel Drouot. This sale was styled in French journals "un évènement artistique," for Philippe Rousseau's pictures are generally sold as soon as finished, and rarely come into the market. They fetched good prices; one of them, *Les Huîtres*, sold for 7,100 frs.

M. ALBERT WOLFF, of the *Figaro*, is organising a subscription for the widow and son of Auguste Andrieux, the artist whose works had at one time considerable success, and who died last spring in the utmost discouragement and poverty.

THE February number of the *Revue des Arts décoratifs* contains a short appreciative account of the South Kensington Museum and its management, and small, but very good, wood-cuts of Sir Frederick Leighton's frescoes.

IN accordance with a decision of the Under-Secretary of State for the Fine Arts, a public exhibition of the works of art bought for the national museums will be held quarterly in the Louvre, in the Salle des Tapisseries. The first of these exhibitions will be opened immediately.

THE death occurred a few weeks since of Frederik Müller, the well-known publisher of Amsterdam. His best-known works were his *Detailed Description of the Historical Engravings relating to the History of the Low Countries* and his *Descriptive Catalogue of Dutch Portraits*. He had collected materials for a second edition of the latter, raising the number of portraits catalogued from 7,000 to 40,000. He had also planned and actually commenced a bibliography of the Netherlands, in which he was to have the assistance of the leading Dutch scholars. He filled the office of President of the Amsterdam Society of Antiquaries, and had the good fortune to discover an unpublished MS. of Spinoza, entitled *Tractatus de Deo*, and some correspondence of Descartes, since edited by M. Foucher de Careil.

THE death is also announced of M. Adolphe Moulleron, at the age of sixty, the head of the French school of lithography. His most celebrated work was Rembrandt's *Night-Watch*, shown at the Paris Exhibition of 1867. M. Ph. Burty, in the *République Française*, quotes the following utterance by Delacroix:—"Si j'étais assez riche, j'installerais chez moi M. Moulleron, et je lui demanderais de lithographier tout mon œuvre. Son *Duel de Faust avec Valentin*, d'après mon tableau, a des finesses que je ne savais pas y avoir mises."

THE STAGE.

IN concluding an arrangement by which Mr. Irving and Mr. Edwin Booth will appear for a while upon the same stage—at the Lyceum Theatre during the month of April—it is probable that both actors have had in view some other performance than that of *Othello*, which is already announced. Indeed, a second piece has been mentioned in some quarters as likely to be played during the course of the interesting engagement that has just been arranged for, and that is the *Venice Preserved* of Otway. *Othello* would hardly by itself afford sufficient cause for the union of the particular talents promised us, because, unless either Mr. Irving's *Othello* or Mr. Booth's should develop qualities not previously betrayed, there will hardly be an *Othello* of the very highest quality between the two, while it is

scarcely to be doubted that the Iago of either actor will be great and memorable. Mr. Booth's, indeed, we have already seen, and it is one of his most complete performances. Mr. Irving's, not yet known, has always been somewhat eagerly waited for; we expect it to be full of subtlety and of vivid realism. But we may confidently hope that, while Mr. Irving retains the companionship of the American actor, some piece—be it the *Venice Preserved* or any other—which affords complete scope to the powers of both tragedians will be selected for performance.

AT Sadler's Wells Theatre a brief revival of *Hamlet* has followed the revival of *Macbeth*. The cast in *Hamlet* is not so strong as was that of *Macbeth*, though Mr. Hermann Vezin plays the Prince with his habitual command of elocutionary grace, and though that conscientious actress, Miss Carlisle, appears as Ophelia. The cast in the revival of *Macbeth* included not only Mr. Hermann Vezin, but Miss Bateman (Mrs. Crowe) and Mr. Charles Warner, whose performance, however much it may be wanting in the finishing touches which can be given only by time, is decidedly not lacking in the greater qualities of vigour and passion. Mr. Warner will, we hope, be encouraged to resume his Shaksperian parts, and with added study, when the "tyranny" of *Michael Strogoff* shall be "overpast." At Sadler's Wells we are promised *Mary Warner* immediately, with Mrs. Crowe in the leading character.

THE arrangements of the Meiningen theatrical company, which begins its six weeks' performances in England about the end of May, are in part made public; and we are glad to see that a fairly representative selection from its repertory has been made. Of course a special source of interest in the Meiningen dramatic performances will be in the fact that, almost alone among great Continental companies, the Meiningers undertake the plays of Shakspeare, down even to some of those with which we English are more familiar in the closet than on the stage. But the announcements of the company, we perceive, make a good deal of the high patronage which is already ensured for the venture in London; and also of the "perfect" correctness of all the costumes and accessories. The patronage of an exalted personage has been given before now, of necessity, to entertainments less educational than these Shaksperian performances, and the Meiningers might, therefore, have followed, without offence, the example of the Comédie Française in making less particular display of it. Again, the correctness of costume and accessory is an attraction with which, in the present day, we are, if anything, somewhat too familiar. Moreover—as witness the recent interesting dispute with regard to *Masks and Faces*—it is a matter as to which it seems impossible for the best authorities to be agreed. We take leave to say that neither the public nor the Meiningen actors should forget that these German performances will be judged neither by the brilliancy of the patronage accorded to them nor by their realisation of correct scenic detail, but simply and solely by the quality of the acting. We confess ourselves impatient to see whether the fine and careful Meiningen training—the like of which surely we have not got in England—has been bestowed upon artists of tolerable mediocrity, or upon men and women of genius. *Julius Caesar* may help to show us.

MUSIC.

RECENT CONCERTS.

LAST Saturday week Schubert's third symphony in D was performed at the Crystal Palace, for the first time, as the programme-book informs us, since it left the hands of its young author in 1815. The autograph is the property of Dr.

Edward Schneider, Schubert's nephew. In this work the composer's individuality begins to manifest itself. After a short introduction comes a bright and sparkling *allegro*. The subjects are simple and tuneful, and the working-out section very interesting. The second movement, *allegretto*, is particularly charming and graceful. The minuet has much character; it is far in advance of either of the minuets in the first two symphonies. The *finale* is full of life and vigour. The performance was excellent, and we feel sure that this interesting work will soon be heard again. Reinecke's *Concert-Stück* in G minor for piano and orchestra was excellently played by Miss Hopekirk, whom we should have preferred to hear in a work of more sterling merit. She also gave with great success solos by Gluck and Rubenstein.

The principal feature of last Saturday's concert was the performance of Schubert's fourth symphony, "The Tragic." It has not been heard at the Palace since 1870.

The first concert of the Philharmonic Society took place on Thursday, February 24. Herr Xaver Scharwenka was the pianist, and introduced his second pianoforte concerto in C minor. It is in many respects a very clever work, but bears strong traces of the influence of Chopin. The opening of the slow movement is, however, quite in the Wagner style. The concerto gave Herr Scharwenka full opportunity of displaying his neat and brilliant execution. The programme included an overture, *Waverley*, by Berlioz. It is the composer's first work, and it bears but little trace of his later style. The performance of Beethoven's fourth symphony was not good; yet the band was excellent, and this year we are informed that there are two rehearsals for each concert. We shall take an opportunity of noticing more particularly Mr. Cusins' conducting at the next concert, when Berlioz' *Romeo et Juliette* symphony, a work of great importance and enormous difficulty, is to be performed for the first time, we believe, in England.

Herr Joachim made his first appearance this season at the Monday Popular Concerts last Monday week. He met with a cordial and enthusiastic welcome. He gave, in conjunction with Messrs. Ries, Straus, and Signor Piatti, a magnificent rendering of Beethoven's great quartet in C sharp minor (op. 132). Mdme. Marie Krebs was the pianist, and interpreted in an intelligent manner Beethoven's sonata in E (op. 109). The variations were specially well given. She played with Herr Joachim four charming numbers from the new set of Hungarian dances for violin with pianoforte accompaniment by Brahms and Joachim. Mr. Oswald was the vocalist.

We must briefly notice the last Monday Popular Concert. Mdme. Schumann, who has not been in England since 1877, made her first appearance, and was, of course, received in the most enthusiastic manner. She gave a magnificent interpretation of her husband's *Etudes symphoniques*. She is still one of the greatest pianists of the day, and her reading of the variations displayed intellectual power of the highest order, combined with deep poetical feeling. We sincerely hope that Mdme. Schumann will give us as much as possible of her husband's music, which is now thoroughly understood and appreciated; and no one can interpret it more faithfully and earnestly than Mdme. Schumann. In the second part of the concert, she played, with Herr Joachim, Brahms' sonata in G. In the hands of two such artists the reading was, of course, all that could be desired.

Mr. Walter Bache gave a pianoforte recital last Tuesday at St. James's Hall. The programme included pieces by Bach, Beethoven, Liszt, Chopin, &c. Mr. Bache played with his usual ability, distinguishing himself particularly in the Chopin and Liszt selections.

J. S. SHEDLOCK.

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LITERATURE.

Reminiscences of Thomas Carlyle. Edited by James Anthony Froude. In 2 vols. (Longmans.)

"I SHOULD have kept Thomas Carlyle closer to me; his counsel, blame, or praise was always faithful, and few have such eyes." These words, "verily" poor Edward Irving's, and among the last he uttered, will be recognised by the careful reader of these volumes on a second perusal as their substance in a nut-shell. Second perusal we say, for, after a first, it is not so much of Thomas as of Jane Welsh Carlyle that the reader thinks—the bright, delicate, patient Tenderness that for forty years "wrapped like the softest of bandages" the rugged Truth that was all hers first, and the world's only afterwards—and, if he is ordinarily sympathetic, he is likely to be so much troubled with a temporary weakness in his own eyes as to have no time to think of the strength of Carlyle's. But after a second reading it is to him that the heart even more than the head turns once more—the loyal counsellor (though sometimes discouraging as a wet blanket and sometimes irritating as a mustard-blister), the sure support in all moral troubles, and with such eyes! Indeed, these eyes are such that it becomes a question, the most important that this book raises, whether Mr. Froude has wisely exercised his discretion as editor, and should not have concealed or destroyed many of his late friend's microscopic observations. These are certain to give pain to some people who are living, and to the relatives of many others who are dead—all the more so that they are equally certain to be read with delight by the general public, which is Philistinish and mischief-loving, and rolls as sweet morsels under the tongue "hits" at important and, above all, self-conscious persons. It is hardly possible to refrain from believing that Carlyle in writing these sketches took a thoroughly Scotch and magnificently impish delight in "paying off" whoever may have seemed to him deficient in respect to his wife, himself, or the two clans of Carlyle and Welsh, whose champion and chieftain he became. Of course, it is open to Mr. Froude, and to the immense number of people whom these *Reminiscences* will delight in virtue of their "hits," to say, by way of justification for their publication, that the faithful rendering of impressions can do no harm. It is the fact, moreover, that Carlyle "hits" all round. He allows that he himself was "ill to put up with." Much as he respects Mrs. Welsh, his wife's mother, he cannot help letting the

world know of her little vanities; he notes her "feather-in-cap" the last time he saw her. Yet Society—unless, indeed, it has become as "intolerable" as the amusements of life generally—is Society, and has its reticences and magnanimities, if not its sanctities. Hitherto it has been vaguely understood to be a joint-stock company, whose members give up a little of themselves for the common pleasure, and in which the Burnsian, not to say Christian, rule prevails—to

"Gently scan your brother man,
Still gentlier, sister woman."

But if this rule, already more honoured in the breach than the observance, is to be abolished altogether—if Society is to mean a number of men and women meeting to make unkindly personal judgments from imperfect data, and in general measuring themselves against each other like cats in a suburban back garden, and if these observations may appear in print on any day—on the principle apparently of "at the balance let's not be mute"—then, no self-regarding, much less unselfish, people will enter Society. At all events, and beyond all question, Mr. Froude would have done well for the reputation of Carlyle, and would not have taken from the picturesqueness of these volumes, had he omitted references, "graphic" though they be, to essentially private people in Scotland and London, who, so far as can be seen, have done nothing to deserve to be thus pilloried.

To lovers and students of Carlyle, however, these *Reminiscences* are of the first value. In the form of sketches of James Carlyle, Edward Irving, Jeffrey, and Jane Welsh Carlyle—his father, who gave him being, education, and his most important characteristics; his friend; his literary patron; his wife, consoler, and guardian angel—we have, in fact, a most vivid autobiography. We see Carlyle struggling with poverty, with scepticism, with the "mud-gods," with unpopularity, with dyspepsia (there is, by-the-way, no evidence that he had such a struggle with passions as Burns or even Wordsworth had), until he triumphed over all except the last, only to lose his wife and "field-marshal," who almost literally had borne the burden and heat of the day, and whom he mourns for with a grief that in almost any other man would be called egotistic, if not maudlin.

"Ah me! she never knew fully, nor could I show her in my heavy-laden, miserable life, how much I had at all times loved and admired her. No telling of her now, 'Five minutes more of your dear company in the world. Oh! that I had you yet but for five minutes to tell you all.'"

Carlyle is nothing if not ethical and religious. Here once more we have the doctrine of a sincere and valiant struggle against the world, with its temptations, its "prurient blockheadisms," and even its "Demosthenes Disraelis." There is nothing for it but "desperate hope," to be "obstinate for the best," and victory may rest with "the hand-ful of the brave."

As for style, these volumes give Carlyle at his best, midway between the early, excellent, but not altogether ripe "Essays," and the extravagances and positive incoherencies of the "Latter-day Pamphlets," and even of

"Frederick." Here we have his Burnsian intensity of epithets, his Poussinesque realisms of description, his exquisite Scotch diminutives of the "little thoughtkin" order, his native "Annandale Rabelais," even a little of his extravagant and not quite genuine Berserkerism. Finally, Carlyle came sufficiently in contact with a number of remarkable people to sketch them. Wordsworth, De Quincey, Southey, Lamb, Chalmers, Harriet Martineau, John Stuart Mill are portrayed less fully, but not less faithfully, than his father, his wife, Irving, and Jeffrey. Until, however, we have "the other side" in respect of these, it would be unfair to consider such judgments as final. On the whole, the impression they leave is unpleasant in spite of their piquancy, and suggests not Carlyle, but dyspepsia speaking through him.

The two volumes may be differentiated by saying that the first, containing "James Carlyle" and "Edward Irving," is the more loveable; the other, giving his history as associated with Jeffrey and his wife, is the more generally interesting. Both are emphatically books to be read rather than criticised, and the conditions of space prevent us from either telling their "plot" or giving more than a few typical quotations.

JAMES CARLYLE, OF ECOLEFECHAN.

"In several respects I consider my father as one of the most interesting men I have known. He was a man of perhaps the very largest natural endowment of any it has been my lot to converse with. None of you will ever forget that bold, flowing style of his, flowing free from his untutored soul, full of metaphors (though he knew not what a metaphor was), with all manner of potent words, which he appreciated and applied with a surprising accuracy you often would not guess whence; brief, energetic; and which, I should say, conveyed the most perfect picture, definite, clear, not in ambitious colours, but in full white sunlight, of all the dialects I have ever listened to. Nothing did I ever hear him undertake to render visible which did not become almost ocularly so. Never shall we again hear such speech as that was. The whole district knew of it and laughed joyfully over it, not knowing how otherwise to express the feeling it gave them. Emphatic I have heard him beyond all men. In anger he had no need of oaths; his words were like sharp arrows that smote into the very heart. The fault was that he exaggerated (which tendency I also inherit)—yet in description, and for the sake chiefly of humorous effect. He was a man of rigid, even scrupulous veracity. I have often heard him turn back when he thought his strong words were misleading, and correct them into measurable accuracy. On the whole, ought I not to rejoice that God was pleased to give me such a father; that from earliest years I had the example of a real man of God's own making continually before me? Let me learn him; let me write my books as he built his houses, and walk as blamelessly through this shadow world, if God so will, to rejoin him at last Amen."

COLERIDGE.

"On one of the first fine mornings, Mrs. Montague, along with Irving, took me out to see Coleridge at Highgate. My impressions of the man and of the place are conveyed faithfully enough in the 'Life of Sterling;' that first interview in particular, of which I had expected very little, was idle and unsatisfactory, and yielded me nothing. Coleridge, a puffy,

anxious, obstructed-looking, fattish old man, hobbled about with us, talking with a kind of solemn emphasis on matters which were of no interest (and even reading pieces in proof of his opinions thereon). I had him to myself once or twice, in various parts of the garden walks, and tried hard to get something about *Kant* and Co. from him, about 'reason' *versus* 'understanding' and the like, but in vain. Nothing came from him that was of use to me that day, or in fact any day. The sight and sound of a sage who was so venerated by those about me, and whom I too would willingly have venerated, but could not—this was all. Several times afterwards, Montagu, on Coleridge's 'Thursday evenings,' carried Irving and me out, and returned blessing Heaven (I not) for what he had received. Irving and I walked out more than once on mornings too, and found the Dodona oracle humanly ready to act, but never to me, or Irving either I suspect, explanatory of the question put. Good Irving strove always to think that he was getting priceless wisdom out of this great man, but must have had his misgivings. Except by the Montagu-Irving channel, I at no time communicated with Coleridge. I had never on my own strength had much esteem for him, and found slowly in spite of myself that I was getting to have less and less. Early in 1825 was my last sight of him; a print of Porson brought some trifling utterance: 'Sensuality such a dissolution of the features of a man's face;' and I remember nothing more. On my second visit to London (autumn 1830) Irving and I had appointed a day for a pilgrimage to Highgate, but the day was one rain deluge and we couldn't even try. Soon after our settling here (late in 1834) Coleridge was reported to be dying, and died; I had seen the last of him almost a decade ago."

HARRIET MARTINEAU.

"To admire Harriet Martineau's literary genius, or even her solidity of common-sense, was never possible for either of us; but she had a sharp eye, an imperturbable self-possession, and in all things a swiftness of positive decision which, joined to her evident loyalty of intention and her frank, guileless, easy ways, we both liked. Her talent, which, in that sense was very considerable, I used to think would have made her a quite shining matron of some big female establishment, mistress of some immense dress-shop, for instance, if she had a dressing faculty, which perhaps she had not; but was totally inadequate to grapple with deep spiritual and social questions, into which she launched at all times, nothing doubting."

MONEY-MAKING.

"My books were not, nor ever will be, 'popular,' productive of money to any but a contemptible degree. I had lost by the death of Bookseller Fraser and change to Chapman and Hall; in short, to judge by the running after me by owls of Minerva in those times, and then to hear what day's wages my books brought me, would have astonished the owl mind. I do not think my literary income was above £200 a-year in those decades, in spite of my continual diligence day by day. 'Cromwell' I must have written, I think, in 1844, but for four years prior it had been a continual toil and misery to me. I forget what was the price of 'Cromwell,' greater considerably than in any previous case, but the annual income was still somewhat as above. I had always £200 or £300 in bank, and continually forgot all about money. My darling rolled it all over upon me, and not one straw about it; only asked for assurance or promissory engagement from me. 'How little, then?' and never failed to make it liberally and handsomely do. Honour to her (beyond the ownership of California, I say now), and thanks to poverty that showed me how noble, worshipful, and dear she was."

THE BURNING OF THE "FRENCH REVOLUTION."

"Mill was very useful about *French Revolution*, but with all his books, which were quite a collection on the subject, gave me frankly, clearly, and with zeal all his better knowledge than my own (which was pretty frequently of use in this or the other detail), being full of eagerness for such an advocate in that cause as he felt I should be. His evenings here were sensibly agreeable; for most part talk rather wintry ('sawdustish,' as old Sterling once called it), but always well informed and sincere. How well do I still remember that night when he came to tell us, pale as Hector's ghost, that my unfortunate first volume was burnt. It was like half-sentence of death to us both: and we had to pretend to take it lightly, so dismal and ghastly was the horror of it, and try to think of other matters. He stayed three mortal hours or so—his departure quite a relief to us. Oh! the burst of sympathy my poor darling then gave me, flinging her arms round my neck, and openly lamenting, condoling, and encouraging, like a noble second self. Under heaven is nothing beautifuler. We sat talking till late; 'shall be written again' my fixed word and resolution—to try which proved to be such a task as I never tried before or since. I wrote out 'Feast of Pikes' (vol. ii.), and then went at it—found it fairly impossible for about a fortnight; passed three weeks (reading Marryat's novels); tried cautious, cautiously, as on ice—paper thin once more—and, in short, had a job more like breaking my heart than any other in my experience. Jeannie alone of beings burnt like a steady lamp beside me. I forget how much of money we still had—I think there was at first something like £300, perhaps £280, to front London with—nor can I in the least remember where we had gathered such a sum, except that it was our own, no part borrowed or given us by anybody. 'Fit to fast till *French Revolution* is ready'—and she had no misgivings at all. Mill was penitent, liberal; sent me £200 (in a day or two), of which I kept £100, actual cost of house while I had written burnt volume (upon which he brought me *Biographie Universelle*, which I got bound and now have). Wish I could find a way of getting the now much macerated, changed, and fanaticised John Stuart Mill to take the £100 back, but I fear there is no way."

Let us close with a question which would be solemn trifling were it put in regard to any man less "thorough" than Carlyle. It will be admitted—he admits himself—that dyspepsia was the cause of nine-tenths of his misery, and it has only too clearly coloured, if not poisoned, a large portion of his writings. By his own confession it made him think of suicide during the time of his Buller tutorship. Could this dyspepsia not have been cured? He says he consulted a medical man in Scotland, whose advice was to drop tobacco. He experimented for six months, and came to the conclusion that his adviser, whose name, however, he does not give, was a "jackass." But what would have happened if he had fought longer with his particular vanity, or if he had consulted another physician? According to legend, it was a steak and onions that cost Napoleon the Battle of Leipsic. It becomes a question having a serious, as well as a humorous, side what would have happened to modern thought and criticism if Carlyle had had the courage to put his pipe out.

WILLIAM WALLACE.

Turkish Armenia and Eastern Asia Minor.

By the Rev. H. F. Tozer, M.A., F.R.G.S. (Longmans.)

MR. TOZER is a writer and a traveller of much experience—a quality peculiarly valuable in treating of a country which has of late formed the subject of several books. He knows how to avoid that which is trite and uninteresting. He is aware that accuracy of information is not the strong point of every writer, and that hasty impressions of travel are often committed to paper which have only such ephemeral value as liveliness of style may impart. Mr. Tozer is a traveller of a different and a more valuable order. His book is one of the best sources of useful information at command in regard to territory as to which this country has accepted vast and ill-defined responsibilities. Even so early as the thirtieth page we find that Mr. Tozer knows much of Oriental ways. Writing of Sivas, he says:—"In the neighbourhood of our dwelling we ascended through the narrow streets of that part of the town which lies at the foot of the castle hill by a flight of stone stairs, which, by the use of the familiar Oriental number, are spoken of as 40." It is only by travelling that one becomes aware how universal is the application of the number forty to the features of Oriental architecture. And this holds good from the highlands of Asia Minor to the summit of the Hindoo Koosh. If there is a famous building with something over a score of columns, or a town with a like number of minarets, it will be styled the hall of forty columns or the city of forty towers. The familiar number has appeared to all Englishmen in the story of the Forty Thieves, and it will be found again and again in such books as the *Arabian Nights' Entertainments*.

We do not remember any traveller who has dwelt with so much persistence on the absence of trees, which, Mr. Tozer says, is so remarkable a feature of the interior of Asia Minor and of Armenia. Our author says:—"Indeed, we found that until we approached the coast at Trebizond, after making the circuit of both these countries, we never saw a full-grown tree, except in the neighbourhood of towns and villages, where they were planted by the hand of man." But, though trees do not flourish, every traveller in Turkey observes that Turks of the wealthier class get fat. This is the consequence of a life for the most part lazy, and of the nature of their food. Meat is not fattening; and Mr. Tozer, who took part in many Turkish banquets, noticed that of meat the Turks eat little. The cooking, he says, is good, "as it is ordinarily, unless too much butter is used; for a maxim prevails which is too often put in practice—"the more grease the more honour." Grease is the characteristic of Turkish food which is most repellent to the English taste; and it is this large consumption of grease which gives the Turkish men and women that unwholesome obesity so common among the leisure class throughout the Sultan's dominions. The absence of trees in Asia Minor appears to be mainly due to the qualities of the soil, and to the absence of moisture during a long season of the year. It has not been occasioned by the destruction of forests

and the subsequent washing away of soil from the mountains. It seems to have always been a characteristic of Asia Minor. Strabo remarks upon it as prevailing throughout the interior of the eastern part of the peninsula. But equally there is no doubt that under the Romans Asia Minor produced much corn and wine; and that during the early period of the Byzantine Empire it was a most flourishing and populous province.

Again the experienced traveller is seen in Mr. Tozer's assertion, which is incontestably true of all Western Asia, that "female seclusion is practised by the Christians almost as strictly as by the Mahometans; indeed, except when we visited Armenian families, throughout our journey the female sex may be said not to have existed for us at all." This is, it may be said, owing partly to the example of the dominant caste; partly to the insecurity, under Turkish rule, of female honour; and partly also to the wretched condition of Turkish towns, which fosters habits of seclusion in those whose labours are generally within doors. Armenian women not unfrequently wear a very opaque face-veil; sometimes it reaches from below over the mouth to the nose, in the way in which Englishmen adjust a "wrap." With all Eastern women this practice becomes by habit desired as a protection against the weather. But that Christian women should adopt the veil so largely is undoubtedly in the main due to the bad reputation which, as the result of Turkish customs, attaches to a woman who is seen in the streets with her face exposed.

There is a good deal of disease in the towns of Asia Minor, for which the carelessness of the population with regard to their drinking-water must be held to a great extent responsible. It is forbidden by the sacred law of Islam that a believer should deliberately pollute this element of life. But the faithful are quite reckless as to any indirect contamination. It does not seem to occur to the Mussulman mind that to place refuse near a stream is in many cases, especially in wet weather, equivalent to placing it in the stream. Alluding to the copious spring of limpid water which wells out into an extensive stone basin or reservoir at the entrance of the village of Everek, Mr. Tozer says, "In this the boys of Everek are fond of bathing, so that, as the water supply of the place comes from here, the natives have the unusual arrangement of washing in the water first and drinking it afterwards." This, however, is a very mild indication of the impurities in the water which is consumed in Oriental towns. It is not too much to assert that a reasonable progress in the arts of civilisation would lessen the death-rate of Asia by one-half. It is a common error to suppose that Turkish soldiers are unused to a cold climate. In reality Asia Minor, which is the great recruiting ground for the Turkish army, would be less healthy than it is had it not a remarkably severe climate in winter; and, as Mr. Tozer observes, "those who are inured to its extremes of temperature must possess very hardy constitutions."

Perhaps the most interesting part of this volume is reached when the writer enters

Armenia, which occupies, as he says, a great part of the triangle lying between three seas—the Mediterranean, the Euxine, and the Caspian. The elevation of the country, which probably averages more than three thousand feet above the sea, has given the people a robust and energetic character—one which Mr. Tozer thinks "will exercise a marked influence in determining the future of the East." The leading bankers of Constantinople are generally Armenians. These people are also to be found engaged in trade in the capitals of Europe and throughout all Asia, including British India. The hamals, or porters, of Constantinople are, as a rule, Armenians, and may be taken as types of their race—which is characterised in its political and social life by industry, perseverance, and long-suffering endurance. One of the physical glories of Armenia is Mount Ararat, and another is Lake Van, which has an area about twice as large as the Lake of Geneva, and is more than five thousand feet above the sea-level. The water of Lake Van is too salt for drinking. There is no visible outlet; and for thousands of years the human mind has puzzled over the absence of these "strong" salts in the Tigris, which is supposed to have its head-waters in the same region. The most important place in Armenia is the city of Erzeroum, concerning which Lord Beaconsfield prophesied in 1879 that it would soon be the scene of the strongest fortifications in that part of Asia. So far as we can gather from Mr. Tozer's account, nothing has been done, and even repair has been left undone, since the war. He found that the troops in Erzeroum had received no pay for four years, "and nothing but loyalty to the Sultan, and devotion to their religion, kept them from mutinying." It might also, perhaps, be said that a lingering hope of getting some arrears held their allegiance. The monthly pay, even of the zaptiehs—when it is paid—is, together with a bread ration, about 3s.; and, as Major Trotter has reported to the Foreign Office, "they are generally believed, in order to obtain a living, to get their share of almost every robbery that occurs, if indeed they are not in many instances the actual criminals."

Mr. Tozer's travels end at Trebizond; and the worst fault we can find with his work is that, both in regard to Erzeroum and Trebizond, he deals too exclusively with the records of antiquity, when the matter of greatest interest would be the actual condition of these places as seen by an unofficial traveller, and especially the effect of the annexation of the adjoining territory to Russia upon the great trade route which passes from Trebizond through Erzeroum to Persia and Central Asia. Yet, even apart from the absence of information such as is most needed, we must add that marks of hasty compilation may be observed in the latter part of the work which are to be regretted. This often happens in an otherwise excellent book of travels. However, in spite of all defects, Mr. Tozer's work may, on the whole, be commended as a good and useful mixture of ancient and modern information concerning a part of the world to which the eyes of Englishmen will some day be again directed with deeper interest than that which prevails at present.

ARTHUR ARNOLD.

History of the Church of England from the Abolition of the Roman Jurisdiction. By Richard Watson Dixon, M.A., Vicar of Hayton, Honorary Canon of Carlisle. Vol. II. Henry VIII., A.D. 1538–47; Edward VI., A.D. 1547–48. (Routledge.)

MR. DIXON has changed his publisher as well as his printer since the appearance of his first volume, which we reviewed February 16, 1878. We should have been glad to speak in the same generally favourable terms of this as we did of the preceding part of the *History*; but one defect which we noticed—viz., the author's inadequate appreciation of character—comes out more strongly now than before. And this is one of the causes of his failure to grasp the nature of the changes inaugurated in the first two years of Edward's reign, beyond which the present volume does not reach.

Our author appears to have formed no true conception of the characters of the principal agents in the changes of religion that were being gradually forced on the nation; neither, again, is he sufficiently acquainted with the literature of the period to appreciate the real state of the case. It is next to impossible to understand the history of the Reformation unless it is remembered that Lutheranism never had the slightest hold over English people, and that the changes of Edward's reign were all designed in the direction of Zwinglianism, while in those of Elizabeth's reign this theory had to give way to the more pronounced utterances of Calvinism. We recommend Mr. Dixon, before he proceeds farther, to read Sanders, and master at least the true outline of the history before he continues the perilous task he has entered on. He is quite capable of writing as good a history of this reign as he did of the preceding reign, if only he had the requisite knowledge of the subject. It would take a volume to exhibit the evidence of the conclusion that inevitably comes out from the facts. We can but state that conclusion in the barest way in this article. And it is this: that there was a deliberate intention from the first to carry the alterations of religion to the extent which appears in the Second Prayer Book and Forty-two Articles of Edward's last year. The Calvinistic doctrine professed in the household of Somerset, and perhaps really believed by him, was the thin veil by which he may have succeeded in disguising from himself the grasping ambition and absorbing covetousness which characterise all his proceedings. Cranmer was the merest tool and passive instrument in his hands, occasionally offering a feeble resistance, but always overborne by the stronger hand of his chief. His dream of uniting Lutherans and Zwinglians and opposing a united front to Rome was soon dispelled, and he went with the current, he being solitary in the council and almost alone among English bishops, whose prejudices were in favour of Lutheranism, for, indeed, he was the only one who had witnessed anything of its practical working just before he was recalled from his embassy to fill the archiepiscopal see of Canterbury.

Not only is Mr. Dixon entirely at sea as regards English politicians and divines, but

he does not seem to understand the position of the foreigners whom Cranmer invited over to help him to establish unity among the divided sects of Protestantism. To speak of Peter Martyr as "the head of the Lutheran conclave at Lambeth" is a simple absurdity. Even Bucer could scarcely be spoken of as a Lutheran, though he always did his best to represent the differences between Luther and Zwingli as being of little or no importance. And when our author speaks of Ridley as not likely to maintain anything contrary to Catholic doctrine, is it possible that he could ever have read Ridley's works, or does he not recollect that Cranmer attributed his conversion from Lutheranism to Zwinglio-Calvinism to "my lord of London."

It would have been far better if Mr. Dixon had finished this volume at the end of the reign of Henry VIII. This would have been a more natural point to end a volume at, and he would have had time to read ahead of the period about which he writes, for there are many indications of his being but imperfectly acquainted with much of the proceedings of this and the following reign. For instance, he speaks of Gardiner as being the only high ecclesiastic who throughout the reigns of Henry and Edward thoroughly knew his own mind, and alludes to changes of opinion shown by him in after-times. Now, this is simply a misrepresentation of this eminent prelate, whose changes of opinion should have been spoken of as in the past and not in the future. Gardiner's early career in backing up the King against the Pope is certainly disgraceful; but the changes adopted in Edward's reign proved to his mind that the separation from the rest of the Western Church was a mistake, and he once for all retracted that mistake when he was thoroughly convinced that he was in error, and his subsequent conduct was consistent throughout. Indeed, it is difficult to conceive a greater contrast than that presented by the bullying and overbearing style of Dr. Stephens, as he was commonly at that time designated, badgering the Pope in the matter of the divorce, and the dignified conduct of the same man as Bishop of Winchester and Lord High Chancellor after England was again reconciled to the papal obedience.

We are not without hope that what we have said may induce so candid an enquirer after truth as Mr. Dixon evidently is to reconsider the judgment he has arrived at about the reforming party in Edward's reign. We had hoped to find in him an ally who would help to spread the true view of the hideous transactions of the reformers of this time. But like his predecessor in this department of history, the late Dean of Chichester, he has been unable to shake off his early prejudices as regards the character of Cranmer. He has quoted, at length, the letter which this cowardly and hypocritical prelate wrote to the King on the subject of Cromwell's condemnation; yet if Cranmer's character were to be judged solely by this letter, and the similar effusion which he penned in the case of Anne Boleyn, there would be enough to condemn him as one who was willing to sacrifice his friends to save himself. Or, again, how is it possible to imagine a man of common uprightness being all along associated

with such a monster of iniquity as Henry VIII., and never incurring the displeasure of the King? We think, also, that Mr. Dixon requires to be cautioned against trusting to Fox so much. That writer did not, in general, mutilate or misrepresent documents; but the conversations he gives between bishops and their victims are entitled to no credit unless they are confirmed by other contemporary evidence.

We are sorry to find fault with Mr. Dixon; and we gladly turn to the earlier part of his volume, where there is a valuable account of the nefarious transactions connected with the surrendry (we wish he would not invent new words like *surrendry*) of the monasteries. He has traced the visitors from county to county, and has pointed out some of the numerous mistakes in the carelessly executed volume on the subject published by the Camden Society. We think, too, he has formed a fair and impartial estimate of the state of the monasteries at the time, and his testimony is of the more value because he cannot be suspected of any undue admiration of the monastic state.

In conclusion, we venture to suggest to Mr. Dixon a line of reading which will throw a flood of light upon the projected changes in the reign of Edward VI., viz., the notes printed in the margins or at the end of the chapters of the New Testament of Tyndale's version issued by authority from 1548 to 1553. The version itself was chosen in preference to that of the Great Bible, or Cranmer's version, because of its Calvinism; and the notes which were newly added to these little volumes were intended gradually to prepare the people for the abolition of episcopacy and the reception of Calvinistic doctrine.

NICHOLAS POCKOCK.

A HISTORY OF SLAVONIC LITERATURES.

Istoria Slavianskikh Literatour. A. N. Pipina i V. D. Spasovicha. "History of Slavonic Literatures." By A. N. Pipin and V. D. Spasovich. (St. Petersburg.)

THIS second edition of the work of Messrs. Pipin and Spasovich fills a real void in Slavonic literature. While confined to the Russian language, its circulation has necessarily been limited, but it has been now made accessible to a greater number of readers by the German translation of Herr Pech, himself of Slavonic origin. A little time ago, the work of M. Courrière was noticed in the columns of the ACADEMY. That book, on a similar subject, was hastily written, and contained many inaccuracies. The present publication has only one deficiency which prevents its being complete—the subject of Russian literature is wholly omitted. The discussion, however, of this will follow, as the editors tell us, in a separate volume. In many of the intricate questions of Slavonic philology and literature we observe that M. Pipin, while fairly stating the case on both sides, does not give the weight of his opinion to either. Thus he leaves undecided the relations between the Cyrillic and Glagolitic alphabets; and, although he speaks in a very suspicious way about the (supposed) monuments of early Bohemian literature, concerning which so keen a controversy has been raging during the last fifty years, we cannot

very satisfactorily divine his own views. He shows, however, a complete knowledge of the literature on the subject, down to the last production of Sembera. Among the most serious attacks must be mentioned those lately made against the *Mater Verborum* Codex by Messrs. Patera and Baum. The reputation of Hanka, frequently jeopardised, is now becoming more and more tarnished.

Bulgarian literature is fully treated of in this work; much about it will be new to those not previously acquainted with M. Jireček's books. The malignant influence of Phanariot hostility upon the struggles of this unfortunate people for national life has not been overlooked. The description given of the corrupt state of society among the Constantinopolitan Greeks is fully borne out by what we read in such books as Edward Clarke's travels. The Prussian ambassador in 1779 thus describes the Phanar (cited by Pipin i. 100):—

"Le fils y apprend de bonne heure à assassiner si adroitement son père pour quelque argent qu'il ne sauroit être poursuivi. Les intrigues, les cabales, l'hypocrisie, la trahison, la perfidie, surtout l'art d'extorquer de l'argent de toutes mains y sont enseignés méthodiquement."

It was in consequence of the plots of the Greek priests that the unfortunate brothers Miladinov, editors of the best collection of Bulgarian ballads hitherto published, were thrown into a Turkish prison and met with a violent death.

In the Serbo-Croatian portion of this work due prominence is given to the labours of Dosithei Obradović and the Illyrian school under Ljudevit Gaj. Altogether the Servians may be congratulated on the very creditable figure they have made since their emancipation from the Turkish yoke. Many of the poems of Preradović, Jovanović, and Radičević are conspicuous by their genuine feeling and elegance of expression. The reader who desires to make himself acquainted with what the Serbo-Croats have done in literature (for the two are essentially the same people, although under different governments) should betake himself to the *Antologija Pjesništva Hrvatskoga i Srbskoga*, edited by August Senoa at Agram in 1876.

In the second volume (for the Polish portion especially) M. Pipin has had the advantage of the assistance of M. Spasovich. The great names of Polish literature are dwelt upon at proportionate length, such as Kochanowski, Mickiewicz, Krasinski, and Slowacki, writers who ought to be better known to the English public than they generally are. In the first we have the chief poet of the Renaissance in Poland. Kochanowski was fully persuaded of his own immortality; but his prophecy, uttered after the manner of Horace, has not yet been fully verified—

"Moscow and the Tatars shall hear of me,
And the English inhabitants of a remote world,
The German and the warlike Spaniard know me,
And he who drinks the deep waters of the Tiber."

Of many of the more celebrated poems an analysis is given, such as the *Marya* of Malczewski and the fantastic *Irydion* of Krasinski. By-the-way, it may be mentioned that, although this strange mystic is almost unknown in England, there is a translation into English by an American lady, Martha

Cook, published at Philadelphia in 1875. And I may also recommend those who wish to become acquainted with the great Polish trio, Mickiewicz, Slowacki, and Krasinski, to read Cybulski's *Geschichte der polnischen Dichtkunst* (Posen, 1880).

The Bohemian portion of the work is very ample, and carried down to the latest productions in the language. This will prove serviceable to those who cannot make use of the admirable *Anthologie* of M. Jireček; but the plan of M. Pipin's work covers much more ground. Ample space is given to the writings of Vrchlicky (Emil Frida), a remarkable poet, who deserves to be better known, and the sweet lyrics of Zeyer, Neruda, M^{me}. Krasnohorska, Sládek, and others. This complete and well-written work concludes with an account of the scanty literature of the Lusatian Wends, who form a small island, as it were, in a Teutonic ocean. It is, indeed, astonishing, and may console any depressed nationality, when we reflect what this courageous little people has done, cut in two as they are, and divided between Saxony and Prussia. In spite of vexatious laws and the affected contempt of their German masters, they still publish a variety of useful books, and their *Casopis*, or journal, appears twice a year. The Dictionary of this language, published by Dr. Pfuhl in 1866, is of considerable value, not merely to the Slavonic scholar, but to the student of comparative philology generally.

Of the discussions of the editors on that bugbear of certain minds, Panslavism, I shall, on the present occasion, say nothing. In some points one feels inclined to challenge the opinions of MM. Pipin and Spasovich; thus the refusal to concede a high place to Vrchlicky, because he has but rarely chosen national subjects, seems unjust to his great merits. On the whole, however, the criticism exhibited in the book is sound, especially on the subjects of Slavonic mythology and the forgeries of Verковиć. Two points may be casually mentioned upon which the editors appear to have gone wrong. Linde, the Polish philologist, was not of German, but of Swedish, extraction (see *Zapiski Shishkova*, ii. 361); and it is a somewhat whimsical statement that the very clever Latin lyrics of the Jesuit Sarbiewski are still studied in the English schools. His poems are indeed read by the learned, but by them only, and a few lines from them have become stock quotations among people who have little or no idea of their author. Before concluding my notice I must mention with commendation the little historical summaries prefixed to the chapters, which are very useful, and the complete table of the Slavonic languages and dialects, which is more accurate than those given by Schafarik, and Schleicher.

WILLIAM R. MORFILL.

NEW NOVELS.

Washington Square: The Pension Beaurepas: A Bundle of Letters. By Henry James, Jun. In 2 vols. (Macmillan.)

Queenie's Whim. By Rosa Nouchette Carey. In 3 vols. (Bentley.)

Idonea. By Anne Beale. In 3 vols. (Hurst & Blackett.)

A Story of Autumn. By Mrs. Comyns Carr. (Remington.)

IN *Washington Square* Mr. James has struck a new chord and achieved a new success. He has not only had the audacity to choose for his heroine a girl plain, awkward, and wholly devoid of charm, and the skill to enlist all our sympathies on her side, but he has allotted the other parts in his drama to three people whom we either disapprove or dislike, while we yet regard their strategic movements with absorbing interest. Finally, he has dared to fill a volume and a-half with the discussion of a possible marriage between the rich heiress and her penniless suitor, though contriving to the very last to keep us in suspense as to the result. Nothing, it may be said, can exceed the simplicity of the problem to be solved. Catherine Sloper—who we feel sure was destined by nature to be called Charlotte—was the daughter of a New York physician in good practice, who had married a rich lady now dead. At the age of twenty she had not outgrown her childish unattractiveness, and it was consequently a matter of surprise and gratitude to her to become the object of the attentions of handsome young Morris Townsend. Her father, considering the matter from the point of view of the most unprejudiced observer, decided at once that the young man was mercenary, and that a stop must be put to the whole affair. In this, however, he found that he had reckoned without his daughter. Catherine opposed a dutiful but steady front, and was supported in her resistance by the counsels of her aunt, Mrs. Penniman, ever anxious to be romantic by proxy. Mrs. Penniman is one of the most delightful people it has been our lot to meet with in fiction. Her elaborate affectations, her untiring efforts to produce a sense of mystery about her surroundings, and the extraordinary inappropriateness of her expressions when speaking of the result, all make up a whole which is one of the very best sketches of the sort that has ever been done. Only once have we seen anything at all like her, and that was in the representation of Dame Pluche by M^{me}. Jouassain. Mrs. Penniman is absolutely without moral sense as we understand it. It was nothing to her that she was encouraging Catherine to disobey her father, that she was urging her to risk her happiness in a clandestine marriage, and that she was receiving in her brother's house a guest of whom she knew he disapproved, for Mrs. Penniman had long since sacrificed truth, sense, and taste on the altar of Romance. So she was quite at ease when she made an appointment with the unwilling Mr. Townsend in a low restaurant in the purlieus of New York, going with a reticule on her arm in order to look "like a woman of the people," the object of the interview being to entreat him to marry Catherine at once and trust to the doctor relenting afterwards. She had no scruples when, in giving her sister an account of an interview she had had with Catherine, in which the latter had not only declined to pour out any confidences, but had very nearly turned her aunt from the room, she observed that Catherine had told her "she had a genius for consolation," because to have stated the facts as they really were would have spoilt the

attitude of love-lorn maiden which it was proper her niece should assume. No better foil could have been provided for Catherine. In her we see a maiden about as different from the introspective heroines of latter-day novels as can well be imagined. Her nature, commonplace in most respects, was lifted into something almost like heroism by its steadfastness. She was true, not only to her idea of her lover and to her duty to her father, but also to her duty to herself. In spite of continued want of sympathy and occasional brutality on the part of her father, she was willing to wait till she could gain his consent, without ever showing, in voice or manner, that she considered herself harshly treated—a neglect of her opportunities deeply resented by Mrs. Penniman. It was only when she had been stung by a long course of irony and insult that she made up her mind to take the matter into her own hands; but even then her revolt, though open, was reticent. One fine touch we cannot help noticing. When near the close of his life, Dr. Sloper asked Catherine to give him a promise that she would never marry the man whose mercenary schemes had been years before placed beyond a doubt. She declined to give the promise, though a large portion of her fortune was at stake. She knew she could never marry Morris Townsend as he had revealed himself to be, but she instinctively felt that the refusal must be the result of her own nature, and not the result of external pressure. Mr. James has frequently been charged with not being able to tell a story; but is there one among his novels where we can guess with certainty how the characters will act, or what the end is to be? Even in *Washington Square* we tremble at the last; for when the Ethiopian had changed his skin to that extent that Mrs. Penniman had held her tongue for seventeen years on the subject of Catherine's matrimonial intentions, we cannot predict that a similar change may not have taken place in Catherine herself. Fortunately, she found she could not piece together the broken Dagon, and replace him on his pedestal. Those who have been oppressed by the dreariness of the foreign tour taken by Dr. and Miss Sloper will turn with delight to the boarding-house experiences of Miss Miranda Hope in Paris. *A Bundle of Letters* contains the sketches of the inmates of this Parisian establishment by each other's pens, beginning with a young lady of enquiring mind from Bangor, U.S., to whom everything was real interesting, who could see no impropriety in anything out of the Decalogue, but whose innocence and simplicity had instinctively shielded her. We have the sweet, elegant, somewhat prolix letter of the high-born English girl, whose long, clinging, embroidered dress, decorated with a row of "spinal buttons," called forth the admiration of the gentlemen and the reprobation of the ladies. A young American aesthetic gentleman pours forth his experiences to his kindred spirit in Boston, and classes days according to the schools of painting to which they belong, and speaks of a past episode in his life as "gray and cottony—he might almost say woolly," in tone. These and many more equally characteristic make up some of the most amusing pages Mr. James has ever written.

There is much that is clever and even interesting about *Queenie's Whim*. The characters are, for the most part, true to life, and there are some pretty studies of simple, homely, country people dwelling on the edge of the lakes and the moors. But we should have been better pleased had the heroine, who is intended to be a modest maiden, not fallen in love quite so promptly with the hero, himself on the verge of an engagement with another young lady. This young person, the daughter of a neighbouring clergyman, forcibly reminds us of Miss Majoribanks in the excellent way in which she performs her own duties and tries to perform other people's. She also is in love with the masterful hero, Garth Clayton; but, in her efforts to manage the affair after her own fashion, alienates him completely. The antagonism between the two girls, which is totally incomprehensible to the object of their affection, is very well indicated. Queenie—for such is the odious name of the heroine—has on her side the advantages attaching to a new-comer; but she is terribly handicapped by a fortune that is left to her while she is visiting Garth's sisters, for Garth has repeatedly and somewhat unnecessarily declared his intention never to marry a woman with money. The "whim" is that she suppresses the fact of the money for some time, in order that Garth may fall in love with her while she is the village schoolmistress at Hepshaw. Of course he finds out, and declines to speak, and it requires the intervention of Emmie, Queenie's little sister, to put things straight. Emmie is meant to be pathetic, but only succeeds in being rather wearisome. However, she writes on her death-bed the orthodox letter to Garth, hears him make his confession, sees him put the ring on her sister's finger, and departs in peace.

Idonea is one of those tales which appear in such numbers during the year, and are meant to satisfy the craving for excitement existing in the human mind in the most harmless manner. There are plenty of poisonous-looking snakes in this garden of Eden; but, on closer acquaintance, we find that their fangs are drawn. In *Idonea* there is a lady who has left home under very suspicious circumstances; and, after thinking the worst of her for many years, her relations discover that she is the most virtuous of her sex, and has been caring for the two children of a friend. Then there is the wicked baronet, who tries to make love to *Idonea*, and engages himself to another lady, but who is unmasked on the eve of the ceremony by his lawful wife. The heroine herself, a bright, pleasant girl, is the most successful study in the book; but we cannot speak so highly of either her lover or brother. Miss Beale has crowded her canvas with too many figures, with the result of a blurred conception on the mind of the reader.

A Story of Autumn is the history of one old maid told by another. The heroine is the shy daughter of an old country rector, and at the age of seventeen gets engaged to a man of the world many years her senior. The marriage is, however, broken off at the last minute by the malice of one of her cousins, who discloses the fact that the hero, Capt. Ducane, would

have been married long before had not wilful misrepresentation caused a separation between him and his *fiancée*. On hearing this, Madge breaks off her engagement without alleging any reason, either to her lover or her father, who take the matter more quietly than could have been expected. The story is prettily told, and has some touches of description which show that Mrs. Comyns Carr is an observer of nature. Is she not, however, inaccurate in a minute point of costume when she dresses a young lady thirty-two years ago in a sealskin jacket? Such things were unknown to our mothers, and would assuredly have been deemed out of place for a young girl.

LEONORA B. LANG.

RECENT VERSE.

Scenes and Songs. By Gerald Bendall. (Barrett.) We cannot better criticise Mr. Bendall than by saying that his volume suggests to the reviewer the writing of a poem to be entitled "Any Critic to any Poet." We once knew a reviewer of the old school—may his soul rest in peace!—who, after reading a certain volume of verse, exclaimed, "Oh, you sir, why aren't you better?" The question of that ancient friend of ours has recurred to us constantly during the perusal of *Scenes and Songs*. The chief thing in the book—"The Assassination of Buckingham"—would have been altogether admirable if there never had been such a person as Mr. Robert Browning; while even as it is it exhibits a carefulness in its verse to which Mr. Browning rarely condescends, side by side, it must be admitted, with occasional dips into the bathos to which Mr. Browning also does not condescend. The next thing in the book would have been wholly admirable if there never had been such a person as Mr. Morris; while the author's management of the mixed anapaestic and spondaic trimeter would also be a thing to be admired without alloy if Mr. Tennyson and Mr. Swinburne had not written. As it is, we can only say that Mr. Bendall, if he desires to show how well he can hunt old trails, has completely achieved his quest. That he might do something better than this is tolerably evident, and we can produce no stronger proof than the penultimate poem in the book. It is not the best thing contained therein, but it is the most original:—

"METHUSELAH AND THE ANGEL.

- "Methuselah lived on a mountain
Five hundred years and a day,
And at eve as he sat by his fountain,
An angel came down the way.
"You live without roof, tile, or rafter
To cover your reverend head;
Why not build for the years that come after
A dwelling?" God's messenger said.
"Asked the patriarch, 'How many seasons
Must pass ere my life will be o'er?'
Quoth the angel, 'I've very good reasons
For supposing five hundred or more.'
"O! life is a vapour, a bubble,'
Said the sage without turning his face;
'And it seems to me scarce worth the trouble
To provide for so trifling a space."

This is doggerel if anybody chooses to say so. But the man who can write in this original fashion, and who can give his writing the finished turns which he has given to his poems which are merely imitative, could, if he put his horses together, do something that would last.

The Golden Queen. By E. A. Sloano. (Griffith and Farran.) We fear there is nothing to be said for Mr. Sloano. His book is a poem in five cantos entitled "Woe! Woe!" At least, it

deals with the Indian tribes of North America, and it contains such couplets as the following:—

"He paused a moment, there to take a view
What well-directed industry could do."

The Golden Queen is worth a moment's pause in order to see what ill-directed industry can do.

XXXVI. *Lyrics and XII. Sonnets*. By T. B. Aldrich. (Boston, U.S.: Houghton, Mifflin and Co.) It has been said that imitation is the sincerest form of flattery. If it be so Mr. Andrew Lang must be sincerely flattered by this book. The title, the arrangement of the title, the format, and the ornament on cover and title-page are evidently copied directly from his recent volume of *Ballades in Blue China*. We have no objection to the model, but it is perhaps not superfluous to refer American authors to a certain very well-known story of Bishop Latimer. The contents of the volume are extracted from previously published works of Mr. Aldrich's, and therefore they require no detailed criticism. We have seen stronger American verse; but the fashion of title, it is well to warn aspiring American bards, may be pushed too far. Numerical description of contents is doubtless honest, but when the contents are simply selections it grows otiose. We might come, it is clear, to the style of emigrant ships: "Embarked 173 and three-quarters statute adults on such-and-such a day."

Thirty Years' Poems Old and New. By the Author of "John Halifax, Gentleman." (Macmillan.) This elegantly printed and well-filled volume contains, perhaps, ten thousand verses, more or less, and detailed criticism of it would be somewhat out of place. Except a few ferocious champions of her own sex, everybody admits the literary skill, the admirable moral tone, and the amiable domestic tendencies of Mrs. Craik. Perhaps she is not a heaven-born poetess. But she not seldom reaches a region which is very near to the heavenly country; and no better example of this faculty of hers can be given than some lines which are widely known, but not so widely known, perhaps, as they should be.

"AN OLD IDEA.

- "Stream of my life, dull placid river, flow.
I have no fear of the ingulfing seas;
Neither I look before me nor behind,
But lying mute, with wave-dipped hand, float on.
"It was not always so. My brethren, see
This oar-stained trembling palm. It keeps the sign
Of youth's mad wrestling with the waves that drift
Immudably, eternally, along.
"I would have had them flow through fields and flowers
Giving and taking freshness, perfume, joy.
It winds through—here. Be silent, O my soul.
The finger of God's wisdom drew its line.
"So I lean back and look up to the stars,
And count the ripples circling to the shore,
And watch the solemn river rolling on
Until it widens to the open sea."

The amateurs of "criticism of life" have nothing to complain of here, and technical criticism can almost, if not entirely, excuse a certain laxness of string. Much else of the same sort is to be found in this volume, and not a little which is as worthy in matter and more carefully adjusted in manner.

Songs in the Twilight. By the Rev. C. D. Bell. (Nisbet.) Verse of a wholly or mainly devotional character which is not presumptuous or wholly inept is by the law of its being exempt from severe criticism. It has a public and a purpose of its own with which purely literary censorship has nothing to do. Mr. Bell's volume has a rule of this sort.

A Sheaf gleaned in French Fields. By Toru Dutt. (O. Kegan Paul and Co.) That the

translations of that lamented and remarkable example of Asiatic precocity, Miss Toru Dutt, should have gone into a new edition is, if we look to their merit only, not in the least surprising. The author had an extraordinary feeling for literature, and a wonderful faculty for transverting. Standing, as she did, at a distance almost equally great from English and from French, she was probably free from some of the difficulties which beset ordinary translators. Certain it is that few Englishers have been so successful in giving the flavour of French verse from du Bellay to Baudelaire to English verse as Toru Dutt. Her critical views as given in notes are, as was only to be expected, sometimes a little crude, but they show extraordinary acuteness. For personal interest mingled with interest purely literary the volume had, and has, a very unusual claim on readers both in France and England.

Verses. By E. M. Harris. (G. Bell and Sons.) The distinguishing note of these *Verses*—a note which lifts them a long way above their fellows—is a rare union of subdued humour with considerable science of verse. Miss Harris is not a comic poetess—God forbid!—but she rarely writes in a high key, and her low keys are very delicately adjusted so as to catch the ear with a music which is neither vulgar nor “precious.” Poetry of this kind (for in its way it is certainly poetry, and not merely verse) suffers from quotation, because the amount of it which should be quoted in order to attune the reader's ear to its peculiar melody is somewhat too great for a short notice. The book, however, has given us no little pleasure; and it may be taken as one of the innumerable proofs of the folly of those critics who think that, if they were to set before them the principle of accepting verse merely because it is good verse, nothing but immorality and irreligion would pass muster. The true poetical critic knows better. There is not a single line in Miss Harris's book which a blushing curate might not read to his maiden aunt with a certainty of her approval of its sentiments, and yet it commends itself to any critic who demands of verse that it shall be verse, and not something else.

Pygmalion in Cyprus. By G. E. Lancaster. (Clowes and Son.) Mr. Lancaster's Preface is, we must confess, more interesting to us than his poems, and yet even to his Preface we cannot accord much space. Mr. Lancaster puts a question to the world and his critics which many writers of verse have put before. He says: “Cur ego versiculos non scribam? I have thought, I have felt, and the other fellows, though they may have thought and felt too, have not thought my thoughts or felt my feelings.” We give his sense if not his words. The answer is obvious. There is no reason why Mr. Lancaster should not write verse which is doubtless a satisfaction to him; there is every reason why he should not publish it. For he must remember that the reader has no more thought his thoughts or felt his feelings than the other poets have. But the other poets, or least some of them, succeed in making the reader think their thoughts and feel their feelings. Mr. Lancaster, to judge from our experience (and we have read his verses in no unfriendly spirit), does not do this.

John the Baptist: an Epic Poem. By H. C. Leonard, M.A. (J. Clarke.) We may have remarked before that an epic poem in fifty or sixty pages is a thing to be thankful for. If we have, we can only apologise to Mr. Leonard for putting him off with a second-hand criticism. We cannot think of any more appropriate.

Dolores: a Theme with Variations. (C. Kegan Paul and Co.) *Dolores* is a tale in verse of considerable length delivered in varying metres. Except epics and tragedies, tales in verse are

probably the most difficult things to do. There are at this present moment exactly two Englishmen and no more who can do them. The author of *Dolores* does not add a third to the number.

Poetry for Boys. Selected by D. Munro. (G. Bell and Sons.) Mr. Munro says that he does not know any book containing a selection of lyrical poetry only for school use. *The Golden Treasury* suggests itself, but perhaps he would reply that this appeals rather to adults than to school-boys. His own is a very good selection, full of interest, not limited to any school of poetry, and including the best things of most schools. If we have a fault to find with it it is that, with a very few exceptions, it is confined to poets of the last two centuries. Boys should not so learn English poetry. But if we remark the absent we have no fault to find with the present.

The Birthday Book of German Literature By J. W. L. (T. Lanrie.) Of birthday books there is no end. But if they must exist we have seen many worse and not many better than J. W. L.'s. The fault of it—a common one with its class—is that the quotations are frequently lacking in personal and direct application.

The Ingoldsby Lyrics. (Bentley.) This volume is an indispensable accompaniment to the *Ingoldsby Legends*. There have been so many editions of these latter, and their contents have been so various, that Mr. Barham has almost necessarily included in this volume some things which possessors of the famous book in its complete form already know. But much will be new even to faithful students of their *Ingoldsby*; and among the novelties we may mention “A London Eclogue,” an interview between Lord Anglesey and Daniel O'Connell, which may or may not take the place of pansies (“for thoughts”) in the bouquet at the present time.

Fancy, and other Rhymes. By J. Sibree. (Tribner.) Mr. Sibree's is such a very small book that we have no heart to quarrel greatly with it. The chief poem contains a kind of sketch of the great poets and poems of the world. *Fancy loquittur*. We do not know that we like the account of the genesis of these things which *Fancy* gives; but *Fancy* is nothing if not fanciful.

Shakespeare's Dream, and other Poems. By William Leighton. (Lippincott.) This is a thin but stately quarto containing the poetical visions that Mr. Leighton's soul has seen. It is introduced by a not unnecessary apology to the poet whose name it takes in vain. Here is Mr. Leighton's account of the divine William:

“Through all the action of each moving scene
We hear the Pythia's wild responsive cries,
While in each pause her ecstasies between
The poet's notes of melody arise.

“Nor e'er Apollo from Olympian skies
Sent through his priestess shrieks so true reply,
To his fond worshippers empassioned sighs.
As breathes, O Shakespeare, from your poesies
The questionings of the soul to still and satisfy.”

Shakspeare and shrieks is, we must admit, a good concatenation, and does credit to the imaginer. *Love's Labour's Lost* has, however, saved us the trouble of criticism. “For Alisander, alas! you see how 'tis. A little o'erparted.” Mr. Leighton is, we doubt not, an excellent neighbour and a very good bowler; but as an introducer of Shakspeare to the world in verse he is a little o'erparted.

Sonnets, and other Poems. By Maurice Penderick. (Simpkin, Marshall and Co.) We have not often come across a more difficult book to criticise than Mr. Penderick's. It is not bulky; it contains some fifty or sixty sonnets, and perhaps sufficient miscellaneous poems—all

of them short—to fill up the century. In expression and in thought the pieces are almost invariably good. “Cupid and the Upas” only wants a sharper and more original mould impressed on it to be a very striking poem, and the same might be said of most of the rest. Mr. Penderick's voice is by no means an echo for the most part; but, as it has the opposite fault to the fault of the mere echo, it is undecided. The lines, smooth and flowing, just come short of the necessary crispness of movement; the expression, apt enough in its way, just comes short of remarkable appropriateness; the thought, acute and sometimes novel, just fails of striking utterance. At the same time it is fair to say that there are writers now living who have been exalted to the skies by Cabinet Ministers and archbishops whose best work is inferior to Mr. Penderick's.

Alma Mater, and other Poems. By W. Richardson. (Glasgow: Hadden.) Mr. Richardson tells us (or rather he borrows the words to tell us) that “there is a pleasure in poetic pains that only poets know.” The peculiar poetic pains which Mr. Richardson has experienced would seem to be an entire inability to master sense, grammar, rhythm, and rhyme. That this is painful we can well believe; as for its being pleasurable we must take Mr. Richardson's word for it. He seems to have been at some time or other a student of the University of Glasgow; and he has put together in these pages some seven or eight thousand (at a rough estimate) of the formless, and frequently almost meaningless, verso which may be observed in the poets' corners of the lower kind of country newspapers. Here is a stanza of Mr. Richardson's anent Hypatia:—

“He instigated wiley monks, that busy, grasping lot,
Who burn with zeal intolerant to all free speech
and thought,
To go and do a fiendish deed—in ambush lie
await,
And seize her when no one was near with
furious, raging hate.”

Here is another on William the Conqueror:—

“There lived a Norman duke, no stronger one
could he,
Begat [!!!] by fair Arletta, a tanner's daughter
she,
And whom his father met beneath the cliff,
Falaise,
Who swore to her by God she was above all
praise.”

It would be cruel to criticise Mr. Richardson if he had not deserved it by profaning *Erkkinig* and *Die Grenadiere* with translations into his doggerel. He dedicates his rubbish to “the gentle spirit of humanity”—i.e., classic learning. That spirit might have taught him not to insult the masterpieces of Goethe and Heine.

NOTES AND NEWS.

A PROPOSAL is under consideration by the leading spelling reformers of Germany to hold an international congress in Berlin at the same time as the congress of Orientalists in September. The subjects suggested for consideration are the formation of a common alphabet for Europe, of a common alphabet for the East, and, finally, of a universal alphabet.

MESSRS. LONGMANS AND CO. announce an important work by Mr. Thomas Brassey, entitled *Recent Naval Administration*. The whole work will consist of eight volumes, of which the two first, on “English and Foreign Ships of War,” with illustrations by the Chevalier E. de Martino, are already in the press. The same publishers have also nearly ready for publication *The History of Ancient Egypt*, in two volumes, with a map and numerous illustrations, by Prof. Rawlinson.

MR. TENNYSON'S song of the sisters, "O Diviner Air," from his new volume of poems, has been set as a duet by Mr. Arthur Sullivan, and will appear in that form in the *Leisure Hour* for April.

MR. F. REGINALD STATHAM'S book on *South Africa*, which we announced last week as in preparation, will, we understand, be published immediately by Messrs. Macmillan and Co.

THE same publishers will shortly issue a small volume on *The English Garden*, by Mr. Henry A. Bright, whose similar book, on *A Year in a Lancashire Garden*, appeared last year.

On a *Raft and through the Desert* is the title of an account of travels through Mesopotamia by Mr. Tristram J. Ellis, which will shortly be published in two volumes by Messrs. Field and Tuer, of "Ye Leadenhalle Presse." The author has illustrated his narrative by thirty-eight etchings, including scenes in Kurdistan, Mosul, Baghdad, on the Euphrates and the Tigris, and in the great Syrian desert.

MESSRS. WILLIAMS AND NORGATE have in the press a new translation of the *Prophecies of Isaiah*, by the Rev. J. M. Rodwell, translator of *The Book of Job*, *The Koran*, &c.

In the examination of certain documents in the national archives at Paris relating to the order of Knights of Jerusalem, an autograph signature of Corneille has been discovered. It is appended to a list of the lands occupied by the poet under the *commanderie* of Sainte-Vaubourg, at Val-de-la-Haye, near Rouen, bearing date 1653. The interest of this discovery is twofold—first, because only five or six genuine autographs of Corneille are known to exist; and second, as attesting the wealth which the poet once had, and lost. The autograph has been placed under a glass frame in the gallery open to the public.

WE understand that Cassell's *Household Guide* is now being revised, with a view to its re-issue in serial form at an early date.

WE are promised from a Leipzig firm an important monograph on the religion of the Sikhs, by Dr. Ernst Trumpp, professor in the University of Munich, whose edition of the *Adi Granth*, or Sikh Scriptures, was published by the Indian Government in 1877.

OTHER forthcoming German publications are *August von Kotzebue: Urtheile der Zeitgenossen und der Gegenwart*, by W. von Kotzebue; and a biography of Cyril of Alexandria, by Dr. J. Kopallik, of Vienna.

NOT a few of our readers will be glad to hear that, as one of the results of the late change of Ministry in Spain, Don Pascual Gayangos has received an appointment as Director of Public Instruction.

The Tribune Reflects is the title of a satire, by Mr. St. John Brenon, on the Land League Agitation, which Messrs. Reeves and Turner will publish next week.

MR. H. H. STATHAM will, on Thursday next (March 17), give the first of a course of four lectures at the Royal Institution on "Ornament, Historically and Critically considered;" and the Rev. H. R. Haweis will, on Saturday next (March 19), give the first of a course of four lectures on "American Humorists."

WE take the following from the *Publishers' Weekly* of New York:—Messrs. Houghton, Mifflin and Co. announce *Early Spring in Massachusetts*, a volume comprising selections from the journal of Thoreau. These have been chosen and edited, with an Introduction, by Mr. H. G. O. Blake, who received all Thoreau's MSS. at the death of Sophia Thoreau. Messrs. Gebbie and Co. have nearly ready the first volume of *The Library of Choice Literature*, edited by Mr. A. R. Spofford, Librarian of Con-

gress, and Mr. Chas. Gibbon. The work will be completed in eight volumes, and will be illustrated with steel engravings. They will also issue early next month a second edition (revised to date) of L. B. Phillips' *Biographical Dictionary*.

THE Surtees Society is now issuing *Dialogi Laurentii Dunelmensis*, pp. xxxviii.—92, edited by Canon Raine, and the first volume of the *York Breviary*, pp. xxi.—cols. 944, edited by Mr. Lawley.

A LITTLE work entitled, *Who was Scotland's First Printer?* by Mr. Robert Dickson, F.S.A., shows that although Walter Chapman has hitherto enjoyed the distinction of being thought the first printer in Scotland, that honour really belongs to Andrew Miller, who printed a book as early as the year 1505.

THE *New York Times* states that Francis Parkman is diligently working upon his history of the French Seven Years' War and the career of Montcalm, for which during his recent visit to Europe he made large accessions in the way of unpublished matter. He is obliged to wait for further important materials from England before the work can be completed. It has grown upon his hands into two volumes instead of one, and still another volume will be required before his story of the French occupation of North America will be complete.

THE first part of the *Schweizerische Idiotikon*, by Tobler and Staub, is announced as ready for publication by J. Huber, of Frauenfeld.

M. ULYSSES MATHÉY-HENRI, of Locle, has presented to the Public Library of Neuchâtel a collection of documents and notes illustrating Neuchâtel history. They cover no less than 9,000 folio pages, and are the results of forty years of research and labour.

HERR ALFRED HARTMANN is collecting and editing the works of Georg Krutter, the Solothurn poet. A complete edition of his writings has long been wished for in Switzerland. It is expected that they will fill four volumes. The expense is borne by the so-called *Töpfergesellschaft* of Solothurn.

MR. HENRY DUNNING MACLEOD will deliver a lecture on "The Modern Science of Economics" at the meeting of the Institute of Bankers on Wednesday next.

THE American Shaksperians are happily taking to chaff Judge Holmes's book showing that Bacon wrote Shakspeare's plays. Mr. J. F. Clarke, in the *North American Review*, has turned Judge Holmes's argument round, and proved that Shakspeare wrote Bacon's works; while the *Literary World* (of Boston) has just demonstrated, in Judge Holmes's style, that Bacon wrote Fletcher's works as well as Shakspeare's. Now that ridicule has got well hold of the Bacon theory, the latter's speedy death is sure.

MR. W. J. ROLFE is proceeding diligently with his School and College Series of Shakspeare's plays. *The Taming of the Shrew* and *All's Well that Ends Well* will be out next week. Of *Coriolanus*, 250 pages are in proof. The *Comedy of Errors* and *Cymbeline* will be the next in order.

DR. HUGO BRUNNER, of Gudensberg, has just published at Halle an able dissertation on the Old-French poem of *Aucassin et Nicolette*. Dr. Hermann Seeger, of Halberstadt, has also published at Halle his Doctor's Dissertation on the Language of Guillaume, le Clerc de Normandie, and on the author and sources of the Old-French "Life of Tobias."

DR. R. PÜSCHEL has edited, and Herr Damköhler, of Berlin, will shortly publish, *Le Livre du Chemin de long Estude*, by Cristine de Pizan. The editor has collated seven MSS., preserved at Paris, Brussels, and Berlin.

DR. BLASS has just published a second edition of his *Hyperidea*, incorporating the results obtained by a fresh collation of the papyri in England last summer. A new edition of his *Antiphon* is likewise in the press.

It may be news to some that a fortnightly Review, intended to serve as the organ of the leading Mussulman scholars, has been appearing for the last six months in Constantinople, under the title of *Medjmouaia Ebou-Zia*. The yearly subscription is twelve shillings, and the agents are Messrs. Lorentz and Keil, of Constantinople.

THE late Judge Charles E. Forbes has left about 300,000 dols. (£60,000) to establish a free library in the town of Northampton, Massachusetts. The will provides that one-half shall be known as a book fund, and the income shall be used to obtain scientific and historical works principally, although every phase of literature is to be represented except sectarian religious works. Should the town not accept this bequest within three years then the whole of his property goes to Harvard College to found certain professorships.

AT the meeting of the Clifton Shakspeare Society held on the 26th ult., reports in connexion with *1 Henry IV.* were presented upon the following subjects:—"Historical References," by Mr. C. P. Harris, B.A.; "Rare Words and Phrases," by Mr. L. M. Griffiths; "Plants and Animals," by Dr. J. E. Shaw. Papers on "Falstaff," by Miss Constance O'Brien and Mr. J. W. Mills, B.A., were read. Some comments were made on the question whether Shakspeare was indebted to a living original for the character of Falstaff. It was pointed out that it had been thought there were sufficient points of resemblance between Falstaff and Bobadil in *Every Man in his Humour* to justify the belief that there was at the time some man, well known to Shakspeare and Ben Jonson, whose failings were by them either exaggerated or caricatured in these respective characters.

ON the 20th ult., the church of Northaw, in Hertfordshire, was entirely destroyed by fire, together with all the parish registers. Fortunately, Mr. J. E. Cussans, when collecting materials for his *History of Hertfordshire*, had recently made copies of all the inscriptions in the church, together with some of the registers from 1564 to 1753. These have been usefully printed in the *Hertfordshire Standard*.

WE regret that the *Annual Report* of the University College and Free Library Committee at Nottingham for 1879-80 should not be more satisfactory than it is. The most progressive part of the work seems to be the opening of local reading-rooms. Perhaps it is not altogether undesirable that institutions of so much promise in the future should make their way at first slowly and with effort.

ON Friday, the 18th inst., will be published at Glasgow the first number of *Quiz*, a comic illustrated weekly paper.

A COMMITTEE has been formed at Madrid, under the presidency of the late Prime Minister, Señor Canovas del Castillo, to celebrate the bi-centenary of the poet Calderon, who died on May 25, 1681. A poetical competition in connexion with the event will be held in England, Germany, and other countries.

AT the last meeting of the Académie Française it was resolved not to give any prizes this year for poetry, all the pieces sent in being marked by "une faiblesse déplorable." The same subject, "Eloge de Lamartine," has been appointed for 1883. Next year the Académie will award its prize for eloquence, the subject being "Eloge de Rotrou."

M. WURTZ, the eminent chemist and member of the Institute, has just been nominated mayor

of the seventh arrondissement of Paris. The list of Paris mayors also includes the names of M. Henri Martin, the historian; MM. Koechlin-Schwartz and Emile Ferry; besides that of M. Denis Poulet, a working-man, whose *Sublime* is said to have been made great use of by Zola in his *Assommoir*.

A SERIES for domestic reading, or rather for young readers, is announced from Naples, under the title of the "Biblioteca Azzurra," which is, of course, meant to suggest the well-known *Bibliothèque rose*. The first of the series will be a translation of *The Ogilvies*, which was, we believe, the first work written by the author of *John Halifax, Gentleman*. The translation is by Signora Salazara, who is also the editor of the series.

IN an article in the *Revue politique et littéraire* M. Flammarion gives a sad account of the condition of the archives of the French Ministry of Marine, which, it will be remembered, includes the Colonial department. Not only are the documents badly arranged, but there is nothing worthy of the name of catalogue or index. It would be impossible to exaggerate the importance of these records from the historical point of view. They include 641 volumes of royal decrees and Ministerial despatches from 1662 to 1789, beginning with the time of Colbert; and 280 volumes concerning the early period of the French settlements in India. It is proposed that, following the example of the Foreign department, a mixed commission of naval officers and historical experts should be appointed to superintend the necessary work of cataloguing.

WE extract the following from the *Revue critique*:—A new edition is announced of the *Maximes* of Larochehoucauld, edited by M. J. F. Thénard; also two new volumes by M. Paul Albert, one containing criticism on the principal poets of the nineteenth century from André Chénier to Victor Hugo, with a Preface and extracts by M. Sully-Prudhomme, the other being a *résumé* of his lectures delivered at the College of France upon the origin of Romanticism. Prof. Zimmer, of Berlin, will shortly publish a reproduction of the three Old-Irish glossaries (Codex Paulinus of Wurzburg, Codex Bedae, and Codex Prisciani of Karlsruhe) upon which the *Grammatica Celtica* of Zeuss was mainly based. The work will also contain a considerable number of fragments of Old Irish collated by Prof. Zimmer in the various libraries of Europe, together with a critical commentary and a dissertation upon the abbreviations to be found in ancient Irish MSS.

THOSE Shakspeare libraries whose custodians are proud of possessing the earliest prints of all Shakspeare's documents should take note of the fact that the Bill, Answer, and Replication in the unsuccessful Chancery suit of the poet's father and mother, John Shakspeare and Mary his wife, against John Lambert, their nephew, for the recovery of Mary Shakspeare's Ashbies property, were first printed in 1827 in vol. i. of the *Calendar of the Proceedings in Chancery, in the Reign of Queen Elizabeth*; to which are prefixed *Examples of Earlier Proceedings in that Court, from Richard II. to Queen Elizabeth*, folio.

THE Vienna University is developing its English Department. Besides its regular professor, Dr. Schiffer, it has now a *privat-docent* for the history of English language and literature, Dr. Alois Brandl, who, on March 3, delivered his first lecture, "On S. T. Coleridge and his Relation to German Literature," and who, in the summer term, will lecture on English literature in the eighteenth century. Moreover, Dr. A. Schöer, of Vienna, is now in England preparing his editions of the Anglo-Saxon version of the *Rule of St. Benet*, and the

rare and racy "*Comedye concernynge the Lawes of Nature, Moses, and Christ, corrupted by the Sodomytes, Pharisees, and Popystes, most wycked* Compyled by Johan Bale; Anno M.D.XXXVIII." We have only one complete and one incomplete copy of this book, and shall have to thank Germany for its reprint, as we had seven years ago to thank it for the reprint of *Alceida*. The latest notice of the importance of the book is by a French critic, Dr. J. J. Jusserand.

IN the ACADEMY of March 5, p. 170, col. 2, read "£3 6s. 8d." for "£30 6s. 8d.," as the equivalent of ten angels.

WITH reference to the review in the ACADEMY of February 2 of *The Brides of Ardmore*, by Agnes Smith, the authoress writes to us as follows:—

"With the exception of the concluding paragraph, the Preface is as much fiction as any part of the book. So far from my having discovered any 'diary,' the very name of the ancient convent of Killeheehan is all but forgotten locally. I thought myself justified by the high example of Scott (*Old Mortality*) in trying to increase the illusion of my readers by this device."

DR. INGLEBY wishes us to correct an error in his letter on "Shakspeare's 'Vllorxa.'" The first-named palaeographer should have been "Mr. James Gairdner," not *Richard*, the gentleman referred to being the Assistant-Keeper of the Public Record Office.

THE editors of the *Westminster Review* write to us that the article on "Paul and Seneca," in the *Rivista Europea* of February 16, originally appeared in the October number of the *Westminster*. The author of the article has also written to us to the same effect; and we can certify that he is an Englishman.

Ambulance Lectures, by Dr. L. A. Weatherly (Griffith and Farran), has now reached its eighth thousand. What is more, it merits the wide circulation which it has attained.

MESSRS. MACMILLAN have sent us a third and cheaper edition of *The Makers of Florence*, by Mrs. Oliphant. The fine portrait of Savonarola, engraved by Jeens, is still here, with numerous other illustrations; and the paper and printing leave nothing to be desired.

WE have also received:—*Woman's Fortitude: a Tale of the Cawnpore Tragedy*, by Edward Money (Whittingham); *Every Man has his Golden Chance*, by Mrs. Riddell, with other Proverbs and Stories for Boys and Girls (Office of London Society); the *Calendar of the Mason Science College, Birmingham*, for 1880-81 (Birmingham: Cornish Bros.); *Gold in India: a Paper read before the Society of Arts by Hyde Clarke* (Effingham Wilson); *Employers and Employed; The Employers' Liability Act, 1880, and the Alterations in the Law effected thereby*, by G. Rose-Innes (Effingham Wilson); *The Assembly of 1881, and the Case of Professor Robertson Smith*, by A. Taylor Innes (Edinburgh: John MacLaren); *The Retention of Candahar*, by Gen. Sir Henry Green (Stanford); *Proceedings of the Royal Artillery Institution, Woolwich*, Vol. XI., No. 5 (Woolwich: Royal Artillery Institution); &c.

OBITUARY.

M. A. L. JOANNE, whose death is announced from Paris, was one of the most prolific of French *littérateurs*. Born at Dijon in 1813, he was educated at the Collège Charlemagne, and early started in life as a journalist. In 1841, he published the first of his popular and accurate books of travel, which ultimately, under the familiar name of the *Guides-Joanne* (Hachette), have reached the formidable total of 120 volumes. In conjunction with M. E. Fergues, he translated several English books, including *Uncle*

Tom's Cabin and Macaulay's *Essays*. Perhaps his most important work was *L'itinéraire général de la France*, which appeared between 1865 and 1869 in ten volumes.

DR. GEORGE AUGUST MATILE, late of Neuchâtel, has just died at Washington, in the United States. He was born at La Sagne in 1806, when the present Swiss canton was still a principality of the Prussian royal House. From 1839 to 1848 he was Professor of Law at the Academy of Neuchâtel. He was a fervid Royalist, and, in consequence of the revolution which finally separated Neuchâtel from Prussian supremacy, Dr. Matile emigrated to America, and lived for several years in Philadelphia. He has contributed work of permanent value to the History of the Canton and the Swiss Confederation. The chief of these—*Monuments de l'Histoire de Neuchâtel*—was published in successive volumes in 1844 and 1849, and was carried on at the expense of King Friedrich Wilhelm IV. of Prussia, to whom it was dedicated under his title of "Prince Souverain de Neuchâtel et Valangin." The two splendid folio volumes contain a collection of original documents illustrating Neuchâtel history from A.D. 998 to 1396. There are above eight hundred documents, collected from fifty Swiss and foreign archives, and printed in their entirety. The work is indispensable for the student of the history of Bern, Freiburg, Solothurn, and the other neighbouring cantons. Dr. Matile also published in 1840 a second valuable contribution to the history of his fatherland, the *Chronica Lausannensis Chartularii*.

M. PIERRE FRANÇOIS EUGÈNE CORTAMBERT, the veteran French geographer, died at Paris on March 5. Born at Toulouse in 1805, he commenced his life-long work of popularising the study of geography by publishing his *Géographie universelle* in 1826. Among his numerous other works may be mentioned a revised edition of Malte-Brun's *Géographie universelle* (1860). It has been stated that he was head librarian of the geographical department in the Bibliothèque Nationale; but we believe that it is his son, M. Richard Cortambert, who occupies this post.

OF Mr. James Spedding, the great Bacon student, who died on the night of the 9th inst. from the results of a street accident, we hope to write at length next week.

RECENT ADDITIONS TO THE MSS. AT THE BRITISH MUSEUM.

SINCE our last notice of additions to the MSS. in the British Museum, the collections have been increased by many volumes and documents of interest. Among them are:—An Evangelistarium, or Gospel Lessons, in Greek, of the twelfth century; a Horologion, or Daily Church Services, in Greek, of the same time; a Sticherarion, or Greek Hymnal, of the seventeenth century; a copy of Robert Holcote's Latin Commentary on the Book of Wisdom, of the fourteenth century; a Book of Hours of the Virgin, with miniatures of French art, of about the year 1536. A small volume, being the register of the Hastings Court of Lyme Regis for the years 1309-28, is perhaps one of the oldest specimens of a paper-book of English manufacture. Another small volume contains a chronicle of Mexican history to the year 1576, with some later additions, and is valuable on account of the native picture-character in which it is partly written. Among the presents which have been received is a grant of arms conferred on Mark Trevor, who, at the Restoration, was created Viscount of Dungannon for his loyalty and special services at Marston Moor, where, we are told, "he encountered that Arch Rebel and tyrant, Oliver Cromwell, and wounded him

with his sword." By bequest of Lord Bexley, who is better remembered as Nicholas Vansittart, for so many years Chancellor of the Exchequer in Lord Liverpool's Administration, the Museum becomes possessor of several volumes of his papers. They comprise, beside his general correspondence, a volume of diplomatic letters and papers connected with his mission to Denmark on the occasion of the difficulty with that Court in 1801; papers of Jeremy Bentham on subjects of finance; and a curious collection of letters of a Mrs. Biggs, self-constituted agent for the British Government to examine the political condition of France in 1812-16. Several volumes and pieces of music have been added, the most ancient being a sheet containing the Ancient Hunting Notes of the seventeenth century. There are Church services and anthems by Pachelbel, Anfossi, Charles King; cantatas by B. Marcello; and various pieces, sacred and profane, in the autograph of Samuel Wesley.

SELECTED BOOKS.

GENERAL LITERATURE.

- BANVILLE, Théodore de. Contes pour les Femmes. Paris: Charpentier. 3 fr. 50 c.
 BUTCH, A. F. Die Blüthenornamentik der Hoch- u. Spätklassik. 2-4. Lfg. Leipzig: Huth. 7 M.
 CHESNEAU, E. L'Éducation de l'Artiste. Paris: Charavay. 3 fr. 50 c.
 DUTUIT, E. Manuel de l'Amateur d'Estampes. Ecoles flamande et hollandaise. T. I. Paris: Lib. Centrale des Beaux-Arts. 28 fr.
 GAUTIER, T. Les Vacances du Lundi: Tableaux de Montagnes. Paris: Charpentier. 7 fr. 50 c.
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CORRESPONDENCE.

THE TEMPLE AT JERUSALEM.

20 Langham Place: March 8, 1881.

As the editor of the *Athenaeum* cannot find space for any more letters on the subject, will you allow me, while carefully avoiding all personalities, to make, in your columns, the following short statement regarding the position in which I conceive the controversy with Col. Warren has left the main disputed points in the topography of Jerusalem?

In so far as the Temple is concerned nothing that has been written since the publication of my *Temples of the Jews* appears to me to have touched the marrow of the question. I do not of course pretend that I have solved all the problems or explained all the difficulties that have perplexed scholars for the last two or three centuries; but I have no hesitation in maintaining that, when the Bible, the Talmud, Josephus, and the Ordnance Survey are fairly examined and correlated, a vast preponderance of evidence is in favour of the Temple being, as nearly as may be, 600 feet square, and situated in the south-western angle of the Haram area. So overwhelming, indeed, does the evidence appear in favour of this view that I do not believe it would ever have been disputed had it not been that it has been found necessary to occupy the Temple in force as an outwork for the defence of the Sepulchre, and hence the animosity with which the common-sense view of its position has hitherto been attacked.

With regard to the Holy Sepulchre the case is not so simple, though, to my mind, not less clear. The narrative of the New Testament is singularly deficient in topographical indications. Eusebius is rhetorical, and his sentences sometimes admit of different interpretations; while the mediaeval historians—as might be expected—are frequently indistinct and contradictory, and consequently, in themselves, insufficient to settle such a question. Fortunately, however, there is one class of evidence that stands out distinct and alone, and that is the architectural, on which, consequently, the decision of the controversy seems mainly to rest.

Had the buildings at Jerusalem been erected in the Gothic or any mediaeval style, there are hundreds of persons in England and elsewhere who are quite competent to decide at once whether the Golden gateway and the Dome of the Rock were erected in the time of Constantine, or to what other age they may belong. When, however, the question hinges on the forms of the Byzantine or any other Eastern style, there are very few who can speak with any confidence regarding it. But till this class of evidence is fully examined by competent persons, and its value ascertained, there hardly exist sufficient materials from which the general public can arrive at any satisfactory conclusion on the subject.

Feeling all this so strongly as I do, I would willingly let the controversy rest, in so far as I personally am concerned, till some fresh discovery should enable others to judge of the matter for themselves. This I hoped had been accomplished in 1868 by Col. Warren's discovery of the rock-cut buttresses of what I believe to be the Basilica of Constantine in an excavation to the north of the platform of the Dome of the Rock. To be decisive, however, either for or against my views, it is thought the excavation must be extended; and that Col. Warren states he was

unable to do, and we are bound to accept his statement on such a point. When the Haram was partially desecrated in 1874 for repairs, I had great hopes that M. Ganneau would complete this exploration; but he did nothing. Another chance seemed to open when Sir Henry Layard went to Constantinople; he promised and did all he could, but found the feeling between the Christian and Moslem running so high that, in his position as ambassador, he could not, with propriety, interfere. Still, as in all instances I have not only called attention to the importance of such an investigation, but offered to pay the expenses incident to it, I am not without hope I may eventually succeed.

I am perfectly well aware of the consequences involved in making this public appeal to the spade. It may be that it may only confuse the matter more and more, for no one can tell what may exist beneath the soil before it is dug into. It may be that it will decide against the views I advocate. Of this, however, I have no fears, and, even if it did, I personally would rejoice that the matter was settled at last. I have nothing to reproach myself with in this business, even if proved to be wrong. I never wrote a line in which I did not thoroughly believe, nor ever concealed a fact or shirked a difficulty. If I have been mistaken, it is that I have relied too much on evidence which, after studying architectural history in all parts of the world for half-a-century, has in no single instance failed me. It does not appear to me possible that the buildings in Jerusalem should prove an exception to the universal experience, but, if it is so, it will be a revelation which will cause a revolution in the whole science of architectural criticism, the consequences of which I would like much to investigate and assimilate while I have yet an opportunity of so doing.

JAS. FERGUSSON.

THE HEIDELBERG LIBRARY.

Heidelberg: March 5, 1881.

The Library of the University of Heidelberg has just recovered three Greek MSS. which had been lost for about two hundred and sixty years.

When, after the capture of Heidelberg by Tilly in 1622, the Bibliotheca Palatina was conveyed to Rome as a present to the Pope, the Papal Commissioner, Leo Allatius, missed three Greek MSS. which were duly described in the Catalogue of Sylburg, of which the Bodleian has a MS. copy.

These MSS. have lately been shown by Dr. v. Gebhardt to be identical with three MSS. of Lycophron in the University Library of Halle. Besides the text of Lycophron, they contain Hesiod and several plays of Aeschylus and Euripides, together with parts of Cleomedes and Michael Apostolius, all of more or less value, and hitherto but partially published.

The three MSS. had been lent about 1620 to Erasmus Schmidt, professor in Wittenberg, whose receipt for the loan was found by Leo Allatius, and published in 1844 by the well-known Father Theiner in Rome. During the Thirty Years' War the MSS. were probably forgotten—at any rate, they were not claimed by anybody—and, as it seems, deposited by Prof. Schmidt in the Library of Wittenberg. Thence they were transferred to Halle; and upon the application of Prof. Zangemeister, the Librarian of Heidelberg, they have just been returned by the Prussian Government to their former owners, though after the lapse of two hundred and sixty years no legal claim could, of course, be made.

The University Library of Heidelberg has thus recovered a small fraction of the treasures of which it was robbed in 1622. In 1815 thirty-eight valuable Greek and Latin MSS. of that collection, which had been taken from Rome to

Paris, were restored by the French, and 851 MSS., mostly German, by the Papal Government. Yet there remain more than 2,500 MSS. taken from Heidelberg in the Papal Library of the Vatican. The hope that the spoliation committed in 1622 will be one day or other made good by the restoration of all these treasures to the legitimate owner, the University of Heidelberg, has never been given up. W. IHNE.

GROVE'S "DICTIONARY OF MUSIC AND MUSICIANS."

Feltham Hill, Middlesex, W.: March 7, 1881.

My attention has been drawn to a letter by Mr. F. E. Warron in the ACADEMY of February 26 with regard to a supposed error in Mr. Rockstro's article on Notation in the second volume of Mr. Grove's *Dictionary of Music and Musicians*. As I feel that I am in part responsible for the statement to which Mr. Warren objects, I must ask you to excuse my trespassing on your space in order to vindicate Mr. Rockstro from the charge of incorrectness which is brought against him.

At the time when Mr. Rockstro was writing his article for the *Dictionary*, I had occasion to visit Oxford; and Mr. Rockstro asked me to look at the Bodleian MS. No. 775 in order, if possible, to ascertain whether the staves it contains were of the same date as the body of the Troparium. By the courtesy of Mr. Coxe, I was enabled to examine the MS. carefully; but, as I felt that I had not sufficient experience of palaeography to give a decided opinion on the date of the staves, I asked Mr. Coxe's advice on the subject, and he, like myself, was unable to detect the traces of the careful erasure of the original neumes which Mr. Warren has discovered. It was on the strength of this examination that Mr. Rockstro wrote the statement in the article "Notation" to which Mr. Warren takes exception, carefully, however, guarding it by the words "if a careful examination . . . may be trusted."

Mr. Rockstro nowhere lays claim to having made any "discovery." If Mr. Warren will refer to Messrs. Stainer and Barrett's *Dictionary of Musical Terms*, p. 312a, article "Notation," he will find the following:—

"The earliest use of four lines and spaces is to be found in England. There are extant hymns with the neumes written upon alternate line and space, and with an index letter at the signature to fix the position of all, and these in a manuscript of the reign of Ethelred II., who is prayed for by name in the Third Litany as 'our King' (regem nostrum), and whose reign was from 978 to 1016. The manuscript was then in use at Winchester Cathedral, and is now in the Bodleian Library at Oxford (MSS. Bodley, No. 775). . . . Only the new hymns are upon four lines and spaces. The prayers and the psalms have the old indefinite neumes."

W. BARCLAY SQUIRE.

THE INSCRIBED PLATE FOUND AT THE ROMAN BATHS IN BATH.

Wrighton Rectory: March 3, 1881.

The interest awakened by the recent discoveries at the back of the Pump Room at Bath induce me to think that a further notice of the inscribed leaden plate, of which an account was given in the ACADEMY, will not be unacceptable.

I therefore send the explanation which I have received from the Rev. J. McCaul, LL.D., late President of University College, Toronto.

I give his reading from a photograph sent him by me to Toronto, and will leave it to scholars to say how far he has succeeded in elucidating the difficulties which attach to the interpretation—

COLAVIT VILBAM MIHI Q
AQVA COM C LIQV AT PRIV (or SAGIN)

AVIT EAM LVE MORTALI IN (?)
EXPERTVS VELVI NOMINARVM
CAIVS VERINVS AERIANVS EXS
ITIANVS AVGVSTALIS SE
CATVS MINIANVS COM
IVNIA GERMANILL (?)

He considers VILBIA in the first line to be a corruption of the Roman name FVLVIA, Q (somewhat indistinct in the second line) to stand for *Quotidie*, and would construe the sentence by making *Aqua* the nominative to the verb *Colavit*, C standing for *Cum*, and LIQV for *liquore*.

"Water, with hot liquor daily, has drenched my Fulvia, but has cured (or freed) her from a mortal malady. Inexperienced I have desired (Velui for Volui) five names."

Then follow the names, viz., Caius Verinus, Aerianus, Exsitianus, Augustal Priest, Secatus Minianus with Junia Germanilla.

The plate is most interesting as attesting the efficacy of the Bath waters more than sixteen centuries ago, and gives another proof, in the record of the names, of the importance of the city, one of the attestations being that of a Priest of Augustus, who probably therefore had a temple erected to his honour in Bath.

H. M. SCARTH.

GEOLOGICAL SURVEY OF CANADA.

1 Savile Row, Burlington Gardens, W.: March 8, 1881.

In the note in the ACADEMY of the 5th inst., p. 175, on Mr. Selwyn's last Report of the Geological Survey of Canada, a belief is expressed that the account of the Haida Indians therein contained is the first detailed one ever published. It may, however, be as well to mention Mr. J. G. Swan's paper on the same subject in the *Smithsonian Contributions to Knowledge* (No. 267, 1874, published in vol. xxi., 1876), eighteen pages quarto, and seven plates, some coloured. This is briefly referred to by Dr. Dawson.

E. C. RYE.

PERFORMANCE OF "HAMLET" FROM THE FIRST QUARTO: A DISCLAIMER.

Athenaeum Club: March 7, 1881.

I have just seen with great amazement a notice in the ACADEMY of February 12 that "a member of the New Shakspeare Society, Dr. W. Pole, has resolved on giving a performance of Shakspeare's first sketch of his *Hamlet* as represented by the First Quarto of 1603."

I thank the writer for his courteous intentions, but he has been under some strange mistake. I know nothing of the Shakspeare Society; I have never interested myself in Hamletology; and I have nothing whatever to do with any such project as that named.

WILLIAM POLE.

[The "mistake," for which we apologise, arises from a misprint. The paragraph in question ought to have run, "Mr. Walter Pole . . . ;" and that announcement we are able to confirm.—EDITOR.]

APPOINTMENTS FOR NEXT WEEK.

MONDAY, March 14, 5 p.m. London Institution: "The Gold and Silver Mines of the World," by Mr. G. Phillips Bevan.
7.30 p.m. Aristotelian: "Kant," by Mr. S. Oliver.
8 p.m. Society of Arts: Cantor Lecture II., "The Scientific Principles Involved in Electric Lighting," by Prof. W. G. Adams.
8.30 p.m. Geographical: "Lake Nyassa and the Water-route to the Lake Region of Africa," by Mr. J. Stewart.
TUESDAY, March 15, 3 p.m. Royal Institution: "The Blood," by Prof. Schüffler.
7.45 p.m. Statistical: "Progress of the English Stations in the Hill Regions of India," by Mr. Hyde Clarke.
8 p.m. Society of Arts: "The Diamond Fields of South Africa," by Mr. R. W. Murray.
8 p.m. West London Scientific Association: "Movements of Plants," by the Rev. G. Henslow.
8.30 p.m. Zoological: "Additions to the Society's Collection during February 1881," by the Secretary: "Observations on the Characters of the Echinoidea," IV., by Prof. F. Jeffrey Bell; "Contributions to the Anatomy of Passerine Birds," by Mr. W. A. Forbes.

8 p.m. London Institution: "Sanitary Assurance," by Prof. de Chaumont.

8 p.m. Institution of Civil Engineers: "The Comparative Endurance of Iron and Mild Steel when exposed to Corrosive Influences," by Mr. D. Phillips.

WEDNESDAY, March 16, 8 p.m. Society of Arts: "The Compound Air-Engine," by Col. F. Beaumont.

8 p.m. British Archaeological: "Recent Discoveries at Reading," by Dr. J. Stevens; "Roman Pottery Kilns at West Stow," by Mr. H. Frigg.

THURSDAY, March 17, 3 p.m. Royal Institution: "Ornament," by Mr. H. H. Statham.

4.30 p.m. Royal.

7 p.m. London Institution: "The Combination of Voices with Instruments," by Dr. W. H. Stone.

7 p.m. Numismatic.

8 p.m. Trinity College: "Jolly Fish," by Mr. G. J. Romanes.

8.30 p.m. Antiquaries.

FRIDAY, March 18, 8 p.m. Philological: "Some New Latin and Greek Derivatives," by Prof. J. P. Postgate;

"English Surnames," by Mr. Walter Browne.

9 p.m. Royal Institution: "Musical Pitch," by Dr. W. H. Stone.

SATURDAY, March 19, 3 p.m. Royal Institution: "American Humourists," by the Rev. H. R. Haweis.

SCIENCE.

Essai sur la Mythologie égyptienne. Par Paul Pierret. (Paris: F. Vieweg.)

M. PIERRET's essay on Egyptian Mythology shares with M. Grébaud's recently completed paper, "Des deux Yeux de Disque solaire" (*Recueil des Travaux*, livraisons 2 et 3), the honour of being the most important contribution made of late years towards the study of this very difficult and complicated subject. It would, indeed, scarcely be possible to over-estimate the value of these two learned and laborious treatises. Having grouped and classified the gods of the Egyptian Pantheon, not, as heretofore, according to their geographical distribution, but according to their attributes and functions, M. Pierret shows, as it seems to me quite indisputably, that they are reducible to some very few types, and that those types are mere personifications of the sun at various stages of his progress above and below the horizon. And here, perhaps, I may be forgiven for remembering that a little more than four years ago (*à propos* of a sentence in Mariette-Pasha's *Catalogue raisonné* of the Boolak collection, in which he pointed out the identity of Ra and Horus) I wrote thus:—"The day is perhaps approaching when Khons will also be recognised as a form of Ra, Hathor as a version of Isis, and so forth" (*A Thousand Miles up the Nile*, p. 444). M. Pierret now carries us far beyond these anticipated identifications. He shows that Phtah at Memphis, Tum at Heliopolis, Knun at the Cataracts, play the same rôle and are one in all but name. They are primordial gods, and typify the cosmic power of the sun. Isis, Neith, Maut, and Nut are but aspects of the same conception, and represent the birthplace of the luminary. All goddesses, in fact, symbolise either the light of the sun or the æthereal space in which he rises or sinks to rest. All gods are phases of his course. The Sphinx is a solar emblem. The bulls Apis and Mnevis are solar gods. The Mendesian ram is a solar god. The two feathers worn by Amen-Ra, the two feathers on the atef of Osiris, the two asps on the brow of Tum, &c., &c., represent the two eyes of the sun, his right eye lighting the Northern hemisphere and his left the Southern hemisphere as he travels from East to West. The mighty maze of Egyptian mythology, which has long bewildered the learned, is thus shown to be not without a plan. But behind this splendid and elaborate

solar myth M. Pierret believes that he detects a loftier and purer faith. Marshalling and co-ordinating a vast selection of texts from monuments of every description—papyri, mummy-cases, vases, temple-inscriptions, stelae, &c., &c.—he seeks to show that the Egyptian religion was based upon a distinct belief in one unseen and impersonal Deity. "He traverses Eternity; he is for ever;" "He is the Maker of all that has form, but he is himself without form;" "His extent is without limits;" "He is not to be apprehended by the arms, he is not to be laid hold of by the hand;" "All that is, is in his hand"—such are a few of the texts which M. Pierret cites in support of his view. Most remarkable, however, is this passage from the seventeenth chapter of the Ritual, "The God of the beginning, who said unto the sun, 'Come unto me!'" Here the line between monotheism and the solar myth is drawn with unmistakable clearness. M. Pierret supports each step of his argument by quotations, not merely translated, but reproduced in hieroglyphs; so placing his numerous authorities at the disposal of his readers, and enabling each to interpret for himself. At the same time there must always be a certain difficulty in judging of text dissociated from context; and cautious students will perhaps hesitate to go with M. Pierret to the full length of all his deductions until he has leisure to treat his subject *in extenso*.

AMELIA B. EDWARDS.

CURRENT SCIENTIFIC LITERATURE.

General Physiology of Muscles and Nerves. By Dr. J. Rosenthal. (C. Kegan Paul and Co.) This volume is quite worthy of its place in the "International Scientific Series." It gives a clear and connected, though rather dry, account of those elementary neuro-muscular functions which have been subjected, within the last twenty years, to elaborate investigation by Dubois-Reymond, Helmholtz, and others. Methods are described as well as results; and illustrations are provided in sufficient abundance to enable even the uninitiated reader to follow the course of the exposition.

Household Science. Edited by the Rev. J. P. Faunthorpe, M.A. (Stanford.) A series of readings in "necessary" knowledge for girls and young women, covering a very wide and irregular area. After a few introductory lessons on popular chemistry and physiology, the pupil is taught a great deal about food and its preparation, clothing and its materials, the warming and ventilation of dwellings, washing materials and their use, rules for the maintenance of health, the management of the sick-room, and the financial economy of cottage life. The information given is sound and practical, and it is conveyed in simple language. The choice and arrangement of the subject-matter strikes an ordinary reader as unfamiliar and remarkably unsystematic; but the editor's experience as Principal of the Whitelands Training College may be taken as a guarantee that the peculiar method adopted is suited to the requirements of those for whose benefit the book has been compiled.

London Fogs. By the Hon. R. Russell, F.M.S. (Stanford.) In this pamphlet the author discusses the characteristics of London fog, especially in relation to weather; the damage it inflicts on health and property, and the means of prevention. There is no great amount of novelty in his observations and suggestions; but every effort to encourage the movement for

the abolition of a gigantic and unnecessary nuisance deserves commendation. There is every reason to hope that the atmosphere of London, thirty years hence, may be as clear as that of Brussels.

Food for the Invalid. By J. Milner Fothergill, M.D. (Macmillan.) A short introductory chapter on the physiology of digestion and alimentation is followed by a collection of three hundred recipes, many of which present a suspicious resemblance to those in ordinary cookery books for healthy people. Invalids and dyspeptics who are able to enjoy "mock pâté de foie gras," stewed mussels, John dory with caper sauce, and the succulent variety of soups described by the author must be far advanced on the road to convalescence.

Six Lectures on Physical Geography. By the Rev. Samuel Haughton, F.R.S. (Dublin: Hodges, Foster and Figgis.) These "lectures" are based upon a course delivered for the benefit of the Governess Institute of Ireland. They deal with nearly every subject usually comprehended under the term of physical geography; and, being illustrated by numerous diagrams, they form an attractive volume. If there is any peculiarity about them it is the lavish use of mathematical formula in illustration of phenomena which, to our thinking, might have been more intelligibly explained in the language of ordinary life. The mass of figures and symbols conveys to ordinary readers a notion of correctness which is not borne out on a somewhat closer examination of the facts. On p. 121 we are informed that the mean tropical Continental rain-fall, as deduced from observations made at 110 stations, amounts to 67.67 inches. The author, in order to obtain this result, has taken the unnecessary trouble of multiplying the average rain-fall at each station by the number of years of observation, adding all the products together, and dividing the sum by the total number of years. A very little consideration shows that the result obtained in this apparently scientific manner must differ widely from the truth. What the author ought to have done would have been to exclude all those stations the observations at which do not yield a trustworthy mean, and to give weight to the others in proportion to the geographical area which, from our general knowledge of the distribution of rain, they may be supposed to represent. It is somewhat curious that so simple a matter should not have struck a writer so well versed in the use of figures. On other subjects, too, we frequently find the author at fault as to his facts and reasonings; and, though his lectures contain much that is interesting and suggestive, their contents must not be unreservedly accepted as presenting a faithful reflex of the actual state of our geographical knowledge.

Nature's Hygiene: a Series of Essays on Popular Scientific Subjects, with Special Reference to the Chemistry and Hygiene of the Eucalyptus and Turpines. By C. T. Kingzett. (Baillière, Tindall and Cox.) The author of this work, who is an accurate scientific chemist, has published several researches on processes of slow oxidation, and he applies some of the results obtained to the explanation of the sanitary properties of the eucalyptus tree. A few years ago we remember to have noticed the large quantity of eucalyptus trees growing within the courts of the monastery of the Tre Fontane between Rome and Ostia; and a monk told us that, whereas the monastery, which stands in the heart of a malaria-stricken district, had previously been quite uninhabitable in summer, it was perfectly habitable since the planting of the eucalyptus trees. The monk stated, moreover, that he prepared a sure specific against malaria fever from the leaves of the tree. The book before us contains nine

chapters, the first five of which treat of the occurrence of oxygen, ozone, and peroxide of hydrogen in nature, the processes by which they are produced, their influence on emacausis and putrefaction, the nature of infectants and contagious disorders, and the use of antiseptics and disinfectants. The sixth chapter is in some respects the most interesting in the book; it discusses "Malarial Fever: its Distribution and Cause, together with a Full, Descriptive, and Historical Account of the Alleged Anti-malarial Properties of the Genus Eucalyptus, as observed in Various Countries." The precise cause of malarial fever is still unknown; but it has been proved that when a marshy surface has been dried up by continued heat, or where abundance of infusorial life exists in small pools of stagnant water, intermittent and other fevers frequently prevail. According to Klebs and Tommasi, malaria fever is due to a peculiar vegetable germ which they have obtained from the soil and air of malarious districts, and have called *Bacillus Malariae*. Whatever the cause may be, there is no doubt at all that the presence of the *Eucalyptus globulus* in malarious districts has caused the disappearance of the fever. Mr. Kingzett believes that the gummy substances of certain trees during oxidation produce peroxide of hydrogen, the most powerful oxidising agent which exists, and a peculiar camphoraceous compound, both of which tend to remove putrefying organic substances from the air, and hence to prevent the spread of contagious fevers. The eucalyptus leaves contain from 0.7 to 6 per cent. of oil; portions of this evaporate into the atmosphere, and there undergo slow oxidation, accompanied by the formation of peroxide of hydrogen, H_2O_2 (containing 94 per cent. of oxygen), and a peculiar camphoraceous compound of carbon and hydrogen, having the composition $C_{10}H_{16}O_2$. These substances are produced on a much larger scale than we should imagine. Taking an approximate estimate of the eucalyptus forests of Australia, the author reckons that they cause the production in one year of 92,785,023 tons of peroxide of hydrogen, and of 507,587,945 tons of the camphoric substance—amounts capable of converting many million tons of putrefying organic products into the harmless final products of decomposition—water, ammonia, and carbonic acid gas. Pine forests produce the same effect, but to a less extent, on the districts in which they exist.

NOTES OF TRAVEL.

WE learn from the March number of the *Proceedings* of the Royal Geographical Society that Col. Prejevalsky intends to devote himself for some time to the task of preparing for publication the results of his travels in Central Asia. On special subjects he will be assisted by other savants; and the whole work will take ten volumes.

THE *New York Herald* of the 19th ult. contains the account of an expedition into the interior of Alaska, or what was once Russian America, which reached a point farther north than had hitherto been attained by other than Indians. The line adopted was up the Chilkat River, called after a tribe of Indians the most numerous and most powerful in those parts. It was ascertained, however, that they only number 855 souls. One of their peculiarities is the law of succession, by which the power of a deceased chief passes, not to his son, but to his nephew. We presume that the succession is traced in the female line, through the chief's sister rather than through his brother, for our authority goes on to say that, "as a consequence," women are treated with great respect. At Sitka, the seat of Government in Alaska, the question of free trade in liquor has reached

a crisis. At the petition of the Indians themselves, the white traders have passed a resolution to import no more molasses, from which the *huchamu*, or Indian fire-water, is distilled; and five white men have been arrested and shipped to Portland for trial on the charge of keeping an illicit still. Some excitement has been caused at Sitka by the discovery of auriferous quartz reefs, and several miners from San Francisco have been prospecting in the neighbourhood with fair success.

AN agreement has been entered into between the Florida State authorities and certain Northern and Western capitalists to drain Lake Okeechobee and the great swamp region southward known as the Everglades. The lake is about thirty miles by forty, and the entire area to be reclaimed is nearly twice as large as the State of New Jersey. The drained land, it is said, will make the best sugar country in the world.

WE regret to learn that the climate of Africa has claimed another victim in the person of Capt. T. L. Phipson-Wybrants, who started last summer with the brightest prospects to undertake the exploration of the region lying inland from Sofala as far as the mountainous country subject to Umzila. His was probably one of the best-equipped private expeditions which has ever attempted African exploration. The *personnel* included Chumal and some fifty of Mr. Thomson's well-tried men, as well as several Europeans. The leader had taken especial pains to qualify himself for the scientific part of his work, and had previously been resident for a considerable time in South Africa and Mauritius, but nothing, it would seem, can season a man against the murderous climate of Africa. Nothing is at present known of the melancholy occurrence, except from brief private telegrams, which state that the traveller had died from fever, and that his expedition was in a disorganised and starving condition near the Sabia River. The news has also arrived of the death of another of the Belgian explorers, Lieut. De Leu, who set out last summer to rejoin, by the Congo, the Belgian expedition now established at Karema. Lieut. De Leu, who was only thirty-nine years of age, died in January, at Taborah, of dysentery, said to have been brought on by the necessity of drinking bad water.

RECENT letters from the Church Missionary Society's agents on the Victoria Nyanza give the intelligence that King Mtesa, of Uganda, was contemplating a war with Mirambo, of Unyamwezi, which would indeed be a most serious matter, considering the number of Europeans now scattered about in East Central Africa. Mtesa has just been engaged in a sanguinary war with the people of Usoga, who live near that part of the lake where the Nile flows out over the Ripon Falls, and is clearly not the amiable creature described by Mr. H. M. Stanley, his present conduct agreeing more closely with the earlier account given of him by Capt. Speke. He is said to be impelled to his present course of action by the Arabs, and his recent profession of Mohammedanism is thought to be part of the same general policy.

MR. E. C. HORN has just returned to England from Ujiji. We hope that before long we may have from him a complete account of his examination of the Lukuga outlet of Lake Tanganyika, as well as his explorations at the southern end of the lake. He will also, we believe, be able to throw light on the remarkable rise in the waters of the lake in recent years, of which no traveller has yet offered any adequate explanation.

THE Queensland Government have received a telegram from Blackall, stating that Mr.

Skuthorpe has found the journal of the explorer, Leichhardt, who disappeared in the interior of Australia more than thirty years ago, and that Classon's journal has also been discovered, by which it appears that he had left Leichhardt and the rest of the party in search of water, and that on his return he found them all dead. Classon then joined the blacks, with whom he lived, as has been before supposed, until three years ago. These relics are said to have been discovered on the Herbert River, but Mr. Skuthorpe refused to disclose full particulars till he reached Sydney, where he was expected shortly after the departure of the last mail.

SCIENCE NOTES.

French Scientific Diagrams.—An excellent series of scientific diagrams, for use in teaching geology and natural history, has been recently brought out in Paris by the publishing house of G. Masson. These *Nouvelles Planches murales d'Histoire naturelle* have been prepared under the care of Prof. Paul Gervais, and are based upon the diagrams of Achille Comte. Fourteen of the plates are devoted to botany, thirty-four to zoology, and fourteen to geology. We have before us the *Texte explicatif* relating to the geological series. This small work, by M. Henri Gervais, contains miniature reproductions of the plates, and forms not only a neat companion to the diagrams, but a condensed guide to the elements of geological science.

MESSRS. LONGMANS AND Co. announce, as the last additions to their "Text-Books of Science," *A Text-Book of Mineralogy*, with numerous wood-cuts, by Mr. H. Bauerman, F.G.S., in two parts, of which the first, upon "Systematic Mineralogy," is now ready.

WITH the beginning of this year a new weekly paper devoted to classical philology has been started at Bremen, under the name of the *Philologische Rundschau*.

WE learn from *Nature* that in a recently discovered stalactite cave at Kirchberg, near Kremsmünster, in Austria, a human jaw-bone, with well-preserved teeth, was found among numerous remains of the cave bear.

PHILOLOGY NOTES.

Gutiska. Door Dr. J. H. Gallee. (Haarlem: Bohn.) This treatise consists of a list of Gothic words whose gender or declension cannot be determined from the Gothic texts themselves (which consist of the existing portions of Ulfilas's translation of the Bible, with a few other fragments), but only indirectly by comparison with the cognate languages. Dr. Gallee's list is very opportune, and shows in a remarkable manner the uncertainty and conjectural nature of much of our knowledge of the details of Gothic grammar. The declension and gender of a word have often been guessed at from a single ambiguous form, and these guesses have been accepted as ascertained facts by later editors, and have thus established themselves firmly in dictionaries and grammars. Thus, the Gothic word for "shoulder" appears only once in the accusative plural *amsans*, and from this the nom. sg. *amsa* was guessed; and, as no one since has taken the trouble to see whether the word occurs in any decisive form, this false nominative has been accepted down to the present day, although it is altogether irreconcilable with the Icelandic *äss*. Dr. Gallee's work will put this and many other errors right.

Mechanism of Speech. By Norman W. Kingsley. (New York: Appleton.) Dr. Kingsley tells us that his medical practice has obliged him to observe many peculiar phenomena of articulate speech due to defects in the organs, such as congenital and accidental lesions of the hard and soft palate, and that he has conse-

quently, been led into an original investigation of the mechanism of speech generally, both with normal and abnormal organs. He accordingly gives full descriptions of the elementary English sounds, with careful drawings of the positions of the organs. Some of these strike us as more accurate than any others that have been published. That of (u), for instance, does full justice to the high position of the back of the tongue; while its lowering, together with the opening of the lips, is clearly brought out in the diagram of (o). The author seems to be ignorant of Bell's *Visible-Speech*, which is to be regretted, as we should otherwise, perhaps, have learnt something new about the distinction of "primary" and "wide," and other disputed points in Bell's system. An original feature of the present essay is the diagrams—obtained by mechanical means—to show the contact of the tongue with the palate. We learn from them that more of the surface of the tongue touches the back palate in *g* than in *k*, and still more in *ng*, although perfect *gs* and *ngs* can be formed with the minimum contact of *k*.

On the Language of the Proverbs of Alfred. By E. Gropp. (Halle: Ploetz.) This essay is an inaugural dissertation, written, by a pupil of Prof. Zapitz's, in very good English. The writer thinks that the so-called *Proverbs of Alfred* may be founded partly on wise sayings of the great King which were handed down by tradition, and worked up with others into one poem by the compiler of the existing text, which he attributes to the twelfth century, the metre, with its singular mixture of rhyme and alliteration, being the same as that of Layamon's *Brut*. The existing MSS. are somewhat later, and teem with anomalous spellings, which are carefully enumerated in the sketch of the phonology, though sometimes in too mechanical a way. Thus we are told (p. 22) that the Old-English subst. *eldo* has become *ealde*, through the following *e*; as also in *Ealured* = *Alfred*. This *ea* is, however, nothing but a graphic variation of *e* which is extremely common in Early Middle English. Again, "In Old-English *wealdan* the sound has always become *e*." Middle-English *welden* (Modern-English *wield*) seems to come from Old-English *geweldan*, not from *wealdan*. In the plural *hem* (*eis*) the *e* does not correspond to the *i* of Old-English *him*, but to *eo*, the common Middle-English form being *heom*, which took its *eo* from the genitive plural *heora*. It is hardly correct to say that *y* is "retained" in *kyng* and *dryhten*, as *y* here certainly means only *i*; we never find such spellings as **kung* or **druhten* in Early Middle English, which we certainly should if the Old-English *y* had been retained in these words. The "strange" form *mayþenes* = Old-English *māsmas* is probably Norse, = *meiðmar*. The writer gives a summary of the inflections, and concludes with some notes on special words and passages, many of which offer considerable difficulty, in several cases improving on the translations of his predecessors, Kemble and Morris.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Feb. 22.) F. W. RUDLER, Esq., F.G.S., V.-P., in the Chair.—A paper on "Arrow-Poisons prepared by Some North-American Indians," by W. J. Hoffman, was read. The information was obtained from prominent Indian chiefs who visited Washington in 1880; and the tribes alluded to in the paper were the Shoshoni and Banak, Pai-Ute, Cemanche, Lipan Apache, and Sisseton Dakota. This last tribe have a method of poisoning bullets by drilling four small holes at equal distances around the horizontal circumference and filling the cavities with the cuticle scraped from a branch of cactus (*Opuntia missouriensis*). The projecting rim of metal caused by the drilling is then pressed over the scrapings to prevent their being rubbed off or

lost. As the *Opuntia* is a harmless plant, the idea of poison is evidently suggested by the pain experienced when carelessly handling the plant, which is covered with barbed apices.—A paper by David Christison, M.D., on "The Gauchos of San Jorge, Central Uruguay," was also read. The Gaucho could not be a permanent type, and in the Banda Oriental the race was rapidly being modified. The more strict definition and subdivision of property, the increase of sheep-farming, the change in the management of cattle to the tame system, the rapid extension of wire-fencing, and the introduction of agriculture conspired to cramp his movements, and to do away with the necessity for his peculiar accomplishments. It was even to be feared that he himself would pass away, and that the race which ultimately possesses the Campos will show but slight traces of his blood, or of the aboriginal Indian race which he represents.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Feb. 23.)

SIR P. COLQUHOUN, Q.C., in the Chair.—Mr. W. A. Barrett read a paper "On the Fathers of English Church Music," in which he showed that Gregory of Bridlington, Adam of Dore Abbey, in Herefordshire, Walter Odington of Evesham, John of Salisbury, and Thomas de Walsingham were ample evidence of English musicians in very early times. The systems of notation employed in the mediæval periods, with obscure and vague definitions, rendering translation into modern notation unsatisfactory, if not misleading, were touched on; and the peculiarities of "organon, diaphong, and descent" were noticed briefly as an introduction to the more definite matters of musical history. Mr. Barrett held that the history of Church music in England began, in the latter part of the fifteenth century, with John of Dunstable's invention or employment of counterpoint—contributions to this art having been doubtless supplied by Dr. Robert Fairfax, John Sheppard, and John Taverner, contemporary musicians. The claims of John Redford of St. Paul's and of John Marbeck of Windsor were duly acknowledged; as were also the labours of Thomas Tallis and William Byrd, who, by the aid of the "printing patent" granted to them, were able widely to extend the musical developments due to their genius.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, March 1.)

SAMUEL BIRCH, ESQ., D.C.L., LL.D., President, in the Chair.—A paper was read by the Rev. A. Löwy on "Notices in Ancient Jewish Writings of the Sagacity and Habits of Ants."—A letter was read from Mr. D. Pierides, enclosing a photograph of a fragment of a Phœnician inscription recently found by him at Larnaca in Cyprus. Of this inscription Prof. W. Wright ventured to give the following translation:—

On the day 20 of the month of Zebach
in the year 2
erected 'Abd-'Osir, the son of Bodo (?), the son of
Yak[ūshalōm,]
Bodo (?), to his Lady, the Mother (?) 'Ashērath, . .

The month Zebach is hitherto unknown in the Phœnician calendar; equally unknown is the goddess 'Ashērath, possibly to be identified with Astarte. The name of Bodo has already been found on another inscribed stone. The date is assigned to the reign of Pumaïyathon, in the fourth century B.C.

PHILOLOGICAL SOCIETY.—(Friday, March 4)

A. J. ELLIS, ESQ., President, in the Chair.—Mr. E. L. Brandreth read a paper on "Gender." He said there was much confusion in the minds of many writers of grammars in regard to the meaning of this term. His object was to try and define its proper meaning and use. He divided languages into three classes—(1) where gender was expressed by concord of the adjective or verb with the substantive, distinction of sex being to some extent in accord with the classification; (2) where gender was expressed in the same way as in the first class, but the classification resulted in a distinction other than that of sex—as between animate and inanimate, &c.; (3) where there was no such concord of the other parts of speech in a sentence with the sub-

stantive. He maintained that the term was properly used with reference to the first class of languages, to which most of the Aryan languages, the Semitic, and the Hamitic languages belonged; that it was also properly used with reference to the second class, of which the Danish, the Dravidian, the South African Bantu languages, and the Algonkin languages of America were members. The majority of the languages of the world, including Modern English, belonged to the third class. In this class, names of males were generally said to be of the masculine gender, names of females of the feminine gender; but the mere distinction of sex by different words was not "gender" if the term was to be employed with any analogy to its use in the other classes; its use in this class was unnecessary and misleading; the grammarians had failed to justify its use, and they often contradicted each other in the explanations they gave. A special claim was sometimes set up on behalf of English on the ground that sex was distinguished in the personal pronouns; but it was shown that in the true gender languages the personal pronouns often did not represent the gender. Danish *han* "he," *hun* "she," for instance, were both of the same gender; *egli* and *ella* in Italian referred only to persons; while the interrogative pronouns in any language seldom corresponded with the gender. Substantive pronouns had their own special meanings like other substantives. These mistaken notions arose solely from applying the rules of the Latin grammar to English and other languages of this class. It was only of late years that of a man, to a man had ceased to be described as the genitive and dative cases of a man; but our grammarians had not hitherto been able to get rid of the notion that because Latin had gender English must have it also.—A discussion ensued, in which the President, Prince Lucien Bonaparte, Dr. Morris, Dr. Murray, and Mr. Sweet took part; Dr. Murray generally agreeing with the author of the paper, Mr. Sweet maintaining that English had gender by reason of its personal pronouns.

FINE ART.

LEONARDO DA VINCI IN THE EAST.

It has always been imagined that, when the Leonardo da Vinci MSS. preserved at Milan, Paris, and in England came to be properly examined, they would yield much that was curious and interesting regarding a man who was evidently a puzzle to his contemporaries, and who is regarded even at the present time with a vague admiration founded upon very little real knowledge. The few desultory pages of these MSS. that have been published from time to time have contained nothing more than notes and drawings of scientific inventions and mathematical problems. Of course the delightful "Trattato di Pittura" has long been known; but it has also been known that this had come down to us in a very garbled condition, while the original text lay hidden among the da Vinci MSS. No one, however, was found bold enough to undertake the arduous task of deciphering these terrible "books," which are written according to Leonardo's curious system from right to left, and require to be read through a looking-glass, until Dr. J.-P. Richter, a frequent contributor to the ACADEMY, summoned up the necessary courage.

The chief result of Dr. Richter's researches at present is that he has regained the whole of the original text of the "Trattato," which contains several chapters not hitherto known, as well as many diagrams, drawings, and sketches by Leonardo's own hand. But besides the "Trattato" Dr. Richter has lighted upon a number of fragmentary notes, exceedingly vague in their mode of expression, which, in the only interpretation that can be framed in the present state of our knowledge, seem to point to a journey at some period of his life to the East.

The first of these passages begins:—

"Such a mighty roaring can neither be compared to the stormy sea, when the North wind dashes it back with foaming waves between Scylla and Cha-

rybdis, nor to Etna nor Stromboli, when the powerful sulphur flames burst forth, and the whole mountain opens, throwing stones and earth into the air, intermixed with flames of fire."

Leonardo further describes how, moved by a mighty curiosity, he climbed over the rocks to the entrance of a cava, and viewed for a little time this marvellous scene; but soon, "bending himself and partly creeping," he penetrated farther and farther into the depths of his retreat.

One naturally asks where Leonardo could have witnessed this gigantic convulsion of nature's forces to which the eruptions of Etna and Stromboli, of which he writes as if he had been eye-witness, were as nothing. Dr. Richter replies, putting together various other significant passages, in the East. It is probably to the same event that Leonardo alludes in another note, which seems to be the headings of various chapters of some book either written or to be written by him. Here he writes:—

"DIVISIONS OF THE BOOK.

"The sudden inundation to its end.

"The ruin of the towns.

"The destruction of the people—their despair.

"Description of the cause of the fall of the mountain.

"The fatality caused thereby.

"Damage from snow.

"Inundation of the low-lying regions of West Armenia.

"The subsiding of the same caused by the intersection of the Taurus Mountain.

"How the new prophet showed that this ruin was sure to come.

"Description of Mount Taurus—the River Euphrates."

From this it appears that this terrible landslide took place in Armenia; and Leonardo's presence in this part of Asia Minor is made probable by the fact of some rough drafts of letters that Dr. Richter found on the same folio-sheet as the above in the world-famed Codex Atlanticus preserved in the "Ambrosiana" at Milan. The first of these is addressed to *Al Diodario di Sorio locotenente del sacro Sultano di Babilonia*.

Dr. Richter was puzzled at first as to what the title *Diodario* might mean, but he found that Leonardo probably so translated the Arabic term *Devatdar*, a title of high dignity at that time in Egypt. Babylonia means simply Cairo, the present Cairo having been generally known by that name in the Middle Ages. The superscription, therefore, runs thus:—"To the *Devatdar* of Syria, Viceroy of his Majesty the Sultan of Egypt."

Leonardo seems to be on friendly terms with this *Devatdar*, and gives him information of what he is doing. In the second letter he writes:—

"I find myself here in Armenia in order to give myself with devotion and solicitude to the work which thou hast commanded of me; and, in order to make a beginning in those places which seem to me most suitable for our undertaking, I have betaken myself to the town of Chalindra, which lies nearest to our territory. This town lies on the coast at that part of the Taurus-chain which is divided by the Euphrates."

In another letter Leonardo replies to some complaints of the *Devatdar* about his delay in beginning the work, making one think of the impatience of the poor Prior of Santa Maria delle Grazie, and the celebrated exclamation of Leo X., "Woe worth the man, he is thinking of the end before he has made a beginning."

There is nothing to tell us whether Leonardo ever made a beginning, or what he was required to accomplish in Armenia; but it was most likely some large engineering works undertaken for the Sultan. It will be remembered that in his far-famed letter to Lodovico Sforza he boasts of being able to execute such works, and also

machines of war more terrible than were ever seen before. It is possible that he may have learnt something of the construction of these war engines in the East, which was more advanced in the making of instruments of war, at that time, than Europe. Many things point, indeed, to this Eastern visit—drawings of places that have a strange foreign aspect; a map of Armenia, with the courses of the Tigris and Euphrates traced on it; a pen-drawing of a dromedary in the Windsor Castle collection; a pen-drawing of the chain of the Taurus mountains, with the names of the highest points written in Arabic, but in Italian letters; and other drawings, of little significance by themselves, which, taken together, tend to support Dr. Richter's hypothesis.

The only difficulties that remain are, when did Leonardo make this journey? and why have his biographers been so silent about it? It is strange that it was not known to Vasari, who, although not very intimately acquainted with Leonardo, exalts him beyond measure, and would certainly have mentioned his Eastern journey had he been aware of it.

Now most of the years of Leonardo's life are sufficiently accounted for by his recent biographers. He could not, it is certain, have spent any long time in the East after his stay in Milan; but there still remains the period after he left Verrochio's workshop, some time after 1477, and the time of his settlement in Milan about 1481. He is generally supposed to have set up a *bottega* for himself in Florence at this time; but there is no exact proof of this; and it may well be, as Dr. Richter affirms, that he journeyed at this period in Southern Italy, to Cyprus, and then on to the East, where he accepted employment as an engineer. That in order to do this he adopted the Mohammedan faith seems, however, an unnecessary surmise, although it might account for the ignorance of his biographers, as Leonardo would naturally be silent, on returning to his allegiance to the Pope, concerning his renegade life. But another reason may have existed for his not caring to talk much of his Eastern experiences. Did he accomplish the work that he had undertaken to the Devatdar to do "with devotion and solicitude"? or was it, like so many of his great projects, only planned and never put into execution? If this were the case his visit to the East might have ended in disappointment and disgrace, and he might not have cared to have much known about it. But, whatever he may have achieved or failed to achieve, Leonardo's personal knowledge of Asia Minor seems tolerably well proved by Dr. Richter's researches. Much, of course, remains to be done in the way of searching the Leonardo MSS.; but when the Institute of France publishes, as it promises, the twelve volumes of MSS. in its possession, and Milan also throws open its treasures, it is probable that more light may be thrown on this strange journey to the East, and on the history of the great artist who ever seems to elude our full knowledge.

MARY M. HEATON.

MEZZOTINTS AT THE BURLINGTON FINE ARTS CLUB.

PROBABLY the only fault which a severe criticism could find in the valuable exhibition of mezz tint's now open in Savile Row would be that the display consists somewhat too exclusively of engraved work in portraiture. That it should so consist for the most part was, of course, seen to be inevitable by all who had any general acquaintance with what has been done in mezzotint; but a determined effort might, perhaps, have resulted in the gathering together of a larger number of excellent works from which the interest of portraiture, with all its associa-

tions of historical illustration, is banished, and in which other interests are introduced. It is but of comparatively recent years that mezzotint has been at all extensively employed in the translation of landscape. Its principal employment in regard to landscape art—that by which it has won its highest honours in dealing with landscape art—has been in the production of the *Liber Studiorum* of Turner and of the series known as *English Landscape* by John Constable. The first of these publications began in 1807; the second some twenty years later. A few impressions from each series are to be seen at the Burlington Club. The differences, between the one and the other are quite as remarkable as their resemblances. In the one, the work of the engraver in mezzotint received the support of the etched line to strengthen his labour, to give it definiteness and force. In the other, the mezzotint work had no such potent assistance.

The *Liber Studiorum* of Turner has lately been seen so much that there can be no occasion to make many remarks on the few examples now exhibited; but the collector will observe with interest that the most noticeable piece among them is a proof of that rare state of the *Aesacus and Hesperie* which, by itself, fetched lately more than a hundred guineas under the hammer. This is the *Aesacus and Hesperie* "with the white face"—a delicate print in which the mezzotint work, as well as the pure etching, is from Turner's own hand. In regard to the Constables we could wish that more had been exhibited. They are really very little known, or, rather, what is known is the later and debased issue of them, in which, we may fairly take it, not much remains of such effects as, with great expenditure of labour and patience, Constable induced David Lucas to obtain. The two impressions exhibited from *English Landscape* are, however, unexceptionable. There is the wonderful *Spring*—the view of flat but upland country, over which March sunshine falls very fitfully, and a March wind is still blowing. There is the peaceful *Dedham Vale*, which, as it is here exhibited, is a most perfect thing—hardly an idealisation so much as a complete realisation of English pastoral landscape. And while we are speaking of Lucas's work after Constable, a passing word should be said for yet rarer work of Henry Dawe after the same painter. His *Leathes Water* shows a more delicate and restrained manner of treating nature than that which is generally visible in the vividly wrought plates by David Lucas.

But it is hardly in the exposition of these rare and beautiful examples of landscape art that the chief interest of this collection is supposed to consist. On the walls of the gallery mezzotint may be traced from its very origin. The process is scarcely yet two hundred and fifty years old, and its invention has, until recent times, been attributed to Prince Rupert. Even an intelligent writer in that revived periodical, the *Art Journal*, makes, we perceive, this very month, the mistake of attributing it to him; but it was not of Rupert's invention, though it was of Rupert's practice. It was invented by Ludwig von Siegen, who was born at Utrecht, and from whom Prince Rupert probably learnt it. In the gallery of the Club examples meet us of the work of both these men. They have an antiquarian interest, but are hardly to be cherished by reason of their beauty or their complete accomplishment; and we seem to see, not only in them, but likewise in a good deal of the early work, the very natural tendency to apply the new art to something of the old tasks—to use the new instrument to do the accustomed work, rather than quite the work which it might do the best. It was reserved, we think, for later artists to discover the true uses of the art of mezzotint—to find its especial functions.

The art had matured well enough by the time

that the fleshly beauties of Sir Peter Lely were ready to be recorded and multiplied by its help; it had reached full perfection a century later, when Sir Joshua Reynolds, Gainsborough, Romney, and Morland came to receive the advantage of an aid very specially adapted to their respective manners in painting. It has been remarked before that the large loose touch of several of these men was particularly fitted for translation into the black and white of a mezzotint engraving, while singularly unsuited to reproduction in definite line. The truth is, a line engraving after Sir Joshua Reynolds would necessarily betray failings hitherto unsuspected by the general in his facile and popular art. But, before we come to the period of Sir Joshua, we have passed more than one generation of sufficiently masterly engravers in mezzotint, among whom was John Smith, of whom, as the excellent catalogue before us aptly reminds us, Walpole said, "the best mezzotinter who has appeared who united softness with strength and finishing with freedom." There are but two examples here of his admirable art, but it would not have been easy to have surpassed the splendour and brilliance of his *Wyherley* after Lely. A robust portrait, indeed, of a man of robust but obscure talent.

A notice so brief as the present—skirting a great subject—can hardly take account of the many prints one of whose chief recommendations lies in their extreme rarity; but it may, at all events, be said that the controllers of the exhibition have been fortunate enough to get more than one print which is practically unique, as well as many of high scarcity. It is natural that such prints should belong principally to the earlier period of the art. To the later period belong those engravings after Sir Joshua and his contemporaries which, more than anything else, have contributed to the popularisation of mezzotint. And these are largely, though not too largely, represented. Indeed, in one instance there is some scarcity of representation. The engraver McARDell, of whom, as the catalogue rightly tells us, Reynolds himself thought so highly, is represented by two plates, but neither of them after Sir Joshua. It is interesting, however, to see first states of the portrait of Lady Grammont—*La Belle Hamilton*, a maturish beauty—after Lely, and of the *Rubens, his Wife and Child*, after the great Flemish master. Among the prints after Reynolds there are examples by nearly all the best men whose work, as he said himself, was to immortalise him; and while all of these betray that complete command of the instrument which is found less uniformly in the early time, many of them evidence also the special merits of individual engravers. The criticism of Redgrave, and more latterly of Mr. Smith—the laborious compiler of a bulky catalogue—upon the individual merits of these different men is, it must be noted, more to be praised for its intentions than for its frequent success. It is apt to lack definiteness. Such criticism is likely to be more valuable when the object is approached from the artistic and the literary point of view, and this is one which neither of these excellent authorities is conspicuous for taking. The plates of John Dean, however, are very rightly described by Mr. Smith as characterised by "delicacy of execution carried to such an extent that to a superficial observer his prints seem faint." It might perhaps have been added that such delicacy is often wonderfully in accord with the character of the work of Gainsborough, after whom Dean did some lovely work. We may refer the visitor to Nos. 40 and 41, two impressions of *Mrs. Elliot*—lent respectively by Mr. Fisher and Mr. Addington. The tender grace of the work is not more conspicuous than is that of the sitter, a woman whose refined beauty came to her as a birth-

right, for she was a daughter of Elizabeth Gunning. To pass from her portrait to that of her mother in youth—engraved by Finlayson after Read (No. 87)—is to pass from a work in which general and equal delicacy has been a characteristic of the engraver, to one in which that which is most conspicuous is the exquisite softness of gradation over the whole of the face. Of the more generally powerful work of James Watson—a work, however, in which power was never won at the cost of delicacy—a quite magnificent example occurs in the portrait of *Lady Carlisle*. By Charles Phillips, one of whom much less is known—for he worked for but few years, and must have died young—there is the frank and agreeable portrait of *Nelly O'Brien* at her youngest (No. 101). By Valentine Green, a greater master, there is a portrait of the *Duchess of Devonshire* (No. 106). John Jones could not possibly be better represented than by the portraits of *Miss Kemble* and *Mrs. Davenport*. The research of Mr. Smith appears to have made it evident to him that the latter lady was not Mrs. Davenport the actress, but the wife of one Davies Davenport, who sat in Parliament. Whoever it may have been, we will accept it primarily for its artistic worth. Of men's portraits, one of the most powerful in touch and subtle in expression is that of *Joseph Baretti*—tutor to the Thrale family—likewise after Sir Joshua. William Ward, who did much excellent work outside the range of portraiture, is represented by the free and excellent mezzotint of *The Snake in the Grass*. William Say, who was employed upon the *Liber Studiorum*, but by no means showed his best quality in the work which he did for it, is here adequately represented as a master of glowing colour and forcible tone by the engraving of the leaning *Peasant Girl* after Rembrandt. It is impossible for mezzotint to be warmer and richer than it is in this plate, and difficult for any other method of engraving to rival such richness and such warmth.

FREDERICK WEDMORE.

WATER-COLOUR DRAWINGS AT THE DUDLEY GALLERY.

THERE is no material for congratulation in the exhibition of water-colours opened last Saturday at the Dudley. For years past the quality of English work in that particular branch in which we once most excelled has plainly been on the decline. Among the six or seven hundred works here exhibited there are but very few that are other than anecdotal or accidental "bits" from nature at best, from studio properties at worst. There is a sad want of serious study, of thought, observation, and good workmanship, of all the qualities which go to the making of an artist. In the present exhibition the tradition of Frederick Walker pushed to travesty, and caricatured in an iridescent, finnikin key of colour, is the ruling influence among the younger school, curiously varied this year by a tendency to inky skies and dirty shadows, which seems to have sprung from imitation of the latest Dutch school of water-colour drawing as exemplified at the Grosvenor last year. When we add to these disadvantages the circumstance that very few well-known painters, and of the eight Academicians who are on the committee not one contribute anything, it will easily be realised that the show is an extremely depressing one.

Almost the solitary instance of intellectual ambition in the choice of a subject is Mr. Waterhouse's *St. Eulalia* (103). The dead body of the saint martyred by Diocletian lies in the Forum watched by a Roman soldier; the head is towards the spectator, and the corpse, scantily clothed, is violently foreshortened. A sudden fall of snow has lightly covered the body and mingled with the hair. The com-

position is not uninteresting, but the painting of the flesh leaves much to be desired. Mr. Walter Crane has attempted to rival Théodore Rousseau in his *Dian hunted on a Day* (379)—a deep woodland glen, with the bright little figure of Diana and her hound at the right-hand corner. This is a much more pleasing work than the same artist's deplorable drawing called *To-morrow to Fresh Woods and Pastures New* (48). Mr. Henry Page has a pleasant study of brown flesh-tints in his *Nereid* (91), and Mr. H. B. Rose a vigorous Eastern figure in his *Arab Sheikh* (340), which redeems the singular badness of the other drawings under the same name. *Pursuit* (672), by Mr. Sidney Paget, a knight riding hard after some graceful aerial figures, is also worthy of praise. Mr. Percy Macquoid's *Bringing in the Peacock at Christmas* (38)—a handsome girl, with red hair, carrying to table a peacock covered with the skin and radiant plumage—has some of the qualities which always distinguish the art of this able artist, but is harsh in colour and antiquated in style. Mr. Macquoid should not remind us of Sir John Gilbert under any circumstances whatever.

Among the landscapes, some of the most agreeable are drawings made in country towns. By far the best, as it seems to us, is a very simple and powerful study of the *Old Town Hall, Stonehaven* (373), by Mr. R. W. Allan. The weather is so wet and bleak that the spectator shivers to look at it, but the grim Scotch town is drawn with so much simplicity and sincerity that the result is very impressive. Quite different in manner, but very charming, in the Walker school, are Mr. Philip Norman's *Mermaid Street, Rye* (35), and Mr. T. H. Jackson's *Cromer* (561). Mr. John Pedder has painted an unattractive subject with great truth and feeling in his gray drawing of *The Square, Broughton-in-Furness* (181), which only needs a few groups of melancholy figures to be as interesting as a Léon Lhermitte. One of the finest landscapes here is Mr. Joseph Knight's *In Conway Bay* (74), a simple and powerful study of sand-hills under a heavy, rainy sky. Mr. Alfred Parsons is resting too idly on his laurels, it seems to us. His exquisite feeling for cool sylvan scenery has come now to be expressed with such extreme facility as to lose much of its interest. His *Ruins of Halmaker House* (123) is very enjoyable, but his *June 1879* (234) is careless, and his *Chalk Pit on the South Downs* (311) quite unworthy of his reputation. We compare the latter with Mr. John McDougal's *Hay-field* (301), which hangs near it, only to point out how much more intelligent and serious the work of the less-known man is in every respect. This latter is, indeed, a very noticeable drawing. A curious and delicate study of snow on mountain ranges is Mr. H. P. de Teissier's *Simla Hills* (157), which is hung on the floor, but is one of the best works of its kind in the exhibition.

Mr. Frank Dillon exhibits a very fine *Study of Siberian Crab Blossom* (63), very rich in colour and reflected light. Miss Helen Thornycroft's *Orchids* (414) is refined in tone and effective in drawing; a very delicate little study of an *Iris* (608), by Miss L. M. Wilkinson, also deserves praise. Among works that show originality of effort combined with insufficient technical skill may be mentioned *Will he come?* (36), by Mr. Tidmarsh, a girl in red upon a stile—her figure is well relieved against a pale landscape; Mr. Harry Goodwin's *Atlantic at Rest* (104), very lovely in colour, but weak and unemphatic; and Mr. G. McCulloch's *Puddler between Two Fires*, an athlete naked to the waist, with strange effects of reflected fire-light on the skin—a subject well worthy of treatment, but timidly carried out. But we keep to the last all mention of the study which has most taken our fancy, *A Bit of London*

Town (622), the exterior of a second-hand bookshop daintily and faithfully rendered, with a little quiet humour, by Mr. B. W. Spiers.

The sculpture is beneath criticism, with the exception of a graceful terra-cotta statuette of a child (684), by Mr. E. R. Mullins.

OBITUARY.

LIEUT. WILLIAM ANDREWS NESFIELD, who died on March 2, was not only a Peninsular hero, but well known years ago in the art-world of London. After leaving the Army, his taste for painting led him to become one of the earliest members of the old Water-Colour Society, of which he was for thirty years an active exhibiting member, his contemporaries and friends being Turner, Copley Fielding, Cox, Prout, and Stanfield. Later in life he took up landscape gardening as a profession. He planned the Horticultural Gardens at Kensington, and there are few of the large parks and gardens of this country that do not owe something to his taste and skill.

THE well-known Swiss painter, Paul von Deschwanden, has just died suddenly at Stans, in Unterwalden. His altar-pieces, usually life-size figures of saints, have long been in great favour in Switzerland. Correct, pretty, feeble, and waxen are the terms which best describe them. The waiting-room of the Federal Palace at Bern contains one of his pictures—*Abraham taking Leave of Sarah before departing for the Sacrifice of Isaac*. He was seventy years old.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. LONGMANS AND Co. have in preparation *Notes on Foreign Picture Galleries*, by Mr. Charles L. Eastlake, Keeper of the National Gallery. The *Notes* will be fully illustrated, and will appear in successive volumes, of which the three first treat of the Brera Gallery at Milan, the Louvre, and the Pinakothek at Munich.

ON Monday next, March 14, the annual exhibition of the Society of Lady Artists will be opened at 48 Great Marlborough Street, and also the exhibition of paintings by Swiss artists, instituted by the Cercle des Beaux-Arts of Geneva, at 168 New Bond Street.

AN event of considerable interest was the sale at Messrs. Hodgson's auction-rooms on Friday week (March 4), of the Lamb portrait of *Milton*, a fine large picture painted about the year 1640, when the poet was still distinguished by that physical beauty of which the world has heard so much, but which is missing in all his other portraits. The subject of the painting, its intrinsic merit, and (last, but not least) its former ownership by Charles Lamb aroused a little competition—not, however, by any means so great as would have been the case had this work of art been sold in the midst of congruous surroundings, instead of lying obscure and almost unnoticed in the midst of a mass of common books. Mr. Quaritch bought it for £355.

WE hear that there is very shortly to be an exhibition of the works of English etchers, held under official encouragement, at Berlin. It will be held at the Berlin National Gallery or Berlin Museum.

MESSRS. COLNAGHI have sent us an impression of Blake's *Canterbury Pilgrims*. This is the original engraving, though of course not quite in its original state. The plate lately appeared in an auction-room, we believe, where Messrs. Colnaghi bought it, and found it in fair condition. A limited number of impressions are now printed from it, with an effect quite sufficiently good to make it in every respect

interesting to those who are specially interested in the artist. Moreover, it possesses no less genuine interest for those who are familiar with Stothard's treatment of the same subject. The originality of Blake is undoubted. His treatment wants the softer grace of the more popular designer, but has more of vigour and of vivid characterisation.

AN exhibition of old English embroideries will be opened at the School of Art Needlework, South Kensington, on Monday, the 28th of the present month, and will remain open until April 9. Under the presidency of H.R.H. the Princess Christian, a committee of ladies, including Lady Marian Alford, the Viscountess Downe, and Lady Charlotte Schreiber, is gathering a select and representative series of specimens of fine English needlework. Choice examples of foreign origin, though not absolutely excluded from the exhibition, will be shown only when of special illustrative value. All communications should be addressed to the Viscountess Downe, 39 Berkeley Square, W.

DAVID COX's signboard at the Royal Oak Inn at Bettws-y-Coed has at last got out of bankruptcy. The Court of Appeal, overruling the decision of the Chief Judge, and affirming that of the county court judge, has decided that the picture is the property of the owner of the inn, Lady Willoughby de Eresby, and not of the occupier. The legal question is a curious one; but our readers will be more interested to know that Lady Willoughby de Eresby intends to refix the picture in the inn.

It is announced that an exhibition will probably be held of most of the works of Meissonier.

THE late M. Mariette-Bey having died, it appears, without leaving any provision for his children, the Ministers of Public Instruction and of Foreign Affairs in France have, without waiting for formalities, sent a sum of 6,000 frs. for the immediate use of his family until some pension is determined upon. Mdlle. Mariette, his eldest daughter, in a letter written to the French Academy, states that her father had taken every necessary measure for beginning his researches at Sakharah, which it is hoped that M. Maspero will forthwith take in hand.

PROF. SACHAU read a paper before the Berlin Academy on the 10th ult. upon the inscribed stone which he discovered among the ruins of Zebed in the Syrian desert. The inscription is trilingual—in Greek, Arabic, and Syriac. Its date is fixed as the 823rd year of the era of the Seleucidae, or 512 A.D. It is therefore the earliest inscription in Arabic known to exist, and probably also the earliest in Syriac. The writing runs perpendicularly, from top to bottom.

AN exhibition of antique and modern furniture, silver, &c., has been opened by the Leeds Fine Art Society. There is also on view a large collection of etchings by Gautier, Buhot, Lancon, Chauvel, Waltner, and others. Messrs. Hancock and other firms exhibit cases of artistic silver-work. Among the miscellaneous articles is a clock manufactured in the year 1666.

THE annual exhibition of this society now being held at the Royal Manchester Institution is certainly one of much more than average excellence, notwithstanding the absence of any works of commanding ability or attraction. The place of honour is worthily occupied by No. 87, *Anxious for a Nibble*, by Mr. Anderson Hague, who, in this almost Aumonier-like landscape, has surpassed all his previous efforts. Mr. William Meredith also shows a striking improvement, notably in his *Silver Birches* (No. 19) in which he has developed a feeling for drawing and grace of composition in striking contrast to his previous shortcomings in this direction.

Messrs. Robert Crozier, William Percy, and William Herbert Johnston send some admirable portraits, the latter showing versatility of expression and characterisation in Nos. 40 and 48, and a very estimable absence of mannerisms. Mr. Arthur H. Marsh contributes an exquisite head in water-colour, *Millie* (No. 226). Mr. W. Bright Morris is not largely, but very charmingly, represented by several small works of unusual merit. The same may be said of Mr. Randolph Caldecott. Mr. Ward Heys, among other works, sends an almost excessively topographical picture, *Thirlmere from Raven Crag* (No. 103), and a brilliant water-colour, *A Bright October Day—Thirlmere* (No. 179). Mr. J. Hey Davies sends a noticeable and well-painted work, *The Three Magpies* (No. 64). Mr. Elias Bancroft, leaving for a time his favourite themes, has been busy among the Old-World interiors of Shetland, all admirable. Mr. William Morton is delightful as ever in his work, as is also Mr. Moxon Cook, who sends many important and noteworthy drawings; while Mr. George Crozier is more unearthly and dreamlike even than his usual wont. Mr. R. Redfern is equal to, but not beyond, his ordinary strength. Mr. W. Robinson sends numerous works of average and equal ability. Mr. F. A. Winkfield has a crowded, but admirably painted, canvas in *Changing Dock* (No. 36). Many works of interest, and worthy of note did space permit, have been sent by Messrs. J. Houghton Hague, F. W. Jackson, W. J. Slater, Walter Trevor, John A. Lomax, Selim Rothwell, Warwick Brookes, R. G. Somerset, W. C. Estall, John Taylor, and J. H. Letherbrow; and, among the ladies, Misses Florence Carter, Emily Gertrude Thompson, Annie E. Hastling, Marion Barker, Eleanor S. Wood, and Emma Magnus send some praiseworthy work.

THE French Society of Water-Colours opened its exhibition at the Rue Lafitte last week. It has had one great loss since last year by the death of Jules Jacquemart; but there are plenty of good names remaining to sustain this promising little society.

M. LUCIEN DOUBLE, the son of the great connoisseur who is just dead, has presented to the Louvre a picture from his father's gallery, by Gonzales Coques, the famous Flemish master. It represents the artist in the midst of his family.

THE STAGE.

It is yet too early to speak of the adaptation of a portion of *Martin Chuzzlewit* produced at the Vaudeville on Thursday night; and the theatrical event of the week is the revival of *Jo* (from *Bleak House*) at the Olympic, and the appearance in it, for a series of farewell performances before a tour in America, of Miss Jennie Lee, one of the most remarkable "character-actresses" of our time. The merits of the particular adaptation of *Bleak House* in which she performs were discussed in this journal when the piece was first produced, and need not be again spoken of either for praise or blame; but an interval of several years has been enough to effect some changes in a most noteworthy performance, and these changes might be either for the better or for the worse. It is not only satisfactory to find that they are, on the whole, for the better; it is unusual to boot; for though a performance at first obviously immature will, of course, if it be the work of an intelligent actor, tend gradually towards improvement, it is very rarely that a performance early stamped with popularity, and accepted from the first as singularly inventive and original, even holds its own—not to speak of improvement—during a long series of years, and through the trial of prolonged success.

Of performances which have drawn delighted audiences all over the country for lengthened periods we can only recal one which has lost nothing, and that, as many readers will have guessed already, is the *Rip van Winkle* of Mr. Joseph Jefferson—an exhibition of art from first to last measured and exquisitely controlled, always delicate, always restrained, always perfectly sure of its effect. Miss Lee's *Jo*, moving quite as often to tears as to laughter, is yet not so complete a performance; or, to be more accurate, it is a performance necessarily conceived on a lower level of imagination, and, therefore, never able to be quite so impressive. But it is at the same time—as increased experience of it convinces us—one of the most memorable now before the public, absolutely full from end to end of study of Nature and of Dickens. Furthermore, it is elaborated to the last degree. There is literally not one sentence in Miss Lee's part of the dialogue which does not receive the fullest effect of which it is capable. Nothing further can be done to build up or to add to this performance. Again, the comic portions—always those in which the temptation is strongest to exaggerate—have not tended to become farcical. The vice of caricature has not crept in. With regard to the pathos, there is in one or two instances—notably in the scene in which the ragged boy takes Lady Dedlock to her lover's grave amid the filth and squalor of Tom-all-Alone's—some undue prolongation of pathetic effect. Once or twice here, though there is no exaggeration in the touches, there is a touch too much. The situation, dwelt upon, becomes to the observant less telling than if it were more lightly left. But, on the whole, the performance remains one of those which it is necessary to see if we would keep abreast of what is good and individual in the contemporary theatre. It is quite amusing and interesting to see it within a very short time of seeing Miss Lydia Cowell's brilliant little sketch of the London flower-girl in *Divorce* at the Vaudeville. As character-pictures it would be unfair to assert that one is cleverer than the other, though one is much more varied than the other, and employs to the full resources of which the other does not indicate the possession. Between the two a comparison may fairly be made, but only such a one as may be instituted between a dramatic picture of domestic incident by Greuze—of the kind that satisfied his occasional craving for morality and sentiment—and a vivid *genre* picture by Thomas Webster. Of the parts played in *Jo* by actors other than Miss Jennie Lee not much must be said; but it is pleasant to record that, while in many respects the cast differs from the original one, it is in hardly any case inferior to it. Indeed, in one notable case—that of the representative of Lady Dedlock—the improvement is most marked, and the success now attained remarkable. We fortunately forget who the lady was who essayed some years ago this difficult and somewhat unthankful part, but we remember that the performance was a stilted one. Lady Dedlock is played now by Miss M. Leighton, who is able to display exactly the qualities and characteristics claimed for Lady Dedlock in the novel of Dickens. Not called upon to be mobile of feature or "natural" in the sense of "ordinary," Miss Leighton possesses exquisite carriage and admirably graceful movement. Such a performance as hers adds substantially—and especially in the scenes with Sir Leicester and Mr. Tulkinghorn—to the completeness of the general effect. We think her a little less truthful in the scenes of quiet feeling with *Jo*. Mr. Burnett returns to his capable performance of the part of Bucket; Mr. Compton appears for the first time in town as the good-natured little Mr. Snagsby; and the careful actor who represents the coroner has studied *sur le vif*—in a small way, it is a character-portrait that he gives us.

MUSIC.

BERLIOZ' "CHILDHOOD OF CHRIST."

BERLIOZ' sacred trilogy, *L'Enfance du Christ*, was given for the first time in London at Mr. Charles Hallé's third concert at St. James's Hall on Saturday evening, February 26. Once again we have to thank the eminent pianist for introducing to the notice of the musical world one of the most characteristic works of the French composer. The *libretto* was written by Berlioz himself. The birth of Christ and the flight to the wilderness are announced by the Narrator, and then follows a night march of the Roman guards in Jerusalem. This piece is quaint and original, and the scoring very effective. In the next scene we are introduced to Herod's palace; the monarch expresses in a fine recitative and air his gloomy thoughts and fears. The Jewish Magicians are announced, and explain to the King his dream. The incantation scene is thoroughly original; it is written alternately in bars of three-four and common time. Herod orders the massacre of the infants, and then follows a fine dramatic chorus of the Magicians: "Go, go; let the sword be bared for slaughter." The fifth scene represents the Stable at Bethlehem; the duet sung by Mary and Joseph is wonderfully graceful and beautiful. In the last scene the departure to Egypt is commanded by unseen angels. This chorus is sung by a few voices in a room near the orchestra.

The second part of the trilogy, entitled "*La Puite en Egypte*," was composed before either the first or third part. For the circumstances under which it was written we must refer our readers to the amusing letter by Berlioz addressed to Mr. J. Ella in 1852. It is to be found in the first edition of the score, and in *Les Grotesques de la Musique*. This second part is short, but contains music of the most delicate and picturesque character. Berlioz was in the habit of writing difficult music for very large orchestras; he has shown us throughout this work, and more particularly in the "Flight into Egypt," that he could express himself in the simplest manner and with the simplest means. He only makes use of strings and wood-wind, without bassoons; and in the rest of the work trumpets and trombones are used in only one movement, and horns and drums in two. The second part commences with a symphony which depicts the assembling of the Shepherds at the Stable of Bethlehem. The absence of a leading note gives to this movement a quaint and marked character. The "Farwell of the Shepherds" is a marvel of beauty and simplicity. It was much appreciated by the audience, and was encored. The next number, "The Repose of the Holy Family," is certainly the gem of the work; it is a charming and appropriate piece of programme-music; the orchestration is most exquisite.

The third part is entitled "The Arrival at Sais." The journey through the desert and the reception of the fugitives by an Ishmaelite are described. The young men and maidens cheer the weary travellers with a serenade. This original movement is scored only for two flutes and a harp. The work concludes with a recitative for the Narrator and an unaccompanied chorus. The cessation of instruments causes the work to end in a calm and, to our thinking, highly effective manner.

The solos were rendered with great effect by Miss Edith Santley, Mr. E. Lloyd, Mr. Santley, and Signor Poli. Mr. Hallé again proved himself a first-rate conductor; the production of Berlioz's works is evidently to him a labour of love. J. S. SHEDLOCK.

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The members of the Wellington Ministry were estranged from one another even before they had been formally installed in office. The Premier had requested Mr. Huskisson and other friends of Canning to continue in their places under his lead; and these disciples of a more liberal creed were not in unison with some of those who represented the straiter principles of conservatism. On the very day when Lord Ellenborough went to Windsor for the purpose of receiving the Privy Seal, and began the practice of keeping a diary, he expressed his regret that the junction between these opposing forces had ever been effected. A few weeks later the Duke himself gave utterance to a very strong opinion on the imprudence of a coalition between politicians divided by wide differences of opinion. When such feelings were entertained by the Prime Minister and his most efficient coadjutor in the Upper House against two of their most influential colleagues in the House of Commons, it cannot be a subject of surprise if such an ill-starred alliance was unable to last for more than a few months. The union was strained by the necessity for repealing the Corporation and Tests Act; it was dissolved on the question—of slight importance except as indicating the lines on which the Ministry might at some future date be disposed to settle the question of reform—whether the seats for a corrupt English borough should be thrown into the Hundreds or transferred to Birmingham. The Ministry was scarcely reconstituted before it was confronted with the necessity of settling the Catholic question. Even after the expulsion of the followers of Canning there was not an absolute unanimity of opinion among the different members of the Ministry on that vexed question. The Duke desired a settlement, but confessed to Lord Ellenborough that "he did not see daylight." When the freeholders of County Clare deserted their landlords in a body, and rejected a colleague of Lord Ellenborough for O'Connell, the noble diarist says that nothing short of revolution could "prevent the early carrying of the Catholic question." Day by day the need of disposing of this matter became more pressing; and day by day the friends of Catholic emancipation within the circle of the Cabinet became more anxious lest the Catholics should take some step which would render it impossible. Some of Lord Ellenborough's companions in the Ministry were anxious that any concession should be accompanied by securities for the protection of the Protestant Church. He himself thought that the best safeguard against any injury to the State would be found in the provision of an endowment for the Roman Catholic clergy. On one occasion, indeed, after an argument with two other peers, he arrived at the conclusion that it was but justice that the Catholic should become the established religion of Ireland in that part of the country where its adherents were in a majority. From this entry it will be evident that the views of Lord Ellenborough were far in advance of public opinion even fifty years later.

While the religious questions were dividing the country into two opposing camps, Lord Ellenborough was ill at ease in his own heart. The Duke of Wellington had made him the head of the Privy Seal office, and the duties of his office did not supply him with sufficient opportunities for occupation or display. The Foreign Secretaryship was the post which he coveted, and no entry occurs more frequently in his diary than an allusion to the unfitness of the nobleman who held it and his own superior capabilities for the place. After a long period of inaction as Privy Seal his leader relented, and transferred him to the Board of Control, to govern that dependency with which the name of Lord Ellenborough became in after-years so intimately connected. On his appointment to his new office he found himself confronted with the same difficulties that disturbed the Secretary of State for India under the Ministry of Lord Beaconsfield. 'At both epochs a Russian army had marched through the Turkish empire in Europe, and threatened to advance on Constantinople. At both epochs the Asiatic territory under the rule of the Sultan was overrun by the forces of the Czar; and Lord Ellenborough's successor might have penned the same sentence that was written in 1829: "I consider it a victory gained over me, as Asia is mine." Anxious as the members of the English Cabinet were to mitigate the onerous terms of peace which were imposed on the prostrate foes of Russia, they could not but recognise that, both in Asia and in Europe, the harassed subjects of the Sultan preferred the rule of a Russian general to that of his own Pashas. The boundaries which should be assigned to the new kingdom of Greece, and the Prince who should be selected from the minor royal families of Europe to rule over this new creation, vexed the minds of the Ministers from the beginning to the end of this diary. Some of the entries which most interest the English reader at the present time relate to the advance of a Russian army through the deserts of Asia to the boundaries of India; and Lord Ellenborough speculated on more than one occasion as to the manner in which it should be met, and the contingencies on which we should occupy Cabul.

The position which Lord Ellenborough held in English politics was attended with peculiar difficulties. There were three sections of conservatism, but his feelings were not thoroughly in unison with any of them. His views, it might have been thought, would have drawn him to fight side by side with Canning, and the observations of Lord Colchester in the Preface do not supply a sufficient explanation of the reasons for their differences of opinion. Even while Lord Ellenborough was sitting in the same Cabinet with Huskisson and Dudley he did not shrink from speaking of their former leader as a "dangerous Minister;" and a little later he condemned as "one of Canning's follies" the proposal to submit the question of the boundary of Maine to the decision of some European Sovereign. The paramount necessity for settling the Catholic question, and his liberal views on Church matters in Ireland, put him out of accord with the ultra-Tory division, which was led by Lord Eldon and Lord Winchelsea. A

Reform Bill must, he knew, be carried, and the franchise must be given to the great towns of the North. The Duke of Wellington, on the contrary, looked upon the electoral system of England as absolute perfection, and threw Lord Ellenborough into the greatest consternation by the fervour of his denunciations against any measure of Reform. The alliance of Lord Grey was the desire of Lord Ellenborough's heart, and it seemed for a few months in 1828 as if the future Whig Premier might have been found working in union with the Duke of Wellington. This sanguine expectation, however, was soon dashed by the imprudent speeches of the leader of the Tory party; and when Lord Grey took office it was to succeed the Duke in the Premiership. The change was hastened by the clamours of revolution abroad and discontent at home. When Lord Ellenborough resigned his post he did not suspect that it would be for more than a session, and he looked forward with delight to a few months in Opposition as the means of regaining his "proper station."

There was not one of the members of the Ministry who could work cordially with their royal master, George IV. Against Lord Ellenborough himself the King entertained a deep-seated grudge, and, when he gave an entertainment to his Ministers, the President of the Board of Control was omitted from the invitations. With William IV. all the heads of departments worked on terms of friendship, though the acts of the Sailor King often offended against the rather stiff-laced feelings of propriety entertained by his servants. In one passage of the diary it is incidentally mentioned that the public are indebted to William IV. for the construction of the steps from Waterloo Place into the park. The most amusing passages in these volumes are those which show Lord Ellenborough's opinion of his colleagues and of many other distinguished public servants. They are very frank and unreserved, sparing nobody, from Peel to James Mill; but the persons whom he least respected were the "Fellows of Colleges," and he adds his conviction that "the Oxonians are even less liberal than the people of Cambridge."

W. P. COURTNEY.

Genoa: how the Republic Rose and Fell.
By J. Theodore Bent. (C. Kegan Paul & Co.)

A LITTLE while ago Mr. Bent published a little book on San Marino; the book was light, but was adequate to its subject. We are afraid, however, that his sense of proportion has failed him, and that he has not sufficiently realised how large is the step between San Marino and Genoa, between the least and one of the mightiest of the Italian Republics. He has transferred to Genoa the style and method which he adopted towards San Marino, and the result is scarcely satisfactory. San Marino is simply an historical curiosity; Genoa has a history which is connected with the full current of European progress.

Mr. Bent writes from a point of view which is too often adopted towards Italian history, and which must be very irritating to the Italians of the present day. Their cities,

which are still instinct with political and social life, are regarded as museums of curiosities which serve to awaken picturesque reminiscences in the mind of the passing tourist. History is written in guide-book fashion, and only aims at the intellectual level of the sentimental traveller. No one, of course, would deny that much of the history of Italy is written in stone, or that the greatness of the municipal ideal is most impressively expressed in the *piazza* of an Italian city. But stone records are precisely those that need the greatest care and the largest knowledge to interpret rightly. They are the expression of a people's entire life, and are not to be accounted for by a selection of sensational incidents or pictorial effects. Italian history is pictorial because it is so full, and because it has been so largely chronicled. While the history of other countries has been treated by English writers in the present day with a broad and philosophic spirit, with a desire to understand their actual problems and bring from their experience all that may be fruitful to us in the present—it would almost seem that the reverse has been done in Italian history. It has been turned into a story-book for the babes and sucklings of modern aestheticism. The same incidents are seized upon by one writer after another; the only progress noticeable is in the pictorial skill of the delineator. History disappears before the polemics of art.

We had hoped that Mr. Bent, in dealing with Genoa, would have escaped this prevalent fashion. Genoa is the least artistic of the great Italian Republics. It is the most prosperous city of modern Italy; its streets are still busy with industry, and its harbour is thronged with ships. It has suffered no great break in its history; it has simply changed with the changing conditions of the world. There is no reason why its history should not be written in precisely the same spirit as the history of England, with the same attention to constitutional and commercial development, and the same recognition of the movement of European civilisation. Mr. Bent, however, seems to have felt that such a sober study would not suit the popular taste. He begins by a description of "Genoa in the Olden Time," in which he draws pictures of marble palaces, festivities, gold plate, and the condition of the Jews down to the year 1798. Having thus whetted his readers' curiosity, he goes on to "Genoa at the Crusades." Not till chap. iii. ("Genoa at Home") does he give any account about the beginnings of the Republic; and the account which he then gives shows no precision about the interesting questions touching the rise of municipal life in Italy. The opening chapter seems to regard modern trade as vulgar, while mediæval commerce was splendid. "It was not till Genoa was in her decadence," says Mr. Bent, "that foreign artists were summoned to beautify and widen some of her streets with the hoarded capital for which she had no other outlet." It certainly gives us an overwhelming sense of the plethora of capital that the streets had to be widened to let it out. Mr. Bent is not always happy in his grand style, as the following sentence may show:—"The whole length of that glorious 'cornice' is here spread out

before the view, a rich and gilded 'frame' for the blue waters of the Mediterranean, in which Genoa regards her blushing beauty as in a mirror, and is at once its chief corner-stone and its pride." We are lost in a metaphor which involves a frame, a mirror, and a corner-stone in relations which we are unable to disentangle.

Mr. Bent has chosen to write in a flimsy rather than in a sober manner, and his literary taste is not sufficient to save him from the pitfalls which beset pictorial writing. He has not attempted to show the importance of Genoa in the history of Europe, or its connexion with the political system of Italy. He has only endeavoured to give such information about Genoa as would enable a tourist to ramble through it with some additional feeling of interest. If we regard his book from this point of view, we must admit that he has told his story fairly well. He has given us the outside of Genoese history, but even in that shows a want of any guiding principle to determine his judgments. The Battle of Meloria is only briefly alluded to, and the policy of Andrea Doria is misunderstood. Mr. Bent regards Andrea Doria as a tyrant rather than a patriot, and calls him to account for what he did not do rather than gives him credit for what he did. Yet Doria aimed at what was possible; and, in a time when the greater part of Italy fell before the foreigner, Doria, by a judicious system of trimming, managed to make Genoa more powerful than she had ever been before in the politics of Europe.

It is, however, a useless task to find fault with details when method is wanting in the whole. Mr. Bent has fixed upon a very difficult subject, with insufficient preparation for the task. He quotes without suspicion "Ingulf the secretary of William the Conqueror," and introduces us to a curious English ecclesiastic, "Adam, Bishop of *Hertford*." He refers in a note to "Waddingo," from which we are led to conclude that he is quoting a reference second-hand, and regards Luke Wadding as an Italian chronicler. On the whole Mr. Bent is too ambitious and covers too much ground to enable us to regard his book as a collection of sketches; he is too deficient in method to justify its claims to be considered as a history.

M. CREIGHTON.

British Animals Extinct within Historic Times. By James Edmund Harting, F.L.S., F.Z.S. (Trübner.)

A COMPETENT zoologist here undertakes a task which has long been urgently required. Writer after writer has taken upon trust, and repeated, a tissue of popular beliefs concerning the quadrupeds which have died out in Britain since the landing of Caesar. This fabric of credulity needed careful examination in order that such facts as were capable of proof should be separated from the fabulous. Thus it has become a commonplace that Edgar exterminated wolves in England. But Mr. Harting establishes the fact that the wolf did not become extinct until the reign of Henry VII.; while it survived in Scotland until 1743. It lingered, too, in Ireland until the first quarter of the eighteenth century.

Encouraged by a couplet of Martial and the mediæval notices of bear-baiting, many have been tempted to prolong the existence of the brown bear in Britain into times which outrun strict historic accuracy. Pennant and the celebrated sportsman, Col. Thornton, have contributed to this mistake, as Mr. Harting shows, and others have blindly accepted their statements; but there is no trustworthy record of the bear's existence in Britain in a savage state so late as the Norman Conquest. Precisely the same mistaken generalisations have been made about the animals which undoubtedly flourished here in historic times as were made even by learned men in the last century in connexion with the extinct geological animals. Thus Coleridge, the poet's father, gravely wrote to the *Gentleman's Magazine* in 1757 that Polyænus stated that Caesar had brought over an elephant to terrify the Britons into submission; which may or may not have been the case, as Caesar does not mention it. But he gravely concludes from this, with respect to the fossil bones of elephants so frequently found in East Anglia, that

"it is reasonable to suppose, as the Romans reaped such advantage from one elephant, they would bring over more of these animals with them; and that, as the Roman conquests were chiefly about Sussex, Essex, and Kent, it is most likely that the bones of those creatures should be found in those counties."

Mr. Harting has very creditably put together for reference most of the scattered notices of extinct British animals which were well known to all interested in this study; and thus the link which had been long missed between Owen's *British Fossil Mammals and Birds* and Bell's *British Quadrupeds* has been supplied. A very useful book is the result. Its writer does not lay claim to exhausting the subject. Indeed, now that attention is called to the historic evidence, which is often weak and halting, it is almost certain that this will be strengthened by diligent study of ancient records. Side-lights and occasional reflections may be obtained, for instance, from the recent publications of the Rolls series and the Exchequer Rolls of Scotland. Legends have yet to be gathered up and their grains of truth preserved. In many a Scotch munitment-room and ancient game-list or account-book hints must lie hid which may possibly be now communicated to Mr. Harting, and the next edition thereby be considerably enriched and rendered more valuable.

For the reindeer, included by the author among British animals which have died out in historic times, very little direct evidence can be produced. Its bones and horns have been found sparingly in Scotland, associated in two or three cases with human remains. It undoubtedly flourished in Great Britain in the post-glacial age, and its bones and horns have very frequently been found in bone-caverns and river-gravels of that period. Advocates of its existence with historic man have mainly rested their belief on a passage of the Orkneying Saga to the effect that the jarls of Orkney were wont to cross over every summer to Caithness for the purpose of hunting "*rauddyi sdr breina*." This was translated

by Torfeus "*capreas rangiferesque*;" but Mr. Eirikr Magnusson thinks that the original terms may equally well be taken as synonymous, as if the writer of the Saga deemed red and reindeer the same animals. In short, quite as conclusive evidence might be adduced for the existence of the elk (*alees*) in historic times. Mr. Alston says (*Fauna of Scotland*, p. 36):

"It does not appear improbable that the elk may have survived in the great northern forests to a comparatively late period; and corroborative evidence is afforded by the fresh condition of a shed antler discovered in Strath Halladale, Sutherlandshire, which is stated by Dr. Smith to have 'apparently lost nothing of its mineral or animal constituents.'"

A few remains of the beaver have been found in turbaries and in Kent's Hole, but written evidence for its existence in Britain is sufficiently shadowy. Bellenden, in 1536, mentions "*bevers*" among the animals of Scotland; but he omits otters, and these two animals are frequently confounded by old naturalists. It is so in a celebrated passage which has often been quoted from Giraldus Cambrensis respecting beavers on the Teivi. But a perusal of his somewhat marvellous stories of these creatures and their sagacity leaves little doubt that he had himself been an eye-witness of their proceedings on that river. His words may well be compared with the excellent account which Mr. Harting quotes from their keeper's observations of the manners and instincts of the beavers which were turned down by the Marquis of Bute in Rothesay in 1875, and which have increased and flourished. We have also been informed that a similar experiment in Sotterly Park, Suffolk, turned out only too favourably in 1872. The beavers there were obliged to be destroyed owing to the damage they did to the underwood. Were the old conditions of solitude and undrained land given back to beavers there is no doubt that the race would once more live and thrive in Britain.

A few classical allusions to the existence of the bear (*Ursus arctos*) in Britain can be supplemented by some bones belonging to it which have been found in Roman refuse-heaps at Colchester and other places; but, singularly enough, Martial's "*Caledonius ursus*" can only be identified in Scotland by the skull and rib of a large specimen which was taken from a peat moss in Dumfriesshire. Mr. Harting is only able to add to this evidence vague traditions, and supplements a meagre article on the brown bear by interesting notices of English bear-baiting in later times. We can add to his traditions one told us two years ago by a shepherd in Sutherlandshire, which, at all events, is curiously particular as to the last locality in which the bear was known. Many years ago, he said, the last bear seen in Scotland was killed in Durness. It attacked a party of men and women who were "*delving*" (*i.e.*, using spades), there being no ploughing in those days. Rearing itself on its hind legs, it seized a woman by the arm; and, when a man ran up with a gun, cunningly placed her before him as he approached. She cried out to him to fire at all hazards, which he did; and, fortunately, dispatched the creature without injuring her. The bear appears in some mythical Gaelic

tales, and is said to have given a name to the M'Mhathains, or Mathisons; but it could not have survived in Britain later than the ninth or tenth century.

The other two animals with which Mr. Harting deals, the wild boar and the wolf, as they lingered nearer our own days, naturally supply him with fuller evidence, and his readers with much information not hitherto easily accessible. James I. hunted the former animal at Windsor early in the seventeenth century; and the last wild boar in England seems to have been killed in the reign of Charles II. For an interesting account of an attempt to introduce this animal into Derbyshire by the late Sir F. Darwin the reader must be referred to Mr. Harting's book. He is doubtful whether the old custom of bringing in the boar's head at Queen's College, Oxford, on Christmas Day as described by Aubrey is still observed. The feast was, as usual, duly honoured there in 1880, with the legendary carol. Mr. Harting notices that mention is made more than once in the Paston Letters of boar-spears; and in the Inventory of Sir J. Fastolf's household goods, 1459, we find that he possessed "*a coueryng of a bedde of arras, withe hontyng of the bore, a man in blew, with a jagged hoode, white and rede*," and "*a coueryng with j. geyauot smytyng a wild bore with a spere*." The value of these entries may be assessed by another of the knight's tapestries, "*j. clothe for the nether hall, of arras, with a geyauot in the myddell, bering a legge of a bere in his honde*." Many traditions linger in the North of Scotland respecting wolves. Each district has its last wolf, and the legend of the hero who slew it. Many will remember Scrope's story of the last wolves killed in Sutherlandshire between 1690 and 1700; but to the celebrated McQueen (who did not die till 1797) belongs the honour of having slain what was probably the very last Scotch wolf, in the Findhorn district. We shall not spoil the reader's pleasure by recounting how he "*foregathered wi' the beast and syne whuttled his craig*," but will refer him for these and many other legendary stories to Mr. Harting's pages. Some particulars will also be found here about the Irish wolf-hound, often supposed to be extinct, but of which it appears the only authentic strain now known is preserved by a gentleman in Gloucestershire.

A preliminary chapter traces the vast extent of forest and will country in which these now extinct creatures sheltered in our land, and enables us to realise how little likely it was that they should be disturbed until population pressed upon them and they were literally driven off the country into the sea; while Mr. Harting concludes with a list of the parks in which the old British white cattle yet survive, or did survive till recent years. Into the vexed question whether these animals are actual survivors of the old *urus*, or merely descendants of a race which has escaped from domestication and been again enclosed in the parks and chases of the mediæval magnates, Mr. Harting does not enter; and we believe that no sufficient evidence for its determination exists. It is, at all events, noticeable that Mr. Harting points out there are at present two varieties thus kept—white coloured with red and black

ears respectively. Sir R. Sibbald describes the *boves silvestres* of Scotland (*Scotia Illustrata*, pars iii., cap. ii.) as being "colore candidissimo, juba densa et demissa, truculenti et feri," characters which will equally suit both varieties. A spirited engraving of one of these old British cattle heads Mr. Harting's chapter on them; and we must add a well-deserved commendation on Wolf and Whymper's illustrations, which lend an additional value to a book for which all lovers of natural history will be grateful. If we must be hypercritical, the texture of the bear's hair on p. 11 too much resembles the hide of a rhinoceros, but the other cuts are really illustrations of the text. That portent the "general reader" will find this book entertaining; while everyone may have occasion, sooner or later, to turn to it as a book of reference on lighting upon some bone of an extinct species, just as it happened a few years ago to ourselves to find a wild boar's tusk in a Lincolnshire turbarry, and then to sigh for such a manual as Mr. Harting now supplies.

It is worth while correcting one or two inaccuracies we have come across in these pages. The Notts county historian, at p. 246, should be Thoresby, and not Throsby. The rabid wolf of Caermarthen bit eighteen people, and not twenty-two (the reading should be "duo de viginti" and not "viginto"); while Mr. Harting takes Caxton to task undeservedly for his rendering of Higden's "mures nocentissimos." The former translates this correctly, as "wel shrewed mys," that is, "very injurious mice." But Mr. Harting writes, without any reason for it, "mures nocentissimos are not necessarily shrew-mice, which are insectivorous;" and adds, "by reading 'araneos,' shrews, for 'araneas,' spiders [which follows the citation] some confusion is accounted for." But, in truth, there is no confusion. Mr. Harting is a Shaksperian scholar, and might have remembered that Baptiste's daughter was both "curst and shrewed."

M. G. WATKINS.

Merv, the Queen of the World; and the Scourge of the Man-Stealing Turcomans, &c. By Charles Marvin. (W. H. Allen.)

THE recent operations of a Russian army in the Turcoman country have served to attract considerable attention to the little-known region lying between Persia and the Oxus, of which the oasis of Merv may be said to be the heart. This volume is a collection of all available information from both English and Russian sources bearing on the geography and history of this vast tract of country. Of Russian travellers in this quarter the number is limited; and Mr. Marvin has felt compelled to reprint the descriptions left by Burnes, Vámbéry, Abbott, Shakespear, Wolff, and many others of our explorers, whose works, it may be hoped, are not quite unknown to the general reader, especially as some of them possess great literary excellence. Beyond the interesting evidence contributed by the late Gen. Petroosevitch—killed at Geok Tepe—and some of the opinions of Cols. Kostenko and Grodekoff, there is in this volume no information that will be fresh to

those acquainted with the subject; but all the facts obtainable about Merv and the Turcomans appear to have been collected with some skill and more assiduity. The author is a pessimist as to the capacity of the Turcomans for improvement. With the evidence yet before us it would be premature to hazard a final opinion upon the subject; but it may at the least be suggested that the opinions and statements of Major Napier, who has had a longer experience of the Khorasan frontier than any other Englishman, but whose Reports are *arcana* at the India Office, are entitled to greater weight than Mr. Marvin seems disposed to concede to them. We are not inclined to regard with undue severity any attempt at throwing light on Central-Asian matters, and when Mr. Marvin gives us Russian views he performs a distinctly useful service, and we welcome his co-operation. But it is not clear that he is entitled to the same praise, when a greater portion of his book consists of extracts from the works of standard English authors.

In the dim ages of Asiatic history the splendour of the city of Merv was the marvel of travellers and the theme of poets. Claiming the honour of being founded by Alexander, it was subsequent to the death of that great conqueror the capital of the kingdom formed by his general, Antiochus; and at a later period the great names of Alp Arslan and Sultan Sanjar are mixed up with its history. Under the beneficent rule of the Saffavian kings of Persia Merv continued to prosper, although it had previously been included in the general destruction produced by the devastations of the Mongols. But, with the decline of the last of the few vigorous dynasties which have exercised authority over the unhappy people of Persia, the fortunes of Merv also waned; and, when Shah Mourad of Bokhara conquered and laid waste this region towards the close of the last century, the cup of bitterness for the people of Merv was full. From that time to the present Merv has remained the encampment of the main body of the Turcoman race; and, while much of its old trade importance has vanished, its position on the best route from the Oxus and the countries of Turkestan to not only Persia and Afghanistan, but also to the Caspian, still entitles it to the consideration of all who are interested in the affairs of Western Asia. The view is now accepted in the best-informed circles that the principal object before Russia in this quarter is to connect the Turkestan base with the Caspian by means of a railway passing through Merv. As this is now likely to be completed at no very distant date, there is every prospect of the oasis of Merv, in Russian hands, again becoming the fertile district and smiling paradise described by the old writers. Burnes tells us in his glowing pages of how "the wheat-fields there furnished the astonishing phenomenon of three succeeding crops from the same seed;" and, with proper means of irrigation and with security for life and property, there is apparently no reason why this phenomenon should not be seen again.

It is not quite fifty years since the Teke clan first removed from their homes along

the Kopet Dag range to take up their residence at Merv and on the Murghab, and it is less than thirty years since they firmly established themselves in their new positions. There can be no question that the independence which they had hardly won after a protracted struggle with the Khan of Khiva was rendered assured by the brilliant success obtained in 1861 over a large Persian army, which was compelled to beat a hasty and ignominious retreat into its own territory. From that time to the present—a period during which no foreign traveller has visited and returned from Merv—the Teke Turcomans have remained in undisputed possession of the oasis. Not content with this achievement, they have frequently carried their raids far into the provinces of Khorasan and Herat. There is no evidence to show whether the Tekes have done anything to develop the latent resources of their possession, but they have certainly constituted an insuperable barrier to commerce in this quarter. The picture drawn by the late Gen. Petroosevitch, on what authority it is of course impossible to say, of the present condition of Merv is not a promising one; and if it approaches the truth the Turcomans would stand convicted of great shortsightedness and improvidence. Mr. Marvin translates Gen. Petroosevitch's statement as follows:—

"Recently, affairs at Merv have been in a very bad way; not on account of scarcity of land and water, but by reason of the diminution of the Teke flocks and herds. An internal disease among their sheep has carried off whole flocks at the time; and a species of fly, first appearing in 1878, has been the cause of the death of many camels. As is well known, the camel is a very tender animal. It cannot stand severe cold. Of flies it has an intense horror, running violently about the desert to escape them, and falling at last exhausted. Years ago the Merv Tekes possessed vast numbers of sheep, and single individuals owned hundreds of camels. This wealth has almost completely disappeared. At Merv the land is very productive, and the Tekes usually grow sufficient corn to support themselves without extraneous aid. Of late years there has been a succession of bad harvests owing to a scarcity of water produced by an insufficiency of snow in the Paropamisus range, where the Moorgab takes its rise. In 1872 there was quite a famine at Merv."

Col. Kostenko, also quoted by Mr. Marvin, devotes his main attention to the military features of Merv. He throws some light on the subject of what the Turcomans have been doing of late years towards strengthening their home defences.

"At Khan Kitchken, eleven miles from Merv, where the Khivan and Oxus roads cross the Moorgab, the late Teke elder, Kooshoot Khan, constructed a stronghold to hold 40,000 [?] tents. It consists of sandy earthwork, thirty-three paces broad, and eight or ten yards high. In 1877 Kooshoot had the intention of facing this rampart inside and out with a clay brick wall. Inside is a bazaar. The fortress of Merv is about two miles long and one broad. The walls are twelve paces thick. No structures exist inside the place, nor yet any people [*sic*]. The fortress is built as a refuge for the people on the appearance of the enemy. The locality surrounding the fortress is perfectly level and flat. Along the south and western faces flows the Moorgab, here fifty paces wide. At places it is twenty-

five feet deep, but at others camels and even horses can ford it. In Merv are thirty-two guns held by the elders, each having two or three apiece. Thirty of these were taken from the Persians and two from the Khivans. The Tekes make their own powder; their bullets they obtain from the Persians and Afghans. In the event of an enemy appearing, the Teke, Salor, and Sarik Turcomans can put 50,000 horsemen in the field."

With these quotations we may close our notice of this book. The solution of the political problem recommended by the author—viz., to send Col. Gordon with plenary powers and full discretion on a mission to Central Asia—does not enter within the range of what is practical. The maps and plans are, in their way, excellent, and possess the undoubted merit of simplifying and explaining the letterpress. On the other hand, an Index of subjects should certainly have been added.

D. C. BOULGER.

NEW NOVELS.

Sunrise. By William Black. (Sampson Low & Co.)

Flower o' the Broom. By the Author of "Rare Pale Margaret." (Sampson Low & Co.)

A Death Ring. By E. S. Drewry. (W. H. Moor & Co.)

A Long Love, and other Stories. By Tom Palatine. (Simpkin, Marshall & Co.)

Ireland's True Daughter. By Marcellina. (Remington.)

Our Sons and Daughters. By Ernest Legouvé. Translated by Emily Mills. (Remington.)

A Child of Nature. By Robert Buchanan. (Bentley.)

THE first thing that occurs to the unregenerate mind, when it has finished Mr. Black's new novel, is a vehement desire to change the title, and instead of *Sunrise* to call it *Moonshine*, which would really be much more appropriate. The subject of the book is a mysterious and terrible secret society, the ends of which are of the noblest, but also of the vaguest; while its means are not at all vague, neither are they noble, being simply, as usual, assassination. Mr. Black hardly speaks at all *in propria persona* in this book; and it may be doubted how far he sympathises with his rather improbable hero, George Brand, who goes heart and soul into the society, though he does not like the assassination at all, especially when it comes to his turn to be assassin. We gather from the end of the book, when most of the party are left aspiring after America very much like the people at the end of *Alton Locke*, that assassination has now been dropped from the programme of the Sunrise Association, or, to give it its proper title, the Society of the Seven Stars, which is as well. But if, at an earlier period, the threatened Cardinal Zaccatelli had succeeded in catching and hanging the heroic Hungarian General von Zoesch, and the ingenious Ferdinand Lind, and the secretary Granaglia, and the British Museum *employé* Gathorne Edwards, and even foolish Lord Evelyn and gullible George Brand, we must honestly confess that we should have been rather glad. However, nobody comes to any

harm except an unfortunate Russian, who brings about a happy *dénouement* by committing suicide in a mixture of delirium tremens and gratitude for favours received. The more dubious members of the Sunrise Association solicit missions to the Montenegrins, who can very well be trusted to protect themselves. Except an excitable and amiable scoundrel named Calabressa, who cannot help looking at assassination from a different point of view from that normal to the cold-hearted and hypocritical Briton, there is hardly any male person in the book who exhibits the author's usual power of making his characters attractive. The heroine, Natalie Lind, is a pleasing young person with a firm belief in moonshine—that is to say, Sunrise; and a faculty of reading Mr. Swinburne's poems charmingly, which latter gift, at any rate, is a good one. Here, and in Calabressa, Mr. Black's unquestioned command of feeling comes in, but hardly elsewhere. The rest of the personages somehow lack life and vividness. The reader is never allowed to have any sufficiently clear idea of the society's aims to enable him to feel the least sympathy with the infatuation of Evelyn (a weakly peer, with a family of rather boisterous sisters) and Brand and Natalie. It seems to be a kind of glorified Eleusis Club, with the difference (which is very much to the advantage of the Eleusis Club) that the dagger is a favourite institution with it. That a man like Brand, educated, wealthy, and apparently represented as of upright principles and shrewd intellect, should have consented to do the dirty work of such a body, not merely out of infatuation for Natalie, which Mr. Black does not seem to imply, is altogether too incredible not to interfere with one's enjoyment of the rest of the book. The bookworm, Gathorne Edwards, and the enthusiastic Evelyn, and the "Irish Home Rule member" (name not given), and the "Oxford don of wildly Radical principles," who are introduced as the other chief English pillars of pantisocracy by means of poniards, might have been fools enough for the purpose; but not Brand. However, perhaps there are people to whom he will seem credible and likely. If so, somebody will have to save society in England one of these fine days. We ought to mention that some passages describing the view of the Embankment from Brand's chambers in the Adelphi are in Mr. Black's best style, and redeem what is otherwise a very disappointing book. The truth seems to be that neither politics nor bowl-and-dagger business are in the author's way.

Under a rather conceited title, and with some few faults of the kind which has, in relation to novel-writing, been specially called "preposterous," the author of *Rare Pale Margaret* has written a decidedly good book. Her faults (the selection of an impossible Ouidesque heroine being the chief) are chiefly the result of following bad models; while her merits—the merits of telling such story as she has to tell in a really interesting way, and of enlisting the attention and sympathy of her readers—are her own. She is still, we should say, *in statu pupillari*. One of her models has already been mentioned, but she has others of a safer kind. The

incident which brings about her catastrophe, the flight of an unnatural mother from her sick child's bedside, is almost too much of a reminiscence of *Esmond*. Lady Bonham, and her relations to her grand-daughter, Narcissa Brooke, are in the same way very like (*mutandis* not entirely *mutatis*) those of Lady Kew and Ethel Newcome, and perhaps we might trace other similarities. But this is a very tolerable fault when the imitator shows a fair amount of native strength, and this the author of *Flower o' the Broom* we think does. The title has very little to do with the book, a well-known quotation from Mr. Browning's *Fra Lippo*, and a superstition (new to us, we confess, though we thought we knew a good many superstitions) respecting the plucking of the broom-flower, being the only ties that bind it to the text. For the part of the book relating to the baleful beauty, Narcissa Brooke, we care little; and it is in this that most of the faults are to be found, though the author has shown some skill in disappointing the reader's expectation of the particular way in which her catastrophe is to be brought about. Elizabeth Milner, the good heroine, is, contrary to wont, the really interesting person, and she is a figure which does the author no small credit. Some of the descriptions, especially of fen scenery, though very sparingly given, are good; and, altogether, *Flower o' the Broom* deserves a good word.

Miss Drewry has also produced a good book of its kind in *A Death Ring*. English admirers of murders and detectives and that sort of ware now generally go to the shop of M. Fortuné du Boisgobey. They may be safely recommended to patronise native talent in Miss Drewry. How a murder was perpetrated by means of a "Borgia ring"—a ring with little poison fangs projecting—and how it was found out by the joint efforts of two detectives—one of whom was a young man who had been brought up at Eton and Oxford, and the other a young lady of surpassing beauty and extraordinary accomplishments, sister to the murdered man—may here be read. The story is very well told. Here and there there are a few exuberances of the allusive kind. If Miss Drewry will look into the matter, for instance, she will find that mere virtuous indignation about Mme. du Barry is quite misplaced; and that, so far from its being the fact that "she at least richly deserved the guillotine," there was hardly a more unmerited death in all the Terror. Unless, indeed, Miss Drewry thinks that the moral weaknesses of the lady of Luciennes deserved the guillotine—in which case Heaven preserve us all! But novelists are not expected to know history; they are only expected to conceal their ignorance of it.

Mr. Tom Palatine has written some short stories which are in parts rather vulgar, but which show some observation of the ways and manners of men and a certain power of narrative. The little sketch called "Tabley Grammar School" has a great deal of human nature in it. We are rather inclined to doubt one of Mr. Palatine's panaceas for the woes of mankind, which seems to be rather like that rendering of the words of Horace which the *Oxford Spectator* once suggested; "Don't

be ashamed of marrying the housemaid." But in these days of social equality he has a right to his opinion. Something of the same heresy is visible in the first and longest story. However, Mr. Palatine, though he would bear a little refining, is not unamusing, and it is not every author of whom that can be said.

The principal point of differentiation from other novels which we have discovered in *Ireland's True Daughter* is that its heroine is thirty years old. Nor is Marion Burke a widow-woman; on the contrary, she is an unplucked rose. The delightful Marianne of *Sense and Sensibility*, who decided that a woman of five-and-twenty, as she could never hope to excite romantic sentiments again, must content herself with esteem, would have been terribly shocked at "Marcellina;" but, for our part, we rather admire her independence. There is no doubt that many of her sisters are very charming at thirty; and that just as man at that age, despite Dr. Young, is by no means bound to suspect himself a fool, so woman is by no means bound to suspect herself a frump. We can less readily pardon Marcellina for employing the word "licentiate" in the sense of a licentious person, inasmuch as by this obsolete use an unmerited slight is apparently cast upon many worthy persons who have not yet taken the degree of master or doctor.

All who know M. Legouv 's writings are aware how diligently the veteran Academician has of late years given himself up to the amusement and instruction of the lambs of the flock. *Our Sons and Daughters* is a kind of *Parent's Assistant*—rather more didactic than that pleasant book, but with a very fair proportion of honey to the worm-wood. Miss Mills has translated it in some places well, in others less well, but almost always tolerably.

The appearance of Mr. Robert Buchanan's *Shadow of the Sword* some years ago made some critics think that his considerable but unequal literary power had found a field more suitable than poetry to exercise itself in. *A Child of Nature* does not altogether discountenance that idea, but it does not confirm it quite so strongly as might be wished. Like its predecessor, *A Child of Nature* is called a romance; but it hardly justifies the title according to the ordinary acceptance of the word, in which romance is taken to imply a story dealing more with adventure and with the tragic passions than with analytic character-drawing and observation of manners. *A Child of Nature*, except that its scene is laid in an out-of-the-way place (the north of Sutherland), and that at least one scene (the sawing asunder of a bridge by an ancient Highland foster-father in the desire to destroy a person who is, as he thinks, baleful to his foster-child), does not differ much in style from most novels of the day, and indeed is not nearly so much of a romance as *Macleod of Dare* or *Sunrise*. However, there is nothing particular in a name. As a novel *A Child of Nature* is good, but not of the best. The earlier scenes, which, if our memory does not play tricks with us, Mr. Buchanan published some years ago under the title of *The Fair Pilot of Loch Urìbol*

or something of that kind, are perhaps the best part; and two sketches in them, Doctor John and Angus of the Dogs, are either very clever studies from the life or still cleverer imaginations. The heroine, too, Mina Macdonald, is good. Her brother and uncle are more conventional. Her lover, a young landlord who pays his first visit to his property under an assumed name, is a somewhat fragmentary and disappointing sketch in point of character, while his adventures are not particularly striking. The least successful figures in the book, however, are the selfish English aristocrat, Sir Charles Sedley, and his daughter Ethel. Mr. Buchanan may rest assured that no English gentleman of Sir Charles's class, in speaking to his daughter of her cousin, Lord Arranmore, would talk about "his lordship;" and the young lady's behaviour to Mina in her first interview with her is the very reverse of probable or characteristic. There is some good description in *A Child of Nature*—description in which the author produces a fair effect without lavish use of the word-palette. But Mr. Buchanan has been less careful of the minor touches than he might have been. Macdonalds and Macphersons in the north of Sutherland as ancient owners of the soil are surely out of place.

GEORGE SAINTSBURY.

SOME BOOKS ON EDUCATION.

The Educational Year-Book for 1881. (Cassells.) This excellent annual improves in fullness and exactness, and is now without a rival as a directory of schools and colleges, and as a summary of educational facts. We have tested here and there its multifarious data; and, except that in the list of denominational boarding schools we find no mention of the important schools of the Society of Friends at Acworth and at York, we have been unable to detect any omission or error. It is, however, difficult to understand why such an enterprise as "Trinity College, London," should be gravely described at length, and placed among "Higher Colleges," in the same category as King's and University Colleges and other institutions of established repute. And it is still more unintelligible that the so-called "local examinations" of Trinity College, London, should figure in another part of the volume, and be detailed side by side with the local examinations of the universities. In this one instance the editor's laudable desire for fullness has led him to waste some valuable space. Otherwise great judgment seems to us to have been shown in the arrangement of different institutions, and in assigning to them their relative prominence. A very careful classification and a good Index make the book particularly easy of reference.

Thoughts on Education. By the Rev. J. Gregory Smith. (Oxford: Parker.) These three essays, the earliest of which was published thirteen years ago, have been reprinted from *Reviews*. The first of them is a remonstrance with Mr. Lowe and Prof. Huxley for the disparaging tone of their public references to a "classical education;" and a vindication, which seems to us neither original nor very effective, of the public-school system of verse-making, and of the predominance of Latin and Greek as elements in a liberal education. The second is an essay on "Books for Children;" and exhibits a good deal of sympathy with the craving of young children for books which appeal to the fancy and to the love of the marvellous. The third, entitled "Education or

Instruction," is a reprint of a letter addressed to Mr. Forster in 1869, just before the passing of the Elementary Education Act, and represents the writer's alarm at the prospect of a secular system of education, and at the application of the compulsory principle to school attendance. By a secular system the writer means one from which creeds and catechisms and the influence of the clergy are excluded, as he cannot believe in the possibility of any religious teaching or moral training which is not of a distinctly denominational character. On the subject of compulsory school attendance there are some gloomy apprehensions and warnings, every one of which has been curiously falsified by the experience of the last ten years. It is difficult to know what purpose is to be served by the reprinting of ephemeral essays like these. Except the second, no one of them can be said to possess the smallest permanent interest, or to throw light on any practical problem which teachers or statesmen are now called on to solve.

The Education Review: an International Magazine, bi-monthly, devoted to Science, Art, Philosophy, Literature, and Education. Conducted by Thomas W. Bicknell, Boston. (Boston: New England Publishing Company.) The theory of this magazine is well conceived, and may eventually be well carried out. A good medium of communication between enquirers and students on both sides of the Atlantic might serve many useful purposes beside the elucidation of the subjects enumerated in the title. At present, however, the promise contained in that title is scarcely fulfilled. None of the essays in the third number now before us relate to science, art, philosophy, or literature, but all to speculative or practical considerations on public education. Of these, the only one of any value from this side of the Atlantic is contributed by Prof. Simon Laurie, of Edinburgh, on "State Supervision in Public High Schools." All the rest, with one exception, are by American writers, and seem to us, though not without interest as far as the facts embodied in them are concerned, to be hardly up to the level usually attained by the best American writers on the principles and philosophy of teaching.

Elementary Education in Saxony. By John L. Bashford. (Sampson Low and Co.) Mr. Bashford has had special opportunities of observing the working of elementary education in Saxony, and has taken considerable interest in it. Considering how constantly reference is made in our own educational controversies to the condition of public instruction in Germany, he does very useful service who translates for us the *Regulativen* of a typical German State, and describes in detail not only the constitution of the State machinery, but its actual operation and social influence. Mr. Bashford has done this in a methodical and intelligible way; and his little book well deserves the study, not only of writers on education, but of English teachers and school managers generally.

Essays on the Kindergarten: being a Selection of Lectures read before the London Fr bel Society. (Sonnenschein and Allen.) The Fr bel Society, which exists for the very practical and useful purposes of investigating and illustrating the Kindergarten system, and of furnishing a *rendezvous* for the numerous London teachers who adopt that system, has here put forth eight of the essays which have been read at its periodical meetings. Four of these are by Miss Shirreff, who has already done so much to elucidate the merits of the Kindergarten; two by Miss Buckland, on story-telling, and on the happiness of childhood; one by Miss Heerwart, consisting mainly of a description of Fr bel's *Mutter und Kose Lieder*; and one by Dr. Frances Hoggan, on the physical education of girls,

With the exception of the last—which is, however, on other grounds fully entitled to attention—all the essays will be helpful to those who desire to understand the Kindergarten methods and the principles which underlie them. The essay on the happiness of childhood, and Miss Shirreff's thoughtful paper on wasted forces, appear to us especially suggestive, and are valuable contributions to the philosophy of infant training.

NOTES AND NEWS.

THE Delegates of the Oxford Press have determined, in compliance with a desire which has long made itself felt, and which was expressed in a memorial drawn up by Mr. Robinson Ellis last December and signed by thirty scholars interested in MS. research, to print a series of *Anecdota*. The form of the work will be small quarto, and each *Anecdota* will, so far as is possible, be procurable separately. The *Anecdota* will be of four kinds, MS. material hitherto unpublished in (1) Greek and Latin, (2) Semitic languages, (3) Aryan languages, (4) Mediaeval and Modern languages, and each department will probably have a separate editor. It is believed that this work will give a decided and healthy impulse to an increasingly interesting study, MSS.; and, though it is intended to develop primarily the resources of the Bodleian and other Oxford libraries, it is not impossible that contributions may eventually be admitted from other MS. collections in England.

MR. ARTHUR O'SHAUGHNESSY's posthumous volume of poems will appear next month, under the title of *Songs of a Worker*. It will consist of lyrical poems, of sonnets on ancient sculpture entitled "Thoughts in Marble," and of translations from contemporary French poets.

LANE's *Arabic Lexicon*, vol. vii., fasciculus i. (containing the letter Qâf), edited by Mr. S. Lane-Poole, issues from the press this day.

MESSRS. HURST AND BLACKETT have in the press a fourth and cheaper edition of Miss Amelia B. Edwards' recent novel *Lord Brackenbury*, to form the next volume of their "Standard Library." A French translation from the pen of Mdlle. Anna Petit is also in preparation.

WE hear that—whatever may have been the case in this country—ten thousand copies of Lord Beaconsfield's *Endymion* have been sold in Canada, being the largest sale which any book has yet reached in the Dominion.

To the list of royal, or rather princely, authors must now be added the name of Elizabeth, the Princess of Roumania, who has translated a set of Roumanian poems into German, and has published them through a Leipzig firm under the pseudonym of "Carmen Silva."

A NEW novel by Mrs. Oliphant, entitled *Harry Joscelyn*, will be shortly issued by Messrs. Hurst and Blackett, in three volumes.

WE understand that the first edition of the Right Hon. G. J. Shaw-Lefevre's *English and Irish Land Questions* (Cassells) was exhausted within a few days of its publication, and that a second edition will be ready next week.

MR. EDWARD CAPERN, the Devonshire postman poet, is about to issue another volume of poems, which bids fair to be even more successful than his *Wayside Warbles*. It will be called *Sunglams and Shadows*.

THE first publication for the present year of the English Dialect Society—*Leicestershire Words, Phrases, and Proverbs*, by the Rev. A. B. Evans, D.D., and Sebastian Evans, LL.D.—has this week been issued to its members.

MESSRS. S. W. PARTRIDGE AND Co. announce that they have in the press the second volume of *Hours with the Bible*, by the Rev. Cunningham Geikie, D.D. It embraces the Bible history from Moses to the Judges, and has twenty-five illustrations.

IN a few days will be ready *Old Nottinghamshire*, edited by Mr. John Potter Briscoe, principal librarian of the Nottingham Free Public Libraries, and author of several works relating to the history and folk-lore of Notts. Among the contributors are Mr. William Andrews, Major A. E. Lawson Lowe, the Bishop Suffragan of Nottingham (Dr. Trollope), Mr. Cornelius Brown, Mr. Councillor Cropper (sheriff), Mr. W. H. Stevenson, Mr. W. Stevenson, Mr. Dutton Walker, Mr. F. Dobson, the editor, &c.

"RITA's" new novel, *My Lady Coquette*, will be published this month by Messrs. Tinsley and Co. It is dedicated to Mr. Henry Irving, by his permission.

MESSRS. BROCKHAUS have just issued the third and concluding part of the authorised German translation of *Endymion*, which they characterise as an "epoch-making" work. Dr. Böttger is the translator.

THE lecture on "The Christian Sabbath" recently delivered by Prof. Blackie to the Glasgow Sunday Society is about to be published in cheap pamphlet form by Wheeler, King and Co., of Edinburgh.

AT the annual Commemoration at the University of St. Petersburg on February 20 an important address was delivered by the eminent jurist, Prof. Martens, upon the subject of international copyright. He pointed out the injustice Russia commits, and the loss she herself sustains, by the absence of copyright conventions with other countries. We seem to recollect that Prof. Martens has a considerable reputation in the United States, and possibly this speech of his may have more weight there than the interested remonstrances of English authors.

THE Americans are indefatigable, and, we may add, unrivalled, in the production and correction of dictionaries. Messrs. Lippincott have just brought out a new edition of *Worcester's Quarto Dictionary*, with a supplement containing over 12,500 new words and a vocabulary of synonyms. At the same time, Messrs. G. and C. Merriam announce a new edition of *Webster's Unabridged Dictionary*, which will be composed of nearly 2,000 pages, and will contain more than 118,000 words.

WE hear that Björnstjerne Björnson, the Norwegian poet, has had a most successful tour through the Western States. Whenever he has touched Norwegian settlements, the peasants have flocked to the railway station to catch a glimpse of him, and, if possible, grasp his hand. He sails for Norway in April.

THE *Rassegna Settemanale* states that the Prussian Minister of Public Instruction has obtained authority to publish the documents relating to "the German nation" at the University of Bologna from the thirteenth to the sixteenth century.

THE following is the full list of the local committee of the Congress of Orientalists which, as we have before stated, will hold its fifth meeting in Berlin from September 5 to September 12 of this year under the presidency of Prof. Dillmann:—Prof. Diesterici, Dr. A. Kuhn, Prof. Lepsius, Dr. J. Olshausen, Prof. Sachau, Prof. J. Schmidt, Prof. W. Schott, Prof. Schrader, and Prof. Weber.

AS we briefly announced last week, a poetical competition in celebration of the poet Calderon will be held in London, under the auspices of the Royal Spanish Academy. The compositions

must be submitted by April 8. The judges will be Archbishop Trench, Mr. James Russell Lowell, and Lord Houghton. The prize will be a gold medal, with the effigy of Calderon, and one hundred *grammes* (not grains) in weight, of which the intrinsic value may be roughly estimated at £13.

MR. HENRY FROWDE, of the Oxford University Press, has sent us specimen pages of the six several editions of the revised edition of the New Testament which the two University Presses will jointly publish in May. The editions range from royal octavo in pica to 32mo in nonpareil; the prices from twenty-five shillings to one shilling. At the same time will be published the Greek text, with the Revisers' readings.

THE *Magazin für die Literatur In- und Auslandes* for March 12 contains a lengthy obituary notice of Carlyle from the pen of Dr. E. Oswald.

PROF. TRATCHEVSKY, of the Odessa University, has just published an interesting and original study upon the Ministry of Vergennes, entitled *La France et l'Allemagne sous Louis XVI.* It was written at Paris, after research in the archives of the Foreign Office.

IT is stated that Chicago has determined to commemorate the tenth anniversary of the great fire by erecting a fine public library, costing 500,000 dols. (£100,000). The nucleus of a library was formed by seven thousand volumes obtained by Mr. Thomas Hughes from English authors and publishers after the fire.

PROF. MAX MÜLLER, in a letter to the author of the *Literary Ladder* (S. W. Partridge and Co.)—which is the first book printed in Mr. Pitman's semi-phonotypy—says that he has read it without experiencing any difficulty.

A FRENCH translation of Mr. Woodgate's treatise on aquatic sports has just been put forth by a Paris firm. Mdlle. Venturi's biography of Mazzini has likewise found a French translator and publisher.

PROF. C. DE HARLEZ, of Louvain, has just published a second and revised edition of his translation of the *Zend Avesta*.

FOLLOWING a French exemplar, Signor Hoepli, of Milan, is publishing *Ausonia: Albo d'Arte et Letteratura*, containing original contributions from 135 of the best-known living artists and authors of Italy, with one hundred illustrations. The proceeds of the sale will be devoted to the relief of the sufferers by the inundations in Calabria.

LAST week we stated that the Académie Française had refused to award any prize for poetry. We now learn that the Académie des Inscriptions et Belles-Lettres has also found itself unable to distinguish the single competitor who sent in an essay on the subject, which will be repeated for next year, "Etude grammaticale et lexicographique de la Latinité de Saint-Jérôme."

AT the same meeting of the Académie des Inscriptions a paper was read by M. Delisle upon an uncial MS. preserved in the public library at Brussels, which possesses the peculiar interest of containing internal evidence to prove that it was written towards the close of the seventh century. The MS. contains a large part of the fifth book of "The Lives of the Fathers," ten homilies of St. Cesaire, the first line of a Decretal of Gelasius, and a short commentary upon the Gospels. The classical scholar cannot but feel that the contents might have been much more valuable.

WE learn from the *Revue Critique* that M. Charles Joret, Professor at Aix, has just published (Paris: Vieweg) a monograph upon the Legend of St. Alexis in Germany. He discusses the eight verse and three prose versions

of this legend which are known to exist, and traces elaborately the relations of dependence between them.

THE day of the death of Goethe (March 22, 1832) will be commemorated by the publication of the second issue of the *Goethe-Jahrbuch* (Frankfurt-a.-M.: Rütten u. Loening), edited by L. Geiger. Among its more important contents will be the following: "Goethe und Daenemark," by Georg Brandes; "Goethe's Stellung zum Christenthum," by J. Schmidt; "Zur Vorgeschichte d. Goethe'schen Faust," by E. Schmidt; "Die erste Aufführung des Goetz von Berlichingen," by R. M. Werner.

A CONTRIBUTION to the bimetallic controversy is promised us from Berlin. It is entitled *Für bimetalliche Münzpolitik Deutschlands*, and is from the pen of Prof. Adolf Wagner. The publishers are Messrs. Puttkammer and Mühlbrecht, who have issued many pamphlets on financial subjects, including translations of works by Messrs. Cliffe Leslie, Stoney, and Cernuschi.

THE *Revue Critique* for March 7 contains an elaborate review by M. H. d'Arbois de Jubainville upon Mr. Whitley Stokes' "Calendar of Oengus," published in the *Transactions* of the Royal Irish Academy. In opposition to Mr. Whitley Stokes, his critic is disposed to refer the Calendar to as early a date as the end of the eighth, or the beginning of the ninth, century.

THE *Report of the Gaelic Union for 1880* (Dublin: Gill and Son) shows a very satisfactory progress in the work for which the Union was founded, of encouraging the use of the Irish language in primary and secondary schools. It appears that, in 1880, as many as 117 students presented themselves in Irish at the intermediate examinations, as compared with only nineteen in the previous year. The Union has not yet succeeded in getting a newspaper printed wholly in Irish, but Irish departments are encouraged in the ordinary journals.

THE Literary Institute of Frankfurt announces that a carefully revised edition of Goethe's letters to Frau von Stein, based on a careful collation of the originals, is in preparation by A. Schöll, and will be published in the course of the present year.

THE second volume of M. Gambetta's *Discours et Plaidoyers* has been published this week (Paris: Charpentier). It comprehends the speeches delivered between February 1871 and July 1872.

THE publisher of the Rev. J. M. Rodwell's forthcoming *New Translation of Isaiah* was erroneously stated in the last number of the ACADEMY to be Messrs. Williams and Norgate, instead of Mr. Frederic Norgate, of 7 King Street, Covent Garden.

MISS AMELIA B. EDWARDS requests us to correct a date in her review of Pierret's *Essai sur la Mythologie égyptienne* which appeared in last week's ACADEMY. For "a little more than four years ago" (line 21, col. 3, p. 191) read "six years ago."

MAGAZINES AND REVIEWS.

Blackwood's Magazine contains the third of Lady Martin's articles "On Some of Shakespeare's Female Characters," a study of the character of Desdemona. "Gentleness," said Mrs. Jameson, "gives the prevailing tone to the character [of Desdemona]—gentleness in its excess—gentleness verging on passiveness—gentleness which not only cannot resent, but cannot resist." "I do not think," said Coleridge, "there is any jealousy properly so called in the character of Othello." Iago, according to Mr. Swinburne, is a great inarticulate poet of the Satanic school. Lady Martin finds Iago "a

poor trickster at the best," a demi-devil devoid of grandeur, a villain not very clever, garrulous in his boasting; on the rack, she does not doubt, he will soon find his tongue. Othello basely jealous is not the "noble Moor" "true of heart" as imagined by his bride. The one wholly heroic being in the play is Desdemona, a thoughtful, generous, courageous woman. Whether Lady Martin conceives the play as Shakspeare conceived it or not, she works out her conception delicately and firmly. "My friends used to say, as Mr. Macready did, that in Desdemona I was 'very hard to kill,'" and she fully justifies her resolution, if possible, to live. The following gives an interesting glimpse into actor's sympathy with fellow-actor, unguessed by the spectator of the theatre:—

"Mr. Macready was very fine in this scene [Othello's death-scene]. There was an impressive grandeur, an elevation even, in his ravings:

'Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!
O Desdemona! Desdemona! dead! dead! dead!'

As I lay there and listened, he seemed to me to be like a soul in hell, whirling in the Second Circle of the Inferno. And there was a piteousness and a pathos in his reiteration of the loved one's name that went to my very heart."

We trust that these studies of Lady Martin will be continued, and that her admirable Rosalind may not be forgotten. It is evident from her criticism of the characters of Hamlet and Othello that if Shakspeare were rewritten by a woman the chief personages would be not precisely what they are; but we rejoice to be instructed as to how things and persons look when seen through eyes of genius which are also a woman's eyes. We guess at truths thereby which concern a greater theme than even the plays of Shakspeare.

IN the *Contemporary*, the most attractive article is that by Mr. J. A. Farrer, entitled "What the Three F's did for Tuscany." Unfortunately it fails to carry out its promise. Mr. Farrer tells us what were the designs of the Grand Duke Leopold I.; but we are left quite uncertain as to the results that have followed during the last hundred years. Several of the other articles are exceptionally weak. In "Pyrrhonism in Science," Prof. W. C. Williamson raises a question which he does not solve. Dr. W. Knighton, writing of "Savage Life in India," affords one more example of the danger that Anglo-Indians incur when they attempt to deal with other provinces than their own. Of the Santhals Dr. Knighton knows something, from which we may infer that he has lived in Bengal. The Kandhs he throughout calls the Gonds, a confusion of the first magnitude; and the Maris of Bastar he places in Rajputana, because, forsooth, they dwell near Jaipur in the Western Ghâts, and there is another Jaipur in Rajputana. Mr. Herbert Taylor's paper on "The Future of India" is open to a kindred, if not to the same, objection. Belonging to the old school of Anglo-Indians, he may be pardoned for feeling indignant at some of the magazine articles upon India that have appeared recently. He ought rather to welcome them, for they really show that Englishmen are beginning to take an interest in their great dependency, and that they will follow any guide who only makes himself intelligible and interesting. We may remark that it is not true, so far as regards Oudh and Rohilkhand, that "the Great Mutiny was a mutiny of the army, and not in any sense one of the people."

OBITUARY.

JAMES SPEDDING.

THE death of Mr. James Spedding, the editor and biographer of Bacon, was briefly noticed in the ACADEMY of last week. Mr. Spedding, who was deaf and infirm, was run over by a hansom cab in Mayfair on Tuesday, March 1, and was removed to St. George's Hospital, where he died on Wednesday, March 10. It is highly characteristic of his scrupulous accuracy and his strict sense of justice that, on almost the only occasion after the accident when he was capable of coherent speech, he took the opportunity of saying that he was himself wholly to blame, and that no fault attached to the cabman.

Mr. Spedding, who was a member of a family which has been long settled in Cumberland, was seventy-two years of age. In 1831 he graduated at Cambridge as a member of Trinity College. His place in the mathematical tripos was among "the twelve apostles," being tenth from the bottom of the junior optimes. But, in the classical tripos, he took the respectable position of third in the second class. Mr. Spedding's life, like that of many other literary men, does not appear to have been an eventful one, but he had a very large circle of literary friends. For some time before his death he had been an honorary Fellow of Trinity—an honour most appropriately paid by that college to the biographer of the greatest of its sons.

Mr. Spedding's first work in connexion with Bacon was a privately printed book entitled *Evenings with a Reviewer; or a Free and Particular Examination of Mr. Macaulay's Article on Lord Bacon, in a Series of Dialogues*. This book, which was only intended for the perusal of a few friends with a view to eliciting opinions and criticism, was printed in two volumes in 1848. In the notice prefixed to it he says: "I wish to keep these volumes private, not as containing anything which I need shrink from publishing, but because I am digesting the substance of them into a larger work, which will present the whole subject in a more complete shape, and, as I think, to better advantage." It is needless to state that the conclusions at which Mr. Spedding had already arrived, with reference to Bacon's conduct and character, were widely different from those of Macaulay, whose brilliant essay, originally published as an article in the *Edinburgh Review* for July 1837, had been little more than an expansion of Pope's ill-considered epigram,

"The wisest, brightest, meanest of mankind."

In 1857 there began to appear the magnificent edition of Bacon's works by Ellis, Spedding, and Heath, which, while leaving room for separate editions of some of the more important works, will probably always remain the standard edition of the *Opera Omnia*. This edition had been preceded by Mr. Basil Montagu's (Pickering, 1825-34), which, though handsomely got up, was ill arranged and very meagrely annotated. The best work that had been done for Bacon, up to that time, was M. Bouillet's edition of the *Philosophical Works*, in three large volumes, published at Paris, 1834-35. This book, however, though containing much excellent matter, was so little known in England that till quite recently no copy of it was to be found either in the British Museum or the Bodleian Library. The original arrangement with regard to the edition of Ellis, Spedding, and Heath was that the editing of the *Philosophical Works* should be undertaken by Mr. Leslie Ellis, that of the *Literary and Occasional Works* by Mr. Spedding, and that of the *Professional Works* by Mr. D. D. Heath. But about the end of 1849 Mr. Ellis was seized with a rheumatic fever, which left him incapable of any continued work. Though his part had already been far advanced, it was by no means com-

plete; and hence the prefaces, notes, translations, and distribution of the pieces in the first five volumes, which contain the Philosophical Works, had to be largely revised and supplemented by Mr. Spedding, so that these volumes may be fairly regarded as a joint work. For the editing of the Literary Works, contained in the sixth and a portion of the seventh volumes, Mr. Spedding is alone responsible; the Legal Works, forming the latter portion of the seventh volume, having fallen to the share of Mr. Heath.

No sooner had this edition, the last volume of which appeared in 1861, been published than Mr. Spedding began to issue the volumes containing the Letters and Life of Bacon, with which the Occasional Works were incorporated. These volumes, seven in number, appeared at intervals between 1861 and 1874. To the student of English history in the times of Elizabeth and James the First this work is simply indispensable. It is unnecessary to remind the reader that the view taken of Bacon's conduct and character, both in private life and in politics, differs widely from that which was usually prevalent when the work appeared. But I believe that this view, notwithstanding the mass of prejudice still remaining to be dissipated, is the one which, in the main, will ultimately prevail. At any rate, if his view be wrong, he supplies the materials, in the almost exhaustive list of documents published by him, for his own refutation.

In 1878 there appeared a book in two volumes by Mr. Spedding entitled *Life and Times of Francis Bacon* (Trübner). This book includes most of the narrative contained in the larger work, but omits many of the documents, and, being shorter, and confining itself to the more important matter, is better adapted to popular use.

Though for the greater part of Mr. Spedding's literary activity was expended on Bacon, with whose name his will henceforth be indissolubly connected, he also wrote books on other subjects. In 1867 he put out a small volume entitled *Publishers and Authors*, containing two papers which had been rejected by several of the Reviews as likely to give offence to the book trade. A considerable collection of articles and reviews was published by him in 1879, characteristically called *Reviews and Discussions, Literary, Political, and Historical, not relating to Bacon*. Lastly, to the Collected Sonnets of Charles Tennyson Turner (brother of the Poet Laureate), published in 1880, he contributed an Introductory Essay.

Nothing could exceed the kindness with which Mr. Spedding was always ready to treat those who were employed on the same subjects as himself. Though up to that time personally unknown to him, no sooner did I acquaint him, some years ago, with the fact that I was engaged on an edition of the *Novum Organum* of Bacon, than he was ready to answer any number of questions, to place his library at my disposal, and to volunteer every kind of assistance that was in his power. Nor did he ever fail to express his thanks for any correction, however slight, that I might offer of his own work. Indeed, he was entirely incapable of literary jealousy. Rightly feeling himself master of his subject, he was only too glad to find others interesting themselves in it or ready to develop further any special branch of it, which, with a view to the unity of his design, he had been obliged to pass over with a comparatively light touch. At the same time, it must be owned that he possessed in rather an exaggerated form the virtues of a hero-worshipper, and that he was apt to wax somewhat warm, as I myself once experienced, if the slightest imputation were cast on Bacon's character or motives which could not be amply justified by positive evidence. This tendency was specially exemplified in the articles in the

Contemporary Review for 1876, which had been provoked by the unfavourable view of Bacon's character revived by Dr. Abbott in his Introduction to the Essays.

Notwithstanding the length to which this notice has run, I venture to quote a few lines from a letter which I received from Mr. Spedding at the end of November last. I had written to him in reference to a popular account of Bacon's philosophy, which I am shortly about to publish, and to which I wished to prefix a short sketch of Bacon's life based on the materials contained in his volumes. The extract will, I think, be interesting as containing what were, perhaps, his last utterances on the plan and aims of his own work, and also as showing the kindly and genial manner in which he welcomed others on the ground so familiar to himself.

"I wish my view of Bacon's case to be judged according to the evidence; but, in order that it may be so judged, the evidence must be incorporated with the story. I could not trust even appendices in the same volume. I have tried to manage it so that readers who are interested in the subject will be tempted to read both the works and the commentary; finding that the commentary makes the works more easily intelligible, and is itself merely introductory to them, and only complete when read in connexion with them. To wish that they will do so much is only to wish that they will acquaint themselves thoroughly with the facts before they form their opinion. But beyond this I ask for nothing. I wish everyone to form his own judgment and deliver it in his own way, making as much or as little use of my book as he finds convenient, and accepting, rejecting, or correcting my conclusions as he thinks right. It is by this process that I expect my work to produce, in due time, its proper effect, whatever that may be; and I am very glad to hear that you are going to take a part in it. I would not have you waste more paper in acknowledgments than you find necessary in order to lay the responsibility on the right owner."

Laborious and accurate students like Mr. Spedding seldom obtain the reputation which is their due. An ungrateful world talks much and confidently of the author whom they have enabled it to understand and appreciate, but reck little of the commentator or biographer who has made its task so easy and delightful. And yet a writer who does for a classic of the first rank what Mr. Spedding has done for Bacon, or what Mr. Masson has done for Milton, surely has a higher claim on the recognition of the literary public than the vast majority of authors who are accepted as original.

THOMAS FOWLER.

At Cambridge Mr. Spedding was contemporary with the Poet Laureate, and ever afterwards an intimate friendship existed between the two. It is an open secret that the well-known poem, "To J. S.," was addressed to Mr. Spedding. That poem was published in the *editio princeps* of 1830. In the edition immediately following, two other poems, not less well known, are placed immediately after it—"Of old sat Freedom on the heights" and "Love thou thy land." Both of these, we believe we are justified in saying, were originally suggested to the poet by passages in an eloquent speech which Mr. Spedding delivered at the Cambridge Union.

We understand also that it was at Mr. Tennyson's instigation that Mr. Spedding prepared a paper, "Who wrote Shakspeare's *Henry VIII.*?" originally published in the *Gentleman's Magazine* for August 1850. This paper, we have high authority for saying, may be regarded as the forerunner of the work of the New Shakspeare Society, and was appropriately reprinted in the *Transactions* of that society for 1874, under the title of "The Several Shares of

Shakspeare and Fletcher in the Play of *Henry VIII.*"

THE death is also announced of James Paul Cobbett, third and only surviving son of William Cobbett, and author of *A Ride in France* and *A Tour in Italy*, beside some legal works; also of M^{me}. Le Tellier, a sister of Alexandre Dumas père.

THE CONSPIRACY AGAINST THE OTTOMAN KHALIFATE.

WITHIN the last two years certain malcontents within the ranks of Islam have provoked a controversy which is stirring up strife and discord in different parts of the Ottoman empire. The subject in debate is the right of the Ottoman Sultans to the Khalifate and supreme Imāmate, or, in other words, to be the representatives of the prophet Muḥammad in his twofold character of *Imperator et Pontifex Maximus*. In the early ages of Islam controversy ran high on this subject, and led to the formation of several sects, generally regarded as being outside the pale of orthodoxy, which continue up to the present day—such as the Shīaahs of Persia, the Ibādhiyyah of Omān, and the Zaidiyyah of al-Yāman. The question, however, as far as I am aware, has not been re-opened before since the conquest by the Ottomans of those eastern territories—including the holy cities of Makkah and al-Madinah—which had previously acknowledged allegiance to the Abbaside Khalifahs (Caliphs).

The renewed controversy was set on foot about a year ago by the *al-Istikbāl*, a Turkish paper printed at Geneva, the avowed object of which was to refute the right of the Ottoman Sultans to the Khalifate. It was reported in Europe at the time that the Sultan 'Abdu'l-Hamid, after reading some of the articles published in the paper referred to, caused a letter to be written to the ex-Khedive of Egypt charging him with instigating and subsidising the editor. To this Ismail Pasha is said to have replied that he, 'Abdu'l-Hamid, had forfeited all claim to the Khalifate on several grounds, among which he enumerated his having co-operated with Christian sovereigns to remove him, a Muslim, from his principality, and obliging him and his Harīm (women) to retire into exile to a *Dārul-Harb*, that is, into an infidel or non-Muslim territory. Be that as it may, the opinion is nevertheless general throughout the East, whether well founded or not I cannot say, that the ex-Khedive is the mainspring and mainstay of the paper. Every available expedient was adopted to give currency to the *al-Istikbāl*. Those who desired to have it had only to write direct to the editor, who offered to supply it *gratis*; and, in order to prevent seizure by the Turkish authorities, it was enclosed in a letter-envelope, and forwarded by post.

Quite recently the propaganda found means to enlist the services of the Rev. J. L. Säbunji, a Syrian ecclesiastic, who is also proprietor and editor of the *an-Nāḥlah*, an Arabic monthly, printed in London, in which several articles have appeared written in the style of the *al-Istikbāl*. Not satisfied with these two organs, the propagandists have just issued another paper, a lithographed sheet, without the name of editor, press, or printer. It is called the *al-Khilāfah* (the Khalifate), and bears the two mottoes "Freedom and Independence," "Success and Prosperity;" and, below these, the passage from the al-Kur-ān, xl. 17: "There will be no injustice in that day. Verily, God will be swift to reckon." The following notice heads the articles:—

"This paper has been established with a capital of £10,000 sterling, and will be printed for ten years

at the expense of a friend of the Arab people. It will be forwarded in an envelope, as a letter, to al-Yaman, the al-Hijaz, al-Irak, India, Africa, Egypt, and Syria, and to every country where Arabia is spoken. Moreover, in order to extend its usefulness, it will be translated into Turkish, Persian, and Hindustani.

In one of its leading articles the new paper endeavours to refute a pamphlet written by an inhabitant of Makkah in defence of the Ottoman Khalifate, proving the right of the Ottoman Sultans to the Prophetic Succession, and how it was transferred to them from the Arabs. Its abuse of the pamphleteer and of the Turks is too coarse to be reproduced. The historical summary which follows is noteworthy in this respect, that all the dates are given in the Christian era, which at first sight raises a strong presumption against the writer being a Muslim. Otherwise the review is tolerably accurate, but in the arguments adduced against the Ottoman Sultans it entirely ignores their claim to the Khalifate on the score of the undoubted fact that the *Khatbatu'n-Na'at*, or Prayer for the Sovereign, has been and is still offered up for them severally as Khalifah by all the pilgrims indiscriminately who visit the holy places of Makkah and al-Madinah, and that they have hitherto had, and still undoubtedly possess, the suffrages of the great bulk of so-called orthodox Muslims, a plea which ash-Shahristani and other Muslim jurists hold to constitute a valid title to the Khalifate. The former, in his *Kitabu'l-Milal wa'n-Nihal*, says:—

"The difference which arose respecting the Imamate [or Khalifate] was twofold. One party maintained that the right to the Imamate depended on concurrent election; the other that it depended on (divine) nomination and appointment. Those who held the first view recognised the validity of the Imamate in whomsoever obtained the suffrages of the people, or of a respectable section of the same."

(I discussed this subject at some length in an article published in the *Nineteenth Century* for September 1877.)

The succeeding article, which is professedly copied from the *an-Nahlah*, is entitled "The Ottoman Khalifate a Fiction," and is written in the most virulent language. Judging at first from internal evidence, I inferred that the writer was a Muslim; but, as the reader will see anon, that inference was incorrect. One might fancy, from its fulsome flattery of the old Arab Khalifate, that all those who succeeded to that office were patterns of social and administrative virtue; but it required some such rhodomontade to set off in bold relief the contrast, drawn in the most ribald language, of the Ottoman Khalifats. The next article, which is headed "O ye heroes! strike for independence," is a direct appeal to the subject races to throw off their allegiance to the Ottomans. The diatribe concludes thus:—

"The time has come for taking the field. Be not laggards, but seize the opportunity which is now afforded, for you will never have a better. The Ottoman Government is in the plight of al-Mu'at'asim-abillah in his day. Its treasury is empty; strife and envy have enervated its statesmen; the European Powers have crippled it by their demands; the Kurds have created disturbances within its borders; the Armenians are scheming to throw off its yoke; the Greeks are intent upon obtaining a slice of its territory, a war is imminent between them and the Turks which may break out in the spring, when all the available forces of the Ottomans will be required on the Greek frontier, and the Ottoman territory will be denuded of troops, and when the field will be clear for you to carry out your enterprise."

As stated above, I could only guess at the authorship of the new lithographed sheet in which the above articles appeared. Now, however, the whole is made clear by the following announcement contained in the *an-Nahlah*,

headed, "One sun may set, but a thousand moons will succeed it," which appeared in that paper a few days after the first issue of the *al-Khildafah*:—

"Several agents of the *an-Nahlah* in the Ottoman dominions have informed us that the Government has prohibited its introduction into its territories. The Ottoman Government forgets the services which the *an-Nahlah* rendered it during the late war, when, for upwards of two years and a-half, it defended its rights. It now rewards those services by interdicting the introduction of the paper into its dominions. . . . We, however, have set on foot another sheet, entitled the *al-Khildafah*, which we intend forwarding to the subscribers to the *an-Nahlah* and others in the Ottoman empire in an envelope, like a letter; also in packets of merchandise and in other clandestine ways, so that the tyrants will be powerless to interfere with it."

It is clear from this out-spoken statement that the editor of the *an-Nahlah* is also editor of the *al-Khildafah*.

Albeit there is not much fear that the influence of these propagandist papers will bear any appreciable comparison with the wild temerity of the scheme which they advocate, there can be no doubt that inflammatory harangues in the style of that above quoted are calculated to do unmitigated mischief. The idea of forming a new Arab kingdom, which has been put forward by a clique of Ottoman placemen, dismissed for grave misdemeanour, to disguise their interested personal motives—an idea which has been endorsed of late by a few enthusiasts in the West—resolves itself into the wildest chimera when one carefully analyses the materials available for its construction. Granted that the Ottoman empire is the reverse of homogeneous, and that it lacks the coherent power of a united nation. Nevertheless, by the maintenance of a strong central authority controlling the whole it has succeeded for four centuries, with varying fortune, in keeping together the heterogeneous elements of which it is composed. On the other hand, let anyone acquainted with the Eastern peoples comprised in the Ottoman empire—Turks, Arabs, Druses, Kurds, Yezidis, the descendants of Arabs (both Muslim and Christian), to say nothing of the different Christian sects in Turkey—let anyone, I say, reflect on the chance of moulding these mutually repellent elements into anything like a constitutional sovereignty, and I venture to affirm that he would forthwith relinquish the impossible task. As to the tribes of the Arabian peninsula who are being held up to us as paragons of excellence and the most eligible successors to the authority now wielded by the Ottomans, their whole history prior to Muhammad, and their disintegration long before the fall of the Abbasides controvert the extravagant notion. Before Muhammad these tribes were at irreconcilable variance with one another. The stimulus of religious enthusiasm imparted to them by the Arabian Prophet succeeded for a time in welding many of them into a nation powerful enough to cope with the Romans; but when that enthusiasm died out they reverted to their former tribal system, and at the present day there is no semblance of a central authority among them, each tribe jealously guarding its independence against all encroachments. None but a visionary could indulge in the dream of a political union between these antagonistic sects. Those of the al-Hijaz, some of which may fairly lay claim to a superior civilisation, would scout the idea of an alliance with the heretical Wahhabis of Najd; the wolf and the lamb are more likely to dwell together in peace than the Shammar with the al-Anizah, or either with the al-Muntafik; and the same repugnance would prevent the Ibadhiyyah of Oman or the Zaidiyyah of al-Yaman from coalescing in any such scheme. In fact, one might as well attempt to make a rope of sand

as to manipulate these discordant elements into a sovereignty with the will and power to distribute justice equally to all. And it is this motley, discordant, and miserably armed multitude who are to overcome the disciplined army of the Turks! It is from these wild and ignorant Badawin tribes that it is proposed to construct a new Arab dynasty which is to rule over the cultivated Turks, Arabs, and other peoples and communities within the Ottoman empire! The utopian notions of Western romancers of this subject may well be treated as harmless vagaries. Not so, however, the motives of those cashiered Ottoman functionaries who are making them the stalking-horse of a mischievous conspiracy. Had this propaganda originated in a widely spread conviction on the part of the subject populations that they would be benefited by the acquisition of their independence of the Ottoman rule, something might fairly be said in its favour, however chimerical the notion may have been; but when, as is generally believed, the movement was started out of pique and personal revenge, and is maintained by the supposed chief promoter out of money extorted in former years from the subjects of an outlying province of the Ottoman empire, which now goes to subsidise papers established to further his ends, the whole affair deserves the reprobation of all honest men.

A word respecting the editor of the *an-Nahlah* and his apology for lending himself to this propaganda. He frankly admits having for upwards of two years and a-half defended the Ottoman Government, for which he received no recompense. When, however, he began to inveigh against it, and to instigate its subjects to rebel, he naïvely expresses surprise and indignation that it took the only means in its power to arrest his treasonable publications. What is it that all at once led to his change of opinion respecting the Ottoman Government, of which he had been, heretofore, so staunch an upholder, and to have gone over so far to the opposite side that he, a Christian clergyman, can attach such invocations as "Upon them be peace!" "May God bless and save them!" to Muhammad and the Arab Khalifats? There is a false ring in this newborn advocacy, which twangs more of the jingling of the £10,000 given to support the scheme of the malcontents than of genuine conviction of its propriety and justice.

GEORGE PERCY BADGER.

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CORRESPONDENCE.

MR. STRACHEY ON MR. FYFFE'S "HISTORY OF MODERN EUROPE."

London: March 14, 1881.

In replying to certain statements in Mr. George Strachey's review of my *History of Modern Europe*, vol. i., in the *ACADEMY* of March 5, I am aware that I have to do with a learned and a formidable critic. I am obliged to Mr. Strachey for some, but not all, of his corrections, and will quote and answer some of his assertions in detail.

Mr. Strachey.—"Mr. Fyffe does full justice to Pitt's struggle against the current of popular anger; but he forgets the negotiations carried on at the Hague, . . . which prove that, even after the departure of Chauvelin, Pitt still clung to the hope of peace, and was by no means thinking of war."

Answer.—I do not forget the negotiations at the Hague. They are my very ground for saying that Pitt "hoped against hope for peace." But the King's message of January 28 proves that, failing concessions which France was certain not to make, the English Government had determined on war. How, if Mr. Strachey bears in mind the King's message of the 28th, he can say that Pitt was still "by no means thinking of war" I do not understand.

Mr. Strachey (as to Nelson's action at Naples in 1799).—"However, Mr. Fyffe takes his facts from Colletta, who deals with these transactions in a purely mythical spirit. . . . According to Colletta's uncritical and fantastical account, Nelson brought King Ferdinand to Naples in the fleet, whereupon the treaty was repudiated in a royal manifesto, of which the historian gravely gives the exact text. Mr. Fyffe repeats this, manifesto and all, the truth being that the King at the time in question was in Sicily, and that the manifesto is a pure invention."

Answer.—The quotations in my book show that for the events of 1798-99 generally I have used Nelson's despatches as much as I have used Colletta. On the transactions in question

Mr. Strachey is too severe upon Colletta. It is true that King Ferdinand did not arrive with Nelson's fleet, but after an interval, and that Nelson in the first instance repudiated the capitulation on his own authority. But the alleged manifesto is not, as Mr. Strachey says, a pure invention. As Mr. Strachey reproaches me with neglecting Austrian authors, let me refer to the note to p. 38 of Baron Helfert's *Königin Karolina von Neapel* (1878), where the letter of the King is given, dated from the royal squadron, July 8—identical in substance, though not in words, with Colletta's manifesto. "The letter," Helfert adds, "was printed by the King's printer, Domenico Sangiacomo, and published as a royal proclamation."

Mr. Strachey (as to German affairs between the Peace of Amiens and the Peace of Tilsit).—"Since the appearance of Hardenberg's authentic memoirs, with Ranke's original narrative, . . . accuracy with respect to the main events of this period ought to be easily attainable. . . . The news of the violation of Anspach was by no means 'sufficient,' as Mr. Fyffe thinks, 'to goad Frederick William into decided action,' neither were orders 'sent to the generals to prepare for war,' nor did the Czar thereupon come to Berlin 'to fix the terms upon which the coalition should receive Prussian support.' The King flatly declined to move a step; he had no idea of joining a coalition," &c.

Answer.—I will quote Ranke's own words (*Ranke-Hardenberg*, i. 526):—

"The violation of Anspach totally changed Prussia's military and political attitude. The army had hitherto had its front turned against Russia; it was now turned against France; not, however, to begin the war, but to strengthen the action of the coalition. The King did not wait for the appearance of Alexander, which soon followed (October 25), but instantly made up his mind to fix in concert with Russia the terms which should be offered to Napoleon, and on the rejection of which Prussia should join the coalition."

Is this nearer to my statements, or to Mr. Strachey's contradictions?

Mr. Strachey.—"Anyone who knows the details . . . of the mission of Haugwitz to Vienna before Austerlitz . . . will be able to correct Mr. Fyffe. . . . Mr. Fyffe is superficial about the Treaty of Schönbrunn, being unaware of the order to Haugwitz to prolong his negotiations in consequence of the change in the situation effected by the Battle of Austerlitz," &c.

Answer.—Anyone who has really unravelled the tangle of Prussian diplomacy at this crisis (November–December 1805) must have an uncommonly clear head. Even Mr. Strachey makes a slip in speaking of the mission of Haugwitz to Vienna, and of the order given him to prolong negotiations in consequence of Austerlitz. Haugwitz's mission was to Napoleon's camp, though he chose to go out to Vienna; nor did he receive any orders whatever after the Battle of Austerlitz. I am, however, dissatisfied with this part of my narrative, and shall modify it. All the accounts of the Treaty of Schönbrunn, &c., before the publication of Hardenberg were certainly inexact; but Hardenberg's own narrative conflicts with his documents, and is, according to his editor, Ranke, erroneous (i. 551). I believe, however, that I have now at length got through the hateful jungle, and am obliged to Mr. Strachey for his hollos, though he is himself not quite out of the wood.

Mr. Strachey.—"Mr. Fyffe has failed to understand the Prussian Ministerial changes and complications and their proper sequence. He says that in 1805 Hardenberg 'gave up the first place in the King's counsels to Haugwitz' on account of the Hanover transaction; the fact being that Haugwitz was then on half-pay, and did not receive office till 1806 in compliance with the desire of Napoleon."

Answer.—I expressly state (p. 272) that Hardenberg "remained in office" in 1805.

But Haugwitz, though on half-pay, had gradually recovered influence over the King, until in the Hanover transaction his opinion was allowed to overrule Hardenberg's. I will quote Hardenberg's own words (ii. 298):—"The genius of weakness which had so long governed Prussia now (October 1805) feared the end of its rule. To preserve its sway, Count Haugwitz was set up against me," &c. Then, on October 23, 1805, Haugwitz became joint-Minister with Hardenberg (ii. 304). Mr. Strachey's last statement is a mere mistake.

Mr. Strachey.—"Mr. Fyffe is also in error with respect to the remarkable circumstances under which Stein retired (read was dismissed) after Eylau."

Answer.—This is some confusion of Mr. Strachey's own invention. Stein was not in office at the time of the Battle of Eylau. Mr. Strachey must have been reading somebody else's book, not mine.

Mr. Strachey.—"Trafalgar is dismissed allusively and unintelligibly in two lines."

Answer.—Trafalgar, with its effects, occupies nearly two pages.

Mr. Strachey.—"In the Peninsular War Rolica is not named; neither is the brilliant passage of the Douro, nor Graham's victory, which the Duke called 'the glorious battle of Barossa.' The campaign of Caldiero is forgotten; so are the battles of Bar-sur-Aube and Fère Champenoise."

Answer.—Forgotten! No, by heaven! I took infinite pains to squeeze them out, and wish I had been equally successful with a dozen other glorious battles and campaigns. (Graham's victory happens, by-the-way, not to be left out: p. 442.)

Mr. Strachey.—"It is loose thinking . . . to describe incidental concomitants of the policy of the Napoleonic age, like Italian unity and quasi-German freedom, as its creations."

Answer.—I have never done so; it is a pure fancy of Mr. Strachey's; and I do not know what the expression "quasi-German freedom" means. When I speak of the "permanent creations" of the Napoleonic age (p. 340) I mean its permanent creations and nothing else; and I have repeatedly shown that these were its laws, its land enfranchisements, and its systems of judicature. C. A. FYFFE.

BUDDHIST CHRONOLOGY.

Oxford: March 14, 1881.

It is generally assumed that the chronology of the Southern Buddhists, according to which the Nirvāna of Gotama Buddha fell in the year 543 B.C., is sixty or sixty-six years at fault, and that Nirvāna is an equivalent for death.

The earliest Buddhist texts, however, show that Nirvāna does not mean "death," but the "cessation of lust, delusion, and ignorance." We learn from the *Buddhavamsa* and other books that Gotama led a householder's life for twenty-nine years, then set out and attained Nirvāna under the sacred tree. The *Buddhavamsa* further states that Gotama did not live to a hundred years.

The difference of sixty years in these two chronologies may be therefore explained in this way—that in the rock inscriptions the date given is that of Gotama's death, the date of the Southern chronology being that of his attaining to Nirvāna.

We have thus three dates fixed in the history of Buddhism—viz., Gotama's birth in 572 B.C., his Nirvāna in 543 B.C., and his death, according to the inscriptions, in 483 B.C.

OSCAR FRANKFURTER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 21, 5 p.m. London Institution: "Fungi," by Prof. R. Bentley.
 8 p.m. Society of Arts: Cantor Lecture III., "The Scientific Principles involved in Electric Lighting," by Prof. W. G. Adams.
 8 p.m. Victoria Institution.
- TUESDAY, March 22, 3 p.m. Royal Institution: "The Blood," by Prof. Schüfer.
 4 p.m. Royal Asiatic: "Chinese Intercourse with India in the Seventh Century A.D.," by Prof. Beal.
 8 p.m. Anthropological Institute: "Artificially Deformed Skulls from Mallekolo," by Prof. W. H. Flower; "The Ethnological Hearings of the terms Gypsy, Zingaro, and Romo," by Mr. Joseph Lucas.
 8 p.m. Institution of Civil Engineers: "The Comparative Endurance of Iron and Mild Steel when exposed to Corrosive Influences," by Mr. David Phillips.
- WEDNESDAY, March 23, 8 p.m. Society of Arts.
 8 p.m. Geological: "The Upper Greensands and Chloritic Marl of the Isle of Wight," by Mr. C. Parkinson; "The Flow of an Ice-sheet, and its Connexion with Glacial Phenomena in Britain," by Mr. Clement Reid; "Soilslap Motion," by Dr. R. W. Coppinger.
 8 p.m. Royal Society of Literature: "The Genuine and the Spurious in Eddaic Mythology. I.—Myths of Death and of the Other World," by Mr. C. F. Keary.
- THURSDAY, March 24, 3 p.m. Royal Institution: "Ornament," by Mr. H. H. Statham.
 4.30 p.m. Royal.
 7 p.m. London Institution: "The History of the 'Suite,'" by Mr. Ernst Pauer.
 8 p.m. Society of Arts: "The Future Development of Electric Appliances," by Prof. John Perry.
 8 p.m. Telegraph Engineers.
 8.30 p.m. Antiquaries.
- FRIDAY, March 25, 8 p.m. Society of Arts: "The Tenure and Cultivation of Land in India," by Sir George Campbell.
 8 p.m. Quekett: "On *Ciona celata*—Does the Sponge make the Burrows?" by Mr. J. G. Waller.
 9 p.m. Royal Institution: "Weather and Health of London," by Mr. A. Buchan.
- SATURDAY, March 26, 3 p.m. Royal Institution: "American Humorists," by the Rev. H. R. Haweis.
 3 p.m. Physical.

SCIENCE.

Report on the Scientific Results of the Voyage of H.M.S. "Challenger" during the Years 1873-76. Zoology. Vol. I. Prepared under the Superintendence of Sir C. Wyville Thomson, F.R.S., &c. (Published by Order of Her Majesty's Government.)

(First Notice.)

THIS fine large volume is the first of the Zoological series, in which the natural-history results of the great expedition are placed before the scientific world. It is a welcome addition to knowledge, although the lapse of no less than four years has not tended to sharpen the interest which has been taken in things relating to the deep sea, especially as a number of contributions of first-class merit and a host of less important papers have appeared relating to the *Challenger* since she returned. In the Preface, Sir Wyville Thomson states that

"the complete Report will extend to fourteen or fifteen quarto volumes. The first volume will contain a short narrative of the voyage, with all necessary hydrographical details; an account of the appliances and methods of observation, &c. . . . It will probably be in two parts, and is being prepared by Staff-Commander Tizard, R.N., and myself."

The second volume will contain the meteorological and magnetic observations and the tables of the specific gravity of the sea-water. So the remaining twelve volumes will be devoted to the publication of about fifty distinct memoirs, and it is proposed to publish the articles as they come in. Each memoir will be paged separately. Sir Wyville Thomson contributes a general Introduction in the present volume, dealing familiarly with the details of dredging and trawling, and stating the instructions given to the naturalists who draw up the different reports. It concludes with a discussion upon the

nature and distribution of the fauna of the deep sea; but this is of a preliminary kind. The absence of a depth-limit to life is conceded, and also that, with the exception of a family of Holothuridea, the number of both species and individuals diminishes with the extreme depth. The abyssal fauna seems to attain its fullest development in a zone of depth between 600 and 1,200 fathoms; from 1,200 or 1,500 fathoms downwards, the fauna, although becoming apparently more scanty, maintains much the same character. It has now been proved that an entirely azeic belt does not exist. Of all circumstances, a uniformity of temperature seems most to favour the extension of animal species. The question of the probability of the phosphorescence of deep-sea animals being of use, and the nature of the great pressure with the increasing depth, are considered. There is a short notice of the nature of the sea-bottoms which will doubtless be much criticised; but, until the reports on this subject are published, it is best to let it alone. The general conclusions of the Preface comprise some terrible geological heresies and some very good inductions. Those which relate to the persistence of the ocean basins since the commencement of the Jurassic period involve such a series of terrestrial catastrophes as would please the old school very much; but those which assert the continuity of the secondary and recent deep-sea faunas, will meet with universal approbation. This summary closes with the statement, "Transition forms linking species so closely as to cause a doubt as to their limit, are rarely met with. There is no difficulty in telling what a thing is." This remark is open to very frequent contradiction, even in the reports in the volume now under consideration; and the variability of the corals dredged by other expeditions is remarkable.

The first zoological memoir is the Report on the Brachiopoda, by Thomas Davidson, F.R.S. This admirable essay occupies sixty-seven pages, and the four exquisite plates are from the pencil of the accomplished author, who is second to none in the lithographic art. After a brief introduction, in which the literature of the group is placed before the reader and the value of deep-sea exploration is asserted, we are told that several hundred specimens, in an excellent state of preservation, were placed in Mr. Davidson's hands in August 1877. The dredge or trawl was put down at about 361 stations, in a voyage of 68,890 miles, and Brachiopoda were brought up thirty-eight or thirty-nine times only. There are only thirty-one species among all the specimens, and it is now proved that this very ancient group ranges from low-water mark to 2,900 fathoms. But the great depth is a very exceptional habitat, for the register of the dredgings shows that the great majority of the species live in shallower water than 500 fathoms, and that they are rarely found at a greater depth.

Probably there are 125 species of Brachiopoda now living, and several varieties; but, as nothing is known respecting the ranges of depth of some twenty-five or twenty-six species, it is only possible to generalise upon 107 forms. Out of these, more than one-half live on the bottom, within

one hundred fathoms, and many exist at low-water mark. Some species have a considerable bathymetrical range, and the animal of the same species is capable of existing at different depths without any observable modification in shape and character. "It has also been clearly ascertained that the Brachiopoda, although widely distributed, are very much localised, and usually occur in great numbers in their respective haunts;" and, although they were dredged up from the clay and globigerine areas and from off hard and soft bottoms, they prefer rocky bottoms and coral reefs. "Lingula and Glottidia abound in particular haunts, and live at about half-tide mark and partly buried in mud, at depths varying from three to four inches from the surface, to sixty fathoms." A list of the recent species is given, with their literature, localities, and depths, and reference is made to the fossil condition of some.

The descriptive part of the Report commences with the genus *Terebratula*, and with a fine form which has a great geographical area, and whose range is from 1,035 to 2,900 fathoms. South Australia, between Australia and New Zealand, West coast of South America, Coast of Patagonia, and the Falkland Islands are the localities. It has an excessively thin shell; and it bears much resemblance to Jurassic and Cretaceous forms, especially to *Terebratula boneti*, Leuschner, from the Kimmeridge of Switzerland, from which some of the *Challenger* specimens are scarcely distinguishable. *Terebratula vitrea*, var. *minor*, although not a new species, has had its Mediterranean habitat extended; it ranges across to the West Indies and south to the Cape of Good Hope. Like most sporadic forms, it is found fossil,—in the Pliocene of Sicily. A fine *Terebratulina* which greatly exceeds any other in size, whether fossil or recent, is named after the director of the expedition, with a very pretty but rather grandiose compliment. The well-known *Terebratulina caput-serpentis* has also a wide geographical distribution, and the southern type of it is acknowledged by Mr. Davidson as a racial variety. The variations of the species are very carefully considered, and are most interesting. It is found fossil in the Tertiaries. Another species, *Terebratulina cancellata*, Koch, is thus noticed:—"This fine species strikingly recalls some specimens of the Cretaceous *T. defrancei*, as some Mediterranean examples of the recent *T. caput-serpentis* do the Cretaceous *T. striata*." Another widely distributed species is *Megerlia truncata* of the Mediterranean and Western European seas, and of Japan and Bourbon. It is also found fossil in the Pliocene of the Northern Mediterranean area. The genus *Argiope* has a species which was dredged by the *Challenger* off Teneriffe, and it is a well-known fossil form, from the Miocene and Pliocene; the *Rhynchonella* found has close resemblances to secondary forms. A careful notice of *Lingula anatina* is given, and the Report closes with a notice of the widely spread *Discina atlantica*. The plates are really exquisite lithographs, with the fine drawing and clear touch which distinguish Mr. Davidson's many hundreds of former figures. The comparative sizes are given, and the internal skeleton or loop also. Although

not so numerous in species as was anticipated. the Brachiopoda have given the expected results—variation in form and the existence of species which lived in the geological ages.

Report on the Pennatulida, by Prof. Albert v. Kölliker. This very distinguished naturalist, whose name is a household word among English biologists, was requested to describe the oceanic forms popularly known as sea-pens. He obtained the collection in April 1879, devoted the whole of the succeeding summer to the investigation, and sent his MSS., with eleven plates drawn by Rabus, of Würzburg, to Sir Wyville Thomson in the beginning of August in the same year.

"Want of time and the nature of the material forwarded to me prevented me from going deeply into anatomical details, and there was, perhaps, the less reason for my doing so, as my monograph of the Pennatulida (1872) gives to those who have a special interest in this department an opportunity of gaining a clear insight into the structure of the group."

What the "nature of the material" may have been can be guessed from the fact that no less than thirty-eight species and nineteen genera, among which seven genera and twenty-seven species are new, were collected by the *Challenger*! Moreover, so important was the "material" that a new and extended classification had to be proposed for the whole order. It is true that some specimens were unique and others were slightly damaged, but there is no excuse for the curt and perfunctory manner in which some parts of the article are treated. If Prof. v. Kölliker had not time, as he says, why did he undertake the Report?

The article commences with the consideration of the Pteroeididae; and *Pteroeides esperi*, Herkl., is dismissed in fourteen lines, and another species in six. So much for that genus, the careful and most laborious study of which occupies twenty-three pages in Kölliker's *Die Pennatuliden*. Where Herklots described the species is not stated, and there are no illustrations of it.

Pennatula is increased by five new species, and it is a matter of regret that their careful description is not accompanied by illustrations of the interesting microscopic calcareous elements. In dealing with *Scytilium sarsi*, Herkl., which Kölliker has so carefully described in his classical work, we are now informed by him that the habitat of the original Leyden specimens has been decided to be shallow water near the Philippines. It is a remarkable species; and, as two excellent figures were given of parts of the structure in his former work, it was desirable to look at pl. iv., figs. 14, 15, of the *Challenger* Report for something more. But there are no such figures on the plate. Another species, a new one, is described, and a capital figure is given on pl. iii.; but, on looking for a second illustration, said to be on pl. iv., fig. 13, disappointment results at its absence. Anthoptilum is a new genus; and there are three species of it, all deep-water forms and from the Atlantic. The first is named after the director of the natural-history staff. It is "a large, magnificent sea-pen, with a short, thick stalk, long feather, and long polyps crowded eight to ten in one row;" the tentacles are long and pinnate, and have numerous thread cells. The illustrations are, of course,

sought for (pl. v., figs. 16–18), but they are somewhere else, as is the case in the other instances. The same mistake occurs in regard to the illustrations of the next two species. The simplest care would have prevented these errors in such a magnificent work.

By far the most interesting part of this Report relates to the genus *Umbellula*, Cuv., of which no less than eight new species are described. No diagnosis is given of the genus, which is essentially a very deep dweller, and, indeed, the deepest of all the group, and has the widest geographical distribution north and south, east and west. The illustrations of the external features are doubtless excellent, and if the Professor had given half-a-dozen more plates of details they would have been very welcome. There is much that is new in the geographical distribution of the Pennatulida; they are not universally distributed, and great spaces of the ocean are without them. Kölliker writes:—"It seems, therefore, reasonable to conclude, so far as our present knowledge goes, that the deeper portions of the Pacific and the Atlantic Oceans and the South Polar Sea contain very few or none at all of the Pennatulida at a certain distance from the shore." When he published his monograph, Kölliker considered the statement that the great majority of the group were shallow-water animals, living in the vicinity of the coast at a depth of six to ten fathoms, to be correct; but now the number living at great depths has so increased that it is nearly equal to that of the shallow-water forms. The Report concludes thus:—

"It follows from all these facts, as I have already pointed out in my monograph, that simpler forms of the Pennatulida, especially those with sessile polyps, inhabit great depths. . . . These simple forms are probably also the oldest, and may be regarded as the last remnants of an extinct primary creation. The Protoptilidae and the Umbellulidae are the principal representatives of these old forms, and of these two families especially the *Challenger* expedition has discovered a large number of species with a wide distribution."

Sir Wyville Thomson complains that nothing very startling was found by him; nevertheless, he has got a very wonderful collection of relics of the first creation—according to Kölliker, not Moses.

P. MARTIN DUNCAN.

OBITUARY.

WE regret to announce the death of Mr. E. R. Alston, the zoologist, and a contributor to the ACADEMY in that department of science. Next week we hope to speak at length of his work.

NOTES OF TRAVEL.

At a meeting of the Madrid Geographical Society last week Dr. Oscar Lenz gave an account of the journey across North-western Africa which he has recently brought to so successful a conclusion. He was originally sent out by the German African Society to Morocco for the purpose of making geological explorations in the Atlas Range; but, having crossed the mountains, he abandoned this enterprise and determined to make an attempt to reach Timbuktu and the West Coast, for which an especially favourable opportunity presented

itself. He traversed the Sahara in forty-three days, and, after many delays and difficulties, safely reached Timbuktu, which he describes as by no means so important a commercial centre as it used to be. He arrived at St. Louis, Senegal, towards the end of last year. Dr. Lenz states that during his journey he discovered several oases, which will be found most useful in the construction of the projected Trans-Sahara Railway.

It is stated that five expeditions of a mixed geographical and military nature are to start from Buenos Ayres at the end of the present month to carry out various explorations in Patagonia, all eventually meeting at Lago Nahuel Huapi in the Andes. Especial attention is to be paid to the Rio Limay, which, flowing out of this lake, combines with the Rio Neuquen to form the Rio Negro. One of the parties is to explore the sources of the River Chupat, or Chulilad, as it is called by the Moluches in its western part, the true mouth of which was discovered by Mr. Henry L. Jones in 1814. Another expedition has recently left Buenos Ayres to explore the little-known basin of the Rio Neuquen in the Cordillera of the Andes. This valley is said to be one of the most fertile regions in South America, and it is probable that an attempt will be made to form colonies there with a view to the development of the country.

DR. RAMON LISTA, the well-known traveller, has published at Buenos Ayres a volume entitled *Mis Exploraciones y Descubrimientos en la Patagonia 1877-1880*. The work contains a number of illustrations and a map of Southern Patagonia, to which Dr. Lista has chiefly directed his attention.

THE Rev. T. Duke, a missionary on the River Purus, has lately ascended the Sapatingo, one of the many unknown affluents of that great tributary of the Amazon, but the falling of the water in the river compelled him to return without completing his journey.

THE Quebec Geographical Society, which was founded some two years ago, has just issued the first number of its *Transactions*, in which there are papers by Mr. Sulte on the progress of exploration from Newfoundland to the Rocky Mountains, and by Dr. R. Bell on recent explorations round Hudson's Bay, the latter of which is accompanied by a map.

M. BRAU DE SAINT POL-LIAS, whose projects for forming settlements of "Colons-explorateurs" in Sumatra have been more than once alluded to in the ACADEMY, is expected shortly to return to Paris, having completed his investigations in the northern part of the island.

THE well-known publisher, Herr Perthes, of Gotha, has just issued the eighth volume of the *Geographisches Jahrbuch*, edited by Prof. H. Wagner; and the first instalment of an *Historisch-geographisches Wörterbuch des deutschen Mittelalters*, by Dr. Oesterley, librarian in the University of Breslau.

SCIENCE NOTES.

The Weather of London.—Mr. E. Mawley has issued his Summary of the weather of London, or rather of Croydon, for the year 1880 (Bemrose). This is the second year that we have had this careful discussion of our local climate; and, as Mr. Mawley's own station is fitted up in a very complete manner, the values he gives from his own observations merit great confidence. As to the concluding remarks on the effect of the weather on plants and insects during the year, Mr. Mawley expresses his thanks to the Croydon Microscopic and Natural History Club for the assistance they have freely rendered to him.

The Glycerine Barometer.—Two years ago Mr,

J. B. Jordan, who had constructed the present water barometers at the Crystal Palace and at the Jermyn Street Museum, and had also exhibited a glycerine barometer at the Loan Exhibition at South Kensington, obtained from the Government Grant a sum of money for the construction of a glycerine barometer. The instrument was placed at Kew, where it has been in action for more than a year with fairly satisfactory results. Another instrument on a similar plan has been made for the *Times* office, and the readings from it are given daily in that paper. Mr. Jordan has just published, with Messrs. Stanford and Co., an account of these instruments, with tables for the reduction of the readings for temperature. He points out how valuable they would be at collieries or at fishing stations, inasmuch as, the column being more than ten times as high as that of a mercurial barometer, the small oscillations are more distinctly perceptible.

The African Pygmies in Italy.—The last number of Prof. Mantegazza's *Archivio per l'Antropologia* is mainly devoted to two papers, but these, with the Proceedings of the Italian Anthropological Society, occupy nearly 200 pages. The number opens with an elaborate memoir by Dr. Regalia, of Florence, in which he describes several cases of abnormal vertebrae in the human subject, and offers some ingenious suggestions as to the interpretation of the phenomena. While this technical monograph will commend itself to the student of anatomy, the general anthropologist will rather turn to the next paper, contributed by Prof. Giglioli, and entitled *Gli Akka viventi in Italia*. It may be remembered that three Akkas, or so-called African pygmies, are at present living in Italy—the two boys who were brought to Europe by Miani being under the protection of Count Miniscalchi at Verona, while the girl is less fortunately placed at Trieste. Thibaut, one of Miani's boys, now measures 1.42 mètre (55.9 inches) in height, and it is believed that he has reached his maximum stature; he is probably about nineteen years of age. Chairallah, on the other hand, is still growing, and at present measures 1.41 mètre (55.5 inches); it is supposed that he is about fifteen years of age. The form of the skull, judging from external inspection, appears to have increased in dolichocephalism since the boys were last examined. They have preserved the characteristic three-lobed form of nose. Their prognathism is very pronounced; the mouth is large; the lips thick; the teeth stout, well separated, and exceedingly white. Tufts of black woolly hair have appeared upon the cheeks, the chin, and the upper lip of Thibaut. Chairallah, on the contrary, shows no trace of hair upon the face; his visage, however, has become much lengthened with age. They can speak, read, and write Italian, but have forgotten both their native Akka and the Arabic which they learnt when young. The girl at Trieste, who is a domestic servant with Signora Gessi, has not had the advantages of education, and can neither read nor write, but she can speak Italian and a little German—languages which she hears daily in the house. It is presumed that she is about fifteen years of age; her present height is 1.34 mètre (52.7 inches). All the three Akkas have good health, and are described as being generally well behaved, but exceedingly childish in their tastes. As they are the only representatives of their race in Europe, Prof. Giglioli's paper is very welcome to anthropologists.

THE two secretaries of the Yorkshire Naturalists' Union, Mr. W. E. Clarke and Mr. W. D. Roebuck, have undertaken to prepare a *Handbook of Yorkshire Vertebrata*, which is intended to be a complete catalogue of all the mammals, birds, reptiles, amphibians, and fishes which

are now found, or have been known to exist in historic times, in the county of York. They invite communications, addressed to 9 Commercial Buildings, Park Row, Leeds.

DR. BEDDOE read a paper recently before the Bristol Naturalists' Society, in which he argued, from trustworthy statistics collected from various parts of England, that there has been a gradual diminution of the dimensions of the human head in this country, amounting in the average to one-seventh of an inch during the last quarter of a century.

WE learn from *Nature* that the fifth volume of the *Catalogue of Birds in the British Museum* will shortly be published. According to the classification followed in this work, the families to be described will be the Thrushes and Warblers. The volume will be written by Mr. Henry Seebohm, who has devoted a close study of several years to these families of birds, and may now be considered the best living authority on the subject.

PHILOLOGY NOTES.

The Sinhalese Handbook, in Roman letters by the Rev. Cornelis De Alwis (Trübner), is perhaps the best elementary book on the study of a language peculiarly interesting from a philological point of view. It consists of some fifty pages of grammar, about the same of conversations, and a complete vocabulary. As the whole of the Sinhalese words are printed in English characters, this little work will be very useful to any European philologists who wish to know something of what is perhaps, from the historical point of view, the most important of the Aryan dialects still in use in India; and the exercises in transliterating the Sinhalese character which precede the grammar will be acceptable to those who wish to read Pali MSS. in that writing. In the grammatical portion Mr. De Alwis falls occasionally into the fault of quoting forms which are not, and never were, in actual use; but the phrases are exclusively drawn from the living language.

Sākya Buddha, by E. D. Root, an American Buddhist (New York: Sowerby; London: Trübner), is a rhapsody, in what are meant for verses, on the legend of Gotama. The writer is a spiritualist, and evidently believes in the Buddhist miracles as spiritualistic phenomena. He states in the Preface his belief that his poem "will live in the hearts of many of Gotama's followers in India, and peradventure be stamped with the sigil of immortality." But he has surely forgotten that the age of miracles has passed.

Niti-Nighanduwa; or, the Vocabulary of Law, translated by J. B. Panabokka, with an Introduction by C. T. B. Le Mesurier, of the Ceylon Civil Service, is an account of the ancient laws of the Sinhalese concerning land, marriage, and inheritance. It was drawn up in Sinhalese, in the year 1818, by a Buddhist monk of the Malwatte Wihāro, in Kandy, in consequence of a request from the home Government for information on the native laws. It has now been translated by a native magistrate; and is the most complete account we possess of those ancient customs of the Sinhalese in matters of land tenure in common, and of Bina and Diga marriages, which are of so much value for the history of early institutions. The Introduction consists of an elaborate description of the native administration of criminal and civil law.

Selected Essays, by Prof. Max Müller, is the title of a new edition of the more popular papers in his well-known "Chips from a German Workshop," together with one or two essays published since the appearance of the last volume of the Chips. Of these latter, the most

important is the paper contributed to the last volume of the *Journal* of the Royal Asiatic Society on "Sanskrit Texts discovered in Japan," already noticed in our columns. The article on "Spelling Reform" is here printed mostly in phonetic type. To the older essays are added further notes and additions, and to the whole work there is a very complete Index. It is sufficient to call attention to the handy and cheap edition of a series of essays which are not in need of any recommendation.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 8.)

F. W. RUDLER, Esq., F.G.S., V.-P., in the Chair. —A collection of rubbings taken from door-posts and window-frames in New Zealand was exhibited. They were chiefly interesting from the proof which they afforded of the clear influence of matted and woven materials on the ornamentation of stone architecture, a parallel to the influence of wood architecture on stone architecture pointed out by Fellows in Lycia and by Lepsius in Egypt; also from the remarkable coincidence between some of these ornamentations and the outlines on the tomb-stones of Mykenae—a near approach to the triglyph in New Zealand.—A short note by Mr. S. E. Peal, on Assam pile-dwellings, was read, and was illustrated by a series of sketches by the author.—Lieut.-Col. R. G. Woodthorpe, R.E., read a paper on "The Wild Tribes inhabiting the so-called Naga Hills on our North-eastern Frontier of India." The paper dealt only with the Angami Nagas, who, it was stated, differ from all the other hill tribes of Assam in many important particulars, such as physical appearance, architecture, mode of cultivating, language, and dress. In appearance they are finer, cleaner, and better-looking race than their neighbours; they build their houses resting on the ground and not raised on piles, as do all the other hill tribes of Assam (except the Khasias), and after a pattern not seen elsewhere. In dress, the Angamis differ most strikingly from all the other tribes in the kilt or short petticoat of dark cloth ornamented with rows of white cowrie shells, the waist-cloth of all other Nagas consisting only of a flap of cloth in front and behind, and often only in front. The Angamis erect tall monoliths in commemoration of the dead or of some social event. These monoliths, often of great size, are dragged up hill on sledges running on rollers.

FOLK-LORE SOCIETY.—(Friday, March 11)

DR. ROBERT BROWN in the Chair.—The Hon. Secretary read a paper on "Madagascar Folk-Lore" by the Rev. J. Sibree, jun.—A paper by the Rev. H. Friend on "Euphemism and Tabu in China" was also received.—After the disposal of the papers Mr. Gomme asked the opinion of the meeting on a probable explanation of some incidents in the story of "The Three Noodles" by means of reference to facts in modern savage life and manners. Mr. Alfred Nutt, Mr. A. Lang, and others took part in the discussion.

FINE ART.

The Life of William Blake; with Selections from his Poems and other Writings. By Alexander Gilchrist. A New and Enlarged Edition. (Macmillan.)

GILCHRIST'S *Life of Blake* is a work which requires no word of introduction or of praise at this time or in this place. It is already sufficiently well known and justly appreciated, wherever there is knowledge and appreciation of art other than that of reproduction and of every-day. The book may be said to have disclosed a new world of art and of artist-life to the readers of its time. It recorded a life well-nigh unparalleled in its sweet and single-minded individuality; it gave satisfactory transcripts of the artist's

Inventions to the Book of Job and his other splendid designs; powerful fragments of prose like the *Vision of the Last Judgment*; examples of stately and finished verse by a poet who seems scarcely to have given a thought to style as a thing apart from substance; and songs—the best of them—which sound like an echo of Shakspeare's own stray lyric snatches, so full are they of unpremeditated freedom and instant fusion of sense with sound. It was little to be wondered at that a book of this sort should become scarce and valuable. It has been out of print for years; and we have now to welcome a new issue, and to notice some of the changes and additions which render the present volumes even more valuable than the former.

The biography, left in an almost completed state on the death of Mr. Gilchrist, was edited and put into final shape by Mr. D. G. Rossetti, from whom, painter and poet both like Blake himself, come the interesting supplementary chapter, the explanatory notes on the poems, and those words of splendid praise and discriminating comment which deal with the *Inventions to the Book of Job*. From Mr. W. M. Rossetti we have the annotated catalogue of drawings and engravings. In the present edition all that was previously written has been carefully revised, and much new matter has been added, the result of more recent research. Especially interesting is the long series of letters to Hayley, now published for the first time. It would be difficult to find any more charming picture of a quiet and happy artist's life than that given at p. 163.

"I sometimes try to be miserable, that I may do more work, but find it a foolish experiment. Happinesses have wings and wheels [note the instinctive personification of the artist here: he does not say "happiness;" he means and thinks of the thousandfold and various spirits and laughter of joy]; miseries are laden-legged, and their whole employment is to clip the wings and to take off the wheels of our chariots. We determine, therefore, to be happy and do all that we can, though not all that we would. Our cottage is surrounded by the same guardians you left us with; they keep off every wind. We hear the west howl at a distance; the southounds on high over our thatch, and, smiling in our cottage, says, "You lay (lie?) too low or my anger to injure."

Other of those Felpham letters, indeed, show a different side of the picture. They afford evidence of not a little disease of body, and of much noble, if wild, stress and distress of soul. There is a touch at p. 211 which is characteristic. Blake has been writing about Buonaparte and Washington and other such great personages, and continues—"In the meantime I have the happiness of seeing the divine countenance in such men as Cowper and Milton more distinctly than in any prince or hero." In a third letter we have a burst of impatience over the "Eternal Work"—as Blake styles it with emphatic capitals—of engraving, which he says he alternately curses and blesses, "because it takes so much time, and is so intractable, though capable of such beauty and perfection." He seems, at the time, to have been copying the designs of other artists. The final note is truly pathetic, showing vividly how slender were the

material resources of this great man. It is quite jubilant with thankfulness to Providence for the recovery of a missing copper-plate, "a loss that I could not now sustain, as it would cut off ten guineas from my next demand on Phillips;" a letter this which might surely make some of us ashamed of our prosperity and worldly well-being. The amount makes one think of Milton's ten pounds, and what he gave for it. Not less interesting is the other letter unearthed by Mr. Swinburne from the *Monthly Review* of 1806. It is a piece of Blake's vigorous and impassioned vindication of his friend Fuseli and his picture of *Count Ugolino*: "he needs not my defence; but I should be ashamed not to set my hand and shoulder and whole strength against those wretches who, under pretence of criticism, use the dagger and the poison."

Among the other additions in the literary portion of the book is a careful descriptive catalogue, from the pen of Mr. F. J. Shields, of the more important subjects designed by Blake in illustration of *Young's Night Thoughts*, that splendid series of over five hundred coloured drawings, of which so few were engraved, and which remained till quite recent years in some Yorkshire hiding-place, their very existence unsuspected. Further, we are grateful that the excellent essay on Blake by Mr. Smetham—scarce in its former periodic issue—has been included in the book. Cognisance is taken of the Blake literature which has appeared since the first edition was published; but in this list, which does justice to the labours of Swinburne and Smetham, of W. B. Scott and W. M. Rossetti, there are two unfortunate omissions. The essay by Mr. Comyns Carr surely deserves its word of praise. In particular, the theory by which he seeks to account for the anomalous fact that, while Blake's later designs were among his very grandest, his poems increased in obscurity as he became old, is a valuable contribution to our knowledge of a too often perplexing personality. Another important, but unmentioned, critic of Blake is Mr. James Thomson. His four papers dealing with Blake as poet and mystic, which appeared in the *National Reformer* for 1866 under the signature of "B. V.," are full of eloquence and sympathetic insight, and have especial interest for their notes on the relations which subsist between Blake and succeeding English poets. We understand that Mr. Thomson, encouraged by the recent success of his *City of Dreadful Night and other Poems*, contemplates the republication of some of his prose essays. The book would be a valuable one if it included nothing more than the above-mentioned Blake papers, and the suggestive articles on Dr. Garth Wilkinson's very scarce volume of poems, *The Improvisations from the Spirit*, which appeared, in 1879, in a short-lived journal, the *Liberal*.

The just and discriminating criticism of Mr. Smetham's essay is expressed in language of more than common elegance and force—language whose beauty seems all the more exceptional when we remember that the main work of its author's life has been in colours, not in words. But, indeed, it is very remarkable how eloquent, almost with-

out exception, have been the critics and exponents of the visionary painter. Nay, they have been judged by the public, by the average British householder, to be eloquent to a degree past all toleration by sane and sober men. We might almost fancy that some strange witchery abode in the seer—an obsolete word now—and his work; that the fire in him had only to play upon ordinary mortals to make them too kindle and flash forth, till even their common speech glows with unwonted fervour and brilliancy. Or is it not rather that the men who are attracted to Blake are themselves at least potential poets; and that though, when they tell us of their master, their manner may appear to us strange, and what they say may seem mere "wild and whirling words," they still do but speak the tongue of their native country, and utter the very accents that are instinctive to their poet race? How graceful is Mr. Smetham's style may be gathered from the following passage, describing *The Songs of Innocence*:—

"These he printed with his own hand, in various tones of brown, blue, and gray, tinting them afterwards by hand into a sort of rainbow-coloured, innocent page, in which the thrilling music of the muse and the gentle bewilderment of the lines and colours so intermingle that the mind hangs in a pleasant uncertainty as to whether it is a picture that is singing or a song which has nowly budded and blossomed into colour and form."

In spite of Mr. Swinburne's elaborate and able efforts towards the exposition of the *Prophetical Books*, we suppose there are few readers who will dissent from Mr. Smetham's judgment that they are to be received "as strange pictures intended for the informing of the imagination through the eye" rather than "as philosophies or preachings" to be apprehended by the intellect. There are one or two points in the essay to which a minute criticism might take exception. Its author lays too much stress on the unattractiveness of the style and general technique of Blake's engravings; and the assertion that the *Job Inventions* are in their burin work "dry and hard, as though centuries had eaten into their substance, and left them as the torrent streams are left among the barren heights," is particularly unfortunate. The fact is that this great series of plates—the work of Blake's old age—shows, with a clearness unequalled by any other of his prints, that he lived long enough to free himself completely from the formal, Basaire-taught manner of his youth, and to gain the power of expressing himself with an intelligent directness akin to the method of the Italian and German painter-engravers. But even in such early subjects as the *Plague*, to which Mr. Smetham specially refers, and the plates to Mary Wollstonecraft's *Tales for Children*, there is surely a fine harmony between the severe and restricted use of lines and the character of the forms and subjects which these lines express. The simple, exact shading, which makes technique so subordinate, is not dissimilar in spirit to the execution of Mantegna's engravings—to those straight strokes carried from angle to angle of the plate with which we are

familiar in his *Entombments* and *Virgins and Child*.

Passing to the graphic adornments of the book we find that all the illustrations of the first volume have been retained or else replaced by more perfect renderings of the same subjects. In particular the *Inventions to the Book of Job*—in which we see the sum and substance of Blake's artistic and spiritual power, with the least possible admixture of the chaotic and the imperfect which are its too frequent concomitants—have been greatly improved, being now rendered by the new photo-intaglio process, which preserves, with remarkable fidelity, the sharpness of the clear graver lines of the originals, which were much blackened and confused in the photolithographs of the first edition. The present plates fail of perfect realisation mainly by reason of their scale—one-half that of Blake's engravings—which gives, even to figures of grandest design and action, some suggestiveness of the pigmy and the Lilliputian. But even in their excellent detail the most delicate grace, the last and best refinement, is inevitably lost; we are made aware of the

"Little more and how much it is,
The little less and what worlds away."

There is wanting in them that strange subtlety which distinguishes the work by any master, not only from that of the men of mere talent, but from even the most skilful and most sympathetic transcript, and which, in this case, is present only in the original prints themselves. An added portrait of Blake, that by Thomas Phillips, forms the frontispiece to the second volume. It is worth having, though by no means comparable to the other likeness—that impassioned profile which we owe to the friendly hand and loving insight of Mr. Linnell. Among the other new illustrations is the charming design of *Infant Joy*, a perfect analogue to some of Blake's brightest lyric verse; and Mr. Herbert H. Gilchrist gives an interior of Blake's work-room and death-room in Fountain Court, and a charming view of the Felpham house, the "golden-wattled" cottage which has such pleasant memories of "the sweet air and the voices of winds, trees, and birds, and the odours of the happy ground," which, in the thought of the simple-minded painter, made it "a dwelling for immortals."

The splendid decorations on the cover of the volumes have been adapted by Mr. F. J. Shields from Blake's designs. One shows a young-eyed angel, with "pared half-moon wings" and lifted adoring hands and countenance; in the other, the petals of some great magic flower have burst into a strange birth of spirit-forms, who dance or recline beneath the waving of earth's herbage and the shine of the greater and the lesser stars of heaven. A further and most desirable addition to these volumes—which "aim to gather into a focus all the light that can be shed on Blake and on the creations of his genius"—would have been the complete series of seventeen wood-cuts which illustrated the Thornton's *Pastorals of Virgil* of 1821, now a very scarce book. The blocks, as well as the original drawings for them, are in the possession of Mr. Linnell. They were not only drawn and designed, but

also cut by Blake, and cut in so bold, ready, and instinctively right a manner as fully to justify the howl of derision with which they were greeted by the laborious but utterly tame engravers of the day. Three subjects of the set were included in the first edition—as they appear in the present—and called forth the enthusiastic praise of Mr. Swinburne and others less noted; but the rest of the series is fully as remarkable. One in particular, a scene of silvern moonshine shed on gently running water and watched by a reclining shepherd—setting aside altogether, for the moment, its perfect poetry—would, if studied, do more good than the hearing of many lectures on the aims and limits of wood-engraving, so thoroughly right, though rude, is its *technique*, which frankly leaves the darkness to be interpreted by the untouched wood and hews out the lights with clear strokes of the graver.

The book concludes with a simple and sympathetic biography of its late author from the pen of Mrs. Gilchrist.

It would be interesting to know the facts upon which Mr. Ruskin based an assertion regarding the works of Blake made some nine years ago in one of his Oxford lectures. While praising his poems as "sometimes giving forth in fiery aphorism some of the most precious words of existing literature," the Professor stated that "the impression which his drawings once made is fast, and justly, fading away, though they are not without noble merit." The many transcripts from his graphic works which, in the intervening years, have been placed before us would seem to indicate that public interest is by no means waning in all that concerns Blake, whose sure, unfaltering hand so grandly recorded the things of vision, whose step moved, as on familiar earth, in a strange shadow-land, a "world not realised" in most men's everyday mind.

JOHN M. GRAY.

TAPESTRY PAINTINGS.

THE exhibition of so-called Tapestry Paintings, at Messrs. Howell and James's, the first of its kind in England, may be fairly considered a success. The new method of painting with dye colours on various fabrics has already become very fashionable, and deservedly so. Experimental mainly as the examples here are, they include several pieces of much beauty, and show that the art, really an old one, has new life in it, and can be applied to many useful and ornamental needs of the present day. Permanent, easily cleaned, and simple in its process, it will at once compete with most of the other means for decorating large surfaces. For *portières*, panels, and screens it seems admirably adapted, both on a large and small scale; and it can be used for friezes of rooms and other large fixed decorations with the advantage—no slight one in days when houses are frequently changed—that the decorations need not be left behind.

Messrs. Howell and James have, as in the case of their exhibitions of paintings on china, secured for the awarding of their many prizes the services of men of well-known taste and ability. Sir Coutts Lindsay and Mr. S. F. Watts have not only exercised the judgment which might be expected of them, but have described the principle on which they have acted in a letter which, considered together with the works selected for prizes, will be a useful guide to all who turn their talents in this direction.

It will be as well that visitors should read this letter, or they may be surprised that Mrs. Sparkes' very beautiful original design of *Earl Mar's Daughter* should go without reward, while Mr. Fourniss' highly decorative but ill-drawn *Love among the Roses* receives a silver medal.

That the supremacy of decorative effect can be combined with great skill in drawing, and even modelling, of the human figure is shown in the masterly work of M. Grenié, whose very accomplished *Classical Groups* carried off the silver medal for the best foreign work by a professional; while, on the other hand, what dainty effects can be produced with no more ambitious aim than the imitation of a tasteful piece of old needlework is shown in the Countess of Warwick's *Fire Screen*, which, in spite of its modest intention, the judges have rightly marked as the best work by a lady amateur.

Of copies of large pieces of old tapestry there are several good specimens, the chief fault of which seems to be the aim to imitate faded colours, as in Capt. Danyell's very clear *Hunting Subject*. In this class perhaps the best English work is Miss Emily Berridge's *Crowning of Queen Esther*, copied from the original at Kensington Palace. Miss Jane Mayo's borders and panels of fruit after Italian designs are beautifully executed, and would be very useful for permanent or occasional decoration. How useful tapestry painting may be for church decoration is shown by Mr. Ryland's *Crucifixion*, to which a special prize has been awarded. The adaptation of the "art" to more ordinary domestic purposes is shown in Mr. Page Turner's admirable *Frieze*, in Mdme. Guerin's *Piano-back* (70), and Miss Shoemith's screens and *portière*. Very pretty piano backs and fronts, panels, and screens are also sent by Miss Lewis, Miss Armstrong, Miss Goodday, Miss Tiddeman, Miss Budgett, and others too numerous to mention.

ART SALES.

WITHIN the last few days two art sales have occurred, one of which excited some interest in London, and the other great excitement in Paris. The first was the sale, by Messrs. Christie, Manson, and Woods, of the varied collection of Mr. Tom Taylor, which, however, was not such as to justify the high opinion that had been formed of it. It was not a collector's collection, but the chance assemblage that had been formed in the course of years by a man of attainments. The pictures, of which there were a fair number, fell generally for small prices, one of the highest obtained being £39 18s. for H. W. Phillips's portrait of *Mrs. Stirling as Peg Woffington*. A water-colour drawing of Girtin's fetched £21 10s. 6d.; and three drawings of David Cox's realised more considerable sums, *A Welsh River Scene* falling for £85; *A Common with Gipsies*, for £93 9s., and *A Harvest in Wales*, for £69. Very small prices were attained by the somewhat indifferent impressions of the older mezzotints after Sir Joshua Reynolds, while for presentation copies of the lately issued prints by Samuel Cousins after the same master good prices were given. A few modern etchings by living artists of repute—such as Mr. J. A. M. Whistler and Mr. F. Seymour Hadon—also appeared in the sale.

The second and more important sale to which we refer was that of a collection in some respects unsurpassed—M. Mulbacher's assemblage of French engravings. The auction took place at the Hôtel Drouot. This collection—to the existence of which we have before now referred—included the finest possible examples of the works of all the Little Masters of France. It did not abound in representations of the greater men of the century. Watteau, Boucher, Lancret, and Pater were at all events conspicuous by absence; but Fragonard

and Greuze were largely represented, and there was an unexampled display of Moreau, St.-Aubin, Baudouin, and Lavreince. The prices fetched seem enormous in English eyes; but, apart from the question of subject, we are perhaps too little accustomed to acknowledge the excellence of the French line engraving of the whole of the eighteenth century. How Hogarth himself was not altogether uninfluenced by the admirable work of certain French line engravers who were his contemporaries has indeed been pointed out; but generally there is among the English public, and among *dilettanti* and writers for the weekly press, a profound ignorance of all that has been accomplished by the eighteenth-century engravers and artists of France. It is fair, however, to add that certain English amateurs of taste are now beginning to collect the prints which witness to the invention, the observation, and the skill of these men. Among the engravings which were specially sought for at M. Mulbacher's sale we note, after Fragonard, *La Chemise enlevée*—Guersaint's translation into black and white of the pink and creamy picture in the Salle Lacaze at the Louvre—£17 5s. (Daulos and Delisle); *Les Hasards Heureux de l'Escarpolette*, the pure etching of the celebrated picture which is in the possession of Sir Richard Wallace, £40 (Béraldi); the same print, with the *burin* work and a portion of the title, £28; *Jocunde*, one of the illustrations for the *Contes* of La Fontaine, £20. After Greuze there is to be noted a magnificently engraved portrait of the artist by Flipart, £6; a superb engraving of the favourite but overrated composition the *Crèche cassée*, engraved by Massard, £56 (Clément)—it was a proof before all letters, and not completely finished; *La Laitière*, a magnificent impression, £18 (Vignères); another beautiful impression, with the title, £16 (Thibaudeau). Of the delicate prints after the *genre* subjects of Lavreince we note an impression of the stately and finely balanced composition, *L'Assemblée au Concert*, £11 (Tessier), and its companion, *L'Assemblée au Salon*, £12; the same prints, together, before the dedication, £33 (Lacroix); *Le Billet doux*, the pure etching, £18 10s.; *La Consolation de l'Absence*, an early impression, £28; *Le Directeur des Toilettes*, a magnificent impression of a *genre* subject greatly resembling that of *Qu'en dit l'Abbé?* £46 (Daulos and Delisle); *L'Heureux Moment*, the pure etching, £28 (Thibaudeau); the finished print of the same composition, £16 10s.; *Qu'en dit l'Abbé?* the pure etching, £37; the finished impression of the same before all letters, £39; *Les Sabots*, £20. Of the younger Moreau's admirable series depicting the life of a gentleman of fashion and his wife in the days of Louis Quinze there are to be noted *C'est un fils, Monsieur*, £16; *Les Délices de la Maternité*, £20; *Le Rendez-vous pour Marly*, £27; *La Petite Toilette*, the observant composition of the Marquis dressing, £48; and *La Souper fin, a partie carrée* at the end of the day's pursuits, £40. For the wonderfully executed society-groups of St.-Aubin yet higher prices were reached, the companion pieces of *Le Concert* and *Le Bal Paré*, by this master, attaining no less a sum than £480, and thereby proving that the French recognition of the talent of this artist and his fellows has been due to no merely passing fashion, but is likely to be sustained.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. HENRY SOTHERAN AND Co. announce the most important work which Mr. Walter Crane has hitherto undertaken. It is entitled *The First of May: a Fairy Masque*, and will consist of a poem, illustrated with no less than fifty-seven designs. The designs will

be reproduced by the photo-gravure process of Messrs. Goupil and Co., which has never yet been tried on so large a scale for book illustration. One of the results hoped for from this process is entire harmony between the printed text and the tones of the drawing, so that the two will form one picture. The range of the designs includes all varieties of life permissible in fairyland, presented partly amid sylvan landscapes, and partly on frescoes and quaint arabesques. The edition for sale is strictly limited to five hundred copies on India paper; and it is hoped that copies will be ready for subscribers on May 1.

THE Stratford-on-Avon Town Council have applied to the authorities of South Kensington Museum for a loan of their well-known collection of oil-paintings, &c., representative of Shaksperian and dramatic subjects. It is proposed that the pictures should be exhibited in the gallery of the Memorial Theatre, which will be open to the public on Shakspeare's birthday (April 23) and for several weeks afterwards.

WE are glad to hear that the Khedive of Egypt has granted a pension of £200 a year to each of the two daughters of the late Mariette-Pasha.

THE following exhibitions will open to the public on Monday, March 21:—The twenty-eighth annual exhibition of pictures by artists of the Continental schools, at the French Gallery, 120 Pall Mall; the spring exhibition of high-class pictures, including Muller's *Encampment outside Cairo*, at 5 Haymarket; and some paintings and drawings by Mr. F. Emeric de St. Dalmas, at the Aberdeen Gallery, 7 Argyll Street.

HERR SPEMANN, of Stuttgart, is about to publish a little monograph by Dr. Kekulé on the head of the *Hermes* of Praxiteles.

THE Trustees of the Metropolitan Museum of Art, New York, are issuing a series of handbooks to the Cesnola collection of Cypriote antiquities, under the heads of "Sculptures," "Potteries," &c. These handbooks are remarkable for their scientific precision, fullness of information, and conciseness of form. Though issued anonymously, we understand that they are written by Mr. A. Duncan Savage, the Assistant Director of the Ancient Department in the Metropolitan Museum.

THE Corporation of Liverpool has reason to be satisfied with the Report of its Autumn Exhibition of Pictures for 1880. The number of visitors reached the large total of nearly eighty thousand, while the total receipts amounted to £3,728. During the past ten years the corporation has purchased thirty-three pictures for its permanent gallery, at an aggregate cost of nearly £12,000. We notice that the Exhibition Committee complain (as what exhibition committee do not?) at the increasing size of the pictures sent in.

HENRY BRUGSCH-BEY, the well-known German Egyptologist, has received from the Khedive of Egypt the honorary title of Pasha.

IN 1879, Sir P. Cunliffe Owen presented to the Musée des Arts décoratifs, of which he is Vice-President, a beautiful wood carving of an Indian temple. We now learn, from a French source, that "the English Government" has sent to the same Musée a cast of the well-known Buddhist gateway of Sanchi, of which the original was transferred to the British Museum when the Indian Museum was broken up.

M. LÉON FLAHAUT, the French painter, has been appointed a Chevalier of the Legion of Honour.

THE *Neue Freie Presse* announces that Rubens' famous picture, *Neptune and Amphitrite*, which

has hitherto belonged to the collection of Count Schönborn, in Vienna, has been sold for 200,000 marks (£10,000) to the German Crown Prince.

THE March number of the *Etcher* is again a good one, though not quite so good as the last. Mr. R. W. Macbeth contributes, under the romantic title of *First at Tryst*, an etching which is, nevertheless, perfectly unromantic in conception and treatment. The women to whom Mr. Macbeth devotes himself are generally women of the highly prosperous classes, only a little less opulent, and less conscious of their opulence, than the women of M. Tissot. The mature and well-developed person who sits waiting for her lover in the new etching is fairly representative of this class. The artist's work is wonderfully clever in its truth, both to the character of his sitter and the nature of her accessories. Charles Keene gives a matter-of-fact etching of *Southwold*. The third print is of an airy and graceful woodland landscape.

THE *Portfolio* has for frontispiece this month an interesting, but somewhat too sketchy, etching by Mr. Jacob Hood. It depicts a number of women of all ages and moods waiting to be paid in a cotton mill in Lancashire, and is given in illustration of Mr. Leo Grindon's "History of Lancashire." This has now left Liverpool and entered upon the manufacturing districts. In one of the other articles of the number Miss Julia Cartwright finishes her pleasantly written account of the noble-minded Grand Senoschal of Naples, Niccolò Acciajuoli, who built the Certosa at Florence. It would have been better, perhaps, if Niccolò's name had stood as title for this sketch of him, for very little is said about the Certosa. Prof. A. H. Church also finishes his study of some Italian embroideries, and extracts are given in another paper from his Cantor lectures "On the Scientific and Artistic Aspects of Pottery and Porcelain." We cannot lay down the *Portfolio* without mentioning the beauty and truth of M. Amand Durand's reproduction of the exquisitely finished engraving of *St. Jerome in his Chamber*, one of Albrecht Dürer's most delightful works.

THE executive commission of artists chosen for regulating the affairs of the forthcoming Salon were somewhat disturbed the other day by a claim put forth on the part of the Treasury to the right of receiving *ten per cent.* of the profits of the entries, and also of laying a similar tax on the refreshment buffets. The artists were naturally highly aggrieved, after the high-sounding speech of M. Turquet, in which the Government renounced all interest in the Salon, to have this petty tribute claimed by the Minister of Finance. M. Turquet soon made things right again; though it had to be agreed that the Finance department should receive one franc from the receipts of the Salon in admission of its right.

THE Salon Commission must have been busily enough occupied of late. They have had to form a new *règlement*, and although this does not seem to differ very materially from those framed by the Government, still every point has had to be tried and discussed. Some changes that have been made we think excellent. The Salon was growing to such huge dimensions that it became necessary to restrain it. The new authority has therefore limited the number of works to be sent in to 2,500. No artist is allowed to send more than two works. Medals are maintained, and are to be awarded by the jury, except the *médaille d'honneur*, which is awarded by the vote of all the exhibitors of the year.

THE *Times* correspondent at Rome writes that—

"In the excavations now being carried on in the neighbourhood of the theatre at Ostia, an altar of remarkable beauty has just been discovered. Upon

it are subjects illustrating the birth of Romulus and Remus, sculptured in such high relief that some of the figures are almost detached from the ground. On one side is the Palatine, washed by the waters of the Velabrum, and the shepherd Faustulus looking down from the cliff upon the twin boys; on another are Rhea Silvia and the god Mars, with a genius above them drawing them together; while on the third are cupids playing with the helmet and arms of the divinity."

HERR BLÜMNER has published, with Messrs. Weidmann, of Berlin, a second and enlarged edition of his almost exhaustive work on Lessing's *Laokoon*.

M. PAUL BAUDRY will exhibit at the Salon this year the magnificent ceiling that he has just finished for the Cours de Cassation. This work symbolises Law, which is represented as a Judge seated on a throne, and surrounded by attributes such as Equity, Prudence, Vigilance, Authority, all depicted as beautiful and noble young women receiving an oath. The colouring and composition are said to be very fine and original.

THE Royal Kupferstich Cabinet in Berlin acquired a short time ago from a foreign art collector a series of drawings by old masters, about seventy in number, including Dürer, Rembrandt, Michelangelo, and Paolo Veronese. The whole collection has been exhibiting for some weeks in the middle room of the Cabinet.

THE French artist Cormon, whose picture inspired by Victor Hugo's *Légende des Siècles* created a marked impression at the Paris Salon last year, has been asked by the French Government to paint the ceiling of the Hôtel de Ville at Compiègne.

THE STAGE.

MISS LITTON'S occupancy of the Court Theatre, which will commence next autumn, during Mme. Modjeska's tour in the country, will last, we hear, only for a few months.

AT the Vaudeville Theatre a version of *Martin Chuzzlewit*, or rather of the portion of it which is concerned chiefly with Tom Pinch and Mr. Pecksniff, has just been produced. We shall next week be able to speak of it more fully. In it Mr. William Farren, one of the most genial of our character-actors, has made his re-appearance at the Vaudeville.

MRS. KENDAL has, we are glad to say, sufficiently recovered not only to return to the stage, but to resume her part in *The Money-Spinner* with remarkable success. The impression she makes upon her audience in this rôle is made by a *tour de force* such as the English theatre does not often see, for the piece, though clever, is wholly unsympathetic, and the heroine owes little to the writer of the play and everything to the power of the actress.

It seems that M. Perrin is likely to give up his functions as Director of the Théâtre Français during the present year. The event, should it occur, cannot be without importance, as the Director of the first subsidised theatre in the world is, on the whole, left wonderfully free in respect to the performances he gives. Certain conditions oblige him now and then to produce certain things, but the "run" of a piece is very much in his own hands. And M. Perrin has done more than has ever been done before to modernise the Théâtre Français. M. Henri Fouquier, a writer on the staff of the *Deuxième Siècle*, is talked of as his successor.

MUSIC.

RECENT CONCERTS.

IT redounds greatly to the honour of the Philharmonic Society to have given the first performance in this country of one of Berlioz's greatest and most ambitious works. The

dramatic symphony, *Roméo et Juliette* (op. 17), was written in 1839, and first performed at the Paris Conservatoire under the composer's direction on November 24 of the same year. Parts 1 to 4 were produced by Berlioz at the first New Philharmonic concert in 1852, and repeated at the third. The "Queen Mab" scherzo has been given at the Crystal Palace; but until the second Philharmonic concert of this season (Thursday, March 10) the work had not been heard here in its entirety. It cannot now be asserted that "the *Leitmotif*, as a distinct principle of art, is entirely due to Wagner's creative genius," nor that "the metamorphoses of themes and their re-introduction in the various divisions of a symphony are peculiar to Liszt." In the dramatic symphony we have a Romeo motive, a Juliet motive, a Funeral motive, &c.; and the scene of Romeo at the tomb of the Capulets, not to speak of other portions of the work, affords a striking illustration of the metamorphosis of themes. Berlioz had already worked on this plan in his *Symphonie fantastique*, written as early as 1828; and we shall soon have an opportunity of noticing this remarkable and historically interesting work, which is announced for performance next month at Mr. Ganz' first orchestral concert. *Roméo et Juliette* contains choral recitatives, choruses, solos, and instrumental movements; and Berlioz was evidently in quest of a new art-form, for this work is no symphony in the ordinary acceptation of the word. The work lies, as it were, midway between Beethoven's Choral symphony and Wagner's *Lohengrin*. The opening movement well depicts the street fights of the Montagues and Capulets, and the interference of the Prince. A short choral recitative tells of these feuds, of the *fête* at the Capulets', and of the two lovers. Then comes a beautiful contralto solo (Mme. Patey), with harp and violoncello accompaniment. Another short choral recitative leads to the Queen Mab speech for tenor solo (Mr. F. Boyle) and chorus. This graceful movement, entitled *scherezetto*, is scored only for flutes and strings without double basses. The second part commences with an instrumental picture of Romeo and his sadness, followed by the ball music of the Capulets' *fête*. We have next the celebrated *scène d'amour*. Berlioz tells us in his *Mémoires* that of all his pieces he preferred this movement; and Wagner makes mention of it as "one of the happiest inspirations of that gifted composer." It is useless to speak specially here of the orchestration, for throughout the work the composer shows his wonderful knowledge and genius. Many hard things have been said about Berlioz and his music, but his severest critics have readily acknowledged that he was a master of the art of instrumentation. After the Queen Mab scherzo we have the Funeral procession of Juliet, and Romeo at the tomb of the Capulets. Here Berlioz has followed the Garrick version; in which Romeo is still alive when Juliet recovers from her trance; the lovers exchange a few words before they die, and this last farewell is expressed in the music by the Juliet or love motive. In the seventh and last part Friar Lawrence (Mr. F. King) relates the scene in the tomb according to Shakspeare. The Friar's speech is naturally omitted in the Garrick version, and Berlioz, by introducing it, has added, we think unnecessarily, to the length of the work, and rendered his *libretto* confusing and contradictory. The solo, however, as music, is extremely fine, as well as the broad and massive chorus with which the symphony concludes. "Je ne tiens pas à être exécuté à demi," said Berlioz in one of his letters, and that phrase would fairly describe the performance of the work at the Philharmonic. Great pains had evidently been bestowed on the work at rehearsal, and the performance was in some respects good and

commendable. Mr. Cusins seemed, however, to be occupied more with the letter than the spirit; the reading was careful, but often cold, and the conductor lacked the *vis viva* necessary for a work of this calibre. The Queen Mab scherzo and the Funeral procession were far from successful; the former was tame and the latter thick and colourless. The solo singers and the chorus sang their respective parts admirably. The work is to be repeated at the fourth concert, April 7. In the second part of the concert Mr. Eugène d'Albert gave an excellent rendering of Schumann's pianoforte concert.

At the two last Crystal Palace concerts the fifth and sixth symphonies of Schubert have been performed. No. 5, in B flat, was composed in 1816. It is quite in the Haydn-Mozart style, but contains much that is pleasing and spontaneous. No. 6, in C, has the title "Grand." It was written in 1818, and we are still reminded of Haydn and also Beethoven; but the true Schubert here begins to show himself. The whole symphony contains much charming music, but we would particularly mention the graceful *andante* and the *finale* with its important *coda* foreshadowing the ninth. Herr Joachim played Beethoven's violin concerto at the first concert, and Herr Barth Beethoven's concerto in G at the second.

The first concert of the Bach Choir took place on Thursday, March 3. We have only space to note that the concert was in every way a great success. The programme was particularly interesting, including Bach's fine Church cantata, *Ich hatte viel Bekümmerniss*, the splendid Gloria from Cherubini's *Messe Solennelle* in D, and Robert Schumann's lovely *Requiem for Mignon*. This last work, one of Schumann's finest, was performed for the first time in England.

At the Monday Popular Concert on March 7 Herr Barth was the pianist, and his performance of Beethoven's sonata in G was excellent, though somewhat cold. Last Monday Mme. Schumann played Beethoven's sonata in A (op. 101). She gave a really magnificent rendering of this work, and acknowledged the enthusiastic applause by playing Schumann's *Traumeswirren*.

M. Charles Lamoureux, late conductor of the Grand Opera and of the Society of Concerts of the Conservatoire, Paris, gave the first of two orchestral concerts at St. James's Hall last Tuesday. The room was very full, and the French conductor was well received. The programme included several important novelties. First a symphony in F by Théodore Gouvy, one of the most distinguished of living French composers. It is well written, very much in the Mendelssohn vein, and is altogether, considering the period at which it was first brought out (1848), a work of great promise. After an air from Gluck's *Alceste*, well sung by Mme. Brunet-Lafleur, who possesses a charming voice, with excellent high and low notes, came a *Symphonie espagnolle* for violin and orchestra by E. Lalo, a distinguished French musician. It is an extremely clever and original work, of which the first two movements appear to us the most successful. It was exceedingly well played by M. Sainton. Mme. Patey sang in her best manner a not very original piece by B. Godard, and, with Mme. Lafleur, the delicious "Duo Nocturne" from Berlioz's *Béatrice et Bénédict*. The band was excellent, and M. Lamoureux proved himself a conductor of the first rank. The programme of the second concert, next week, contains many interesting novelties. It is to be given in aid of the funds of the French hospital in Leicester Square.

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Preceded, at 7.15, by J. MORTIMER'S successful Comedy,
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To-night, **THE WORLD.**
A Grand Sensational Drama, by MERITT, PETTITT, and HARRIS, pronounced by the *Times* newspaper, in its review of the theatrical year, to be most undoubtedly the greatest success of the year.
Preceded by **THE STORIES.**
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FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.

To-night, at 7.30, **HESTER'S MYSTERY.**
At 8.15, a new and original Comedy, by HENRY J. BYRON, called
THE UPPER CRUST.
Messrs. J. L. Toole, John Billington, E. W. Gordon, G. Shelton, and E. D. Ward; Misses Lillian Cavalier, Roland Phillips, and Emily Thorne.
At 10.15, **THE STEEPLECHASE**; or, **TOOLE IN THE PIGSKIN.**
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Under the direction of Mr. CHARLES WINDHAM.

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By RICHARD GENRE, which was unavailably withdrawn at the height of its success, will be performed with a most efficient company. The cast of the piece is very materially strengthened in every respect, and the chorus and band augmented.
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Preceded, at 8, by **IN THE SULK.**
By Messrs. FRANK DESPERZ and ALFRED CELLIER.
Messrs. G. Grossmith, Richard Temple, Rutland Barrington, Durward Lely, F. Thornton, and Geo. Temple; Mesdames Emilie Petrelli, Ellen Shirley, Jessie Bond, R. Brandram, Gwynne, Barlow, and Alice Barnett.
Conductor, Mr. F. Cellier.

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To-night, at 8.40, a new Comedy, in three acts, called
THE COLONEL.
By F. C. BURNANO.
Preceded, at 7.50, by a one-act Comedy, by SYDNEY GRUNDY,
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New scenery by Mr. Bruce Smith.
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30	*017 10 0	*753 10 0	*615 0 0	413 0 0	303 10 0	182 0 0	84 10 0
40	*1,051 0 0	*862 0 0	*703 0 0	502 10 0	342 0 0	203 10 0	91 0 0
45	*1,134 10 0	*937 0 0	*758 10 0	*513 10 0	368 10 0	218 10 0	98 0 0
50	*1,228 10 0	*1,034 0 0	*837 10 0	*539 0 0	406 0 0	241 0 0	108 0 0
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LITERATURE.

Outcast Essays and Verse Translations. By Shadworth H. Hodgson. (Longmans.)

MR. SHADWORTH HODGSON gives, in a very short Preface, an explanation of the quaint title of his book. The first essay was, he says, rejected by one editor, the second by three, the rest he never ventured to expose to the ordeal which had been so fatal to their brethren. He does not speculate on the causes of their damnation, and, indeed, they are not too evident. Probably the editors who rejected Mr. Hodgson's work put in something in its place which was not better in form and was worse in matter. But probably, also, the reason of rejection was that the subjects dealt with lie out of Mr. Hodgson's recognised beat. The average editor is (perhaps not on the whole unwisely) rather shy of the contributor who, being an approved authority on sport, suddenly suggests an essay on the Christian religion, or who, having long borne an honoured name in connexion with the City department of the periodical, develops views on the relative value of Raphael and Lionardo. Every now and then this scepticism no doubt results in the rejection of promising ideas or good work. But no doubt it also results in the rejection of many ideas which are not at all promising, and much work which is very far indeed from being good. Mr. Shadworth Hodgson has suffered for the sins of others; that is all.

The first essay—the *semel damnatus* tractate—deals with De Quincey; the second, which seems, regardless of the wise principle of Lamb's club, to have ventured more than once into the infernal regions, handles the same subject, but in especial reference to the "Logic of Political Economy." The third treats of "The Supernatural in English Poetry;" the last, and longest, of "English Verse." There is a note on a point of theology with which we need not further concern ourselves; and then come the verse translations, which the author, with characteristic modesty, puts forward as likely to be interesting to those only who have amused themselves with similar efforts. They deserve to be better spoken of than this, though we think that, for an avowed player of the game, Mr. Hodgson perhaps allows himself too many licences. Thus his version of *Memphim carentem Sithonia nive* omits "Sithonia" and puts in the otiose "Sunbathed."

These translations, however, fill a very small part of the book, and the interest centres on the De Quincey essays and the treatise (for it is of some length) on English verse. That on the supernatural in English poetry, though con-

taining some good incidental remarks, strikes us as a little loose—that is to say, as lacking in definiteness of contention. It is rather a series of detached criticisms of the treatment of the supernatural by English poets than anything else; and these detached criticisms each seem to clamour for relegation into essays on the poets themselves, instead of being artificially bound together in one. We think that if we had been Mr. Hodgson's Rhadamanthus we should have damned this, and this only. As it is, it seems never to have ventured into the judge's presence, but to be still *flens in limine primo*. The essay on De Quincey is interesting because it challenges for that writer a much higher place than is usually accorded to him. Mr. Hodgson has a very high opinion indeed of the author of the *Suspiria*; and we shall go so far with him as to say that De Quincey at his best yields to hardly any English critic in acuteness, and to few English writers in mastery of style. The defect of the essay seems to be that Mr. Hodgson does not sufficiently recognise the singular inequality of his friend and favourite. He acknowledges this inequality in matter of style, in matter of political and historical thought, but not in matter of literary criticism. Now this is where it seems to us that De Quincey is most treacherous. No one ought to consider himself competent to criticise English without a thorough familiarity with De Quincey's sixteen volumes; yet we can hardly imagine anyone who possesses the claim of being thus competent omitting to notice De Quincey's frequent and singular incompetence. The essence, as it seems to us, of criticism is to be able to appreciate what you do not like. This De Quincey never could do. His verdicts on Plato, Swift, Goethe, Middleton, Mr. Carlyle's early translations, &c., &c., are thus quite ludicrously worthless, for he is a great deal worse than the epigrammatist. He hates Sabidius, and yet unreasonably strives *dicere quare*. His subtlety, too, which Mr. Hodgson especially praises, was constantly at fault, as may be seen in his attempted reply to Hazlitt's profound criticism on Wordsworth's "austere pronouncement of a divorce *a mensa et thoro* between soul and body." Far be it from us to cry down De Quincey, to whom every lover and every student of English owes an immense debt. But to say that "no one touches or lays bare the heart of a subject like De Quincey" seems to us a rather dangerous misapprehension. No one says better things about a subject; no one touches its exterior, and sometimes its interior too, with happier lights of erudition or fancy. But what he can never do is to make sure of hitting the heart. Nor let it be said that this is a mere difference of individual opinion. De Quincey has delivered such a vast number of judgments on all manner of literary points that unqualified praise of the matter of them, as distinguished from the manner, involves a very large number of undoubted and demonstrable heresies from the catholic literary faith.

We are also somewhat at issue with Mr. Hodgson in respect to his view of English verse. He is champion of the "stress" theory as opposed to the "quantity" theory,

or, to what seems to us the true, the "quantity plus stress" theory. His examination of the subject is both learned and acute; and, though those who, like Mr. Lowell, "d—n metres" may not like it, we have ourselves found it full of interest. Whatever is in our view faulty in it springs from an initial error in the definition of poetry which Mr. Hodgson, like a disputant trained in good schools as he is, starts with. From this he avowedly excludes metre, that so "prose may become in certain cases admissible into poetry." Mr. Hodgson will not take it ill if we say that at the outset we object to any definition of A which is framed to allow the admission of Not—A. Both prose and poetry, if he likes, have rhythm, but the *differentia* of poetical rhythm is that it is metrical, of prose rhythm that it is not. Metrical prose is bastard prose; unmetrical poetry is not poetry at all. If we have seemed to lay this down too dogmatically we shall excuse ourselves by saying that it is impossible to be too dogmatic on the point, because from loose language on it all heresies, including the stress or accent heresy, flow. Naturally, Mr. Hodgson gives a qualified approval to the new prosody of the author of *The Growth of Love*. It is odd that he does not, so far as we have noticed, say anything about Whitman, who ought to be a great favourite of his. We shall not, we hope, be suspected of speaking disrespectfully of either of these authors; indeed, their experiments are confirmations of the older faith, because, as each becomes most poetical, he comes nearer to the old prosody.

It is rather to be regretted that Mr. Hodgson's essay on this point did not get itself published separately, because it might very likely in that case have provoked a regular reply from someone who believes, as we believe most firmly, that without metre (that is to say, without quantity, natural or artificial) there is no poetry, nor ever will be *in secula seculorum*. Here we can only briefly notice it, and give thanks to Mr. Hodgson for supporting his thesis very ably. It is to be hoped that this will not be the last of his literary criticism, despite the obstinacy with which the usual doors have been shut to him. The field—heaven knows!—is in no little need of cultivators trained in a more exact school than most of those who now ply spade in it; and the sight of someone who condescends to start with an intelligible definition, and argue out his point in connected fashion, is a refreshing one.

GEORGE SAINTSBURY.

La Province chinoise du Yunnan. Par Emile Rocher. In 2 vols. (Paris: Ernest Leroux; London: Trübner.)

M. ROCHER's work carries us back ten years to the time when the ill-starred Mahomedan rebels in Yunnan were still holding their ground against the imperial authorities. With the strange, though methodical, inertness which characterises the Chinese government in such matters, the rebels under Tu Wün-seaou, *alias* Suleiman, had for some years been left in almost undisputed possession of the province. And with the same energy which is always observable when foreign intervention is threatened, no sooner

had Prince Hassam, the adopted son of Suleiman, made a personal appeal for recognition to the English Government than the hitherto unconcerned imperialists began to pour troops into Yunnan and to take active steps for the recovery of their lost territory. Like their adversaries, the rebels, they too looked to Europe for help in their difficulty, and proposed to import weapons of war for the consummation of their enterprise. But it was one thing to land guns at Hong-kong or Shanghai, and quite another thing to transport them to the south-west corner of the empire where they were needed. At the moment that the mandarins were debating this new difficulty a certain M. Dupuis brought them the information that the river Hung Kiang, down which he had lately journeyed on his return from a visit to Yunnan, was sufficiently navigable for the transport of the required material. Unfortunately, however, the rebels had lately made themselves masters of this line of communication; and as time pressed it was arranged that M. Rocher should at once take "quelques pièces d'artillerie légère" by the remaining route by way of the Yang-tsze Kiang, and should arrange in Yunnan for the establishment of an arsenal, while M. Dupuis, on the arrival of the guns from Europe, should, in spite of the rebels, attempt to force his way with them up the Hung Kiang.

In pursuance of this plan M. Rocher ascended the Yang-tsze Kiang as far as Na-chi Heen, where the Yung-ning river empties itself into the larger stream. Up this river he went as far as Yung-ning Heen, in the province of Kwei-chow, where he disembarked after a tedious voyage, in inland waters, of more than two months, and from which point he continued his journey by road. This part of his undertaking presented no incident that is not common to all travellers in China, though M. Rocher fills nearly forty pages with its record. At Chan-i Chow, where he joined the route afterwards followed by Mr. Margary, he met with the first obvious traces of the rebellion which had so long desolated the province.

"Quelques travailleurs isolés," he says, "s'égarèrent dans l'immense plaine de Chan-i Chow. La plus vaste et la plus fertile de celles que nous ayons encore vues, elle a subi la même loi que tous les endroits où la rébellion était maîtresse: tout y est en ruines et la population est dispersée."

At Yunnan Fu there were equally plain evidences, but of another kind, of the disturbed condition of the province.

"Dans les rues circulaient des soldats de tous les corps: sur un uniforme bizarre ils portent presque tous une cuirasse; une paire de sabres est attachée à leur ceinture; des bandes de coton de couleur leur font des espèces de jambières; ils sont chaussés de sandales en paille; leurs traits bronzés et plus ou moins accentués, qui contrastent avec les couleurs voyantes de leur accoutrement, contribuent à leur donner une apparence martiale. Tous ces défenseurs du gouvernement, armés en grande partie de lances ou de tridents, encomrent les maisons de thé et les fumoirs d'opium, en attendant que leurs chefs soient disposés à mettre leur bravoure à l'épreuve. De mandarins militaires, porteurs de dépêches expédiées de différents camps, se rendent en hâte aux ya-méns; des metis de Chinois et d'I-jên [or aborigènes] aux vêtements

bariolés se frayent avec peine un chemin dans la foule, que les convois de marchandises ou de munitions de guerre rompent à chaque instant."

But another enemy beside the Civil War was making villages and towns desolate in the unfortunate province. An epidemic, peculiar to Yunnan, was raging in certain districts. The disease has been described by Roman Catholic missionaries in Yunnan, but has not received any explanation at their hands. It is said first to attack animals living in the earth, such as rats, which appear in troops above ground, and, after turning round and round, as though giddy, fall dead. Next, buffaloes, cattle and sheep fall victims; and, finally, it attacks human beings. At the first outbreak of the pest in a district, a general exodus of the wealthier people takes place, and those who are too poor to move take every available precaution against its ravages. The symptoms of the disease are very similar to those of the plague. Violent fever is succeeded by the outbreak of tumours either under the arm or on the neck, and, in a vast majority of cases, death is the result.

On his arrival at Yunnan Foo, M. Rocher made several expeditions in the neighbourhood for the purpose of testing the mining resources of the province. These he found, as others have found before him, to be exceptionally rich. Iron, copper, tin, gold, silver, lead, crystal, and coal exist in large quantities; and in times of peace the mining and manufacturing industries provide ample employment for the people. As is always the case, when a superior and an inferior race exist side by side, the hard work is done by the latter; and so in Yunnan mining and steel-making are mainly left to the I-jên, or aborigines, who toil unceasingly that their superiors may enjoy the fruits of their labours. The condition of these I-jên is, generally speaking, deplorable. They dress in tatters, their food is of the coarsest description, and they are literally the "hewers of wood and drawers of water" to the Chinese, who have usurped their territory.

In his first volume M. Rocher devotes a chapter to the history of Yunnan from the reign of Kaou-ti of the Han dynasty (226 B.C.) to the last combined effort made by the aboriginal Miaou-tsze, Man-tsze, Li-su, Hei Lolo, Pai Lolo, Shui Pa-i, and Han Pa-i, in 1775 against the Tartar dynasty. The native works from which he has drawn his information on this subject are trustworthy, and his *résumé* of them gives a clear though brief record of the fortunes of this strange province. The second volume contains an account of the Mahommedan rebellion which received its *coup-de-grâce* in the capture of Tali Fu in 1873, when 30,000 inhabitants were put to the sword; and a report on the metallurgy of the province. Both chapters are very interesting, and show that M. Rocher made good use of the two or three years he spent in Yunnan. It is to be regretted, however, that M. Rocher has adopted the Pekingese orthography in transcribing Chinese words and names. The Pekingese is a dialect confined to a very small area, which represents no fixed pronunciation, and is comparatively poor in the number of its syllables. According to Sir Thomas Wade it contains only 420 syllables, while in the Shanghai dialect,

which approaches far nearer to Nankingese, the medium dialect of China, there are as many as 660. The result is that syllables which are sounded at Nanking, *Kin*, *Tsin*, and *Chin*, are reduced at Peking to the one syllable *Chin*; and in the same way *Tsi*, *Chi*, and *Ki* become *Chi*, and so with many others. The confusion to which this contraction in the number of syllables gives rise in the absence of the native characters may easily be imagined.

ROBERT K. DOUGLAS.

The Popish Kingdome or Reigne of Antichrist
Written in Latin Verse by Thomas Naogeorgus and Englyshed by Barnabe Googe. 1570. Edited by Robert Charles Hope. (Charles Whittingham & Co.)

THIS poem forms a very curious and important link in the development of English verse literature, although it is only a paraphrase. The original was written by a Lutheran whose name was Thomas Kirchmeyer or, as he liked to Hellenise himself, Naogeorgus. So rare, however, is the Latin, and so spirited Googe's English, that we may very well forget that the latter reaches us at second-hand. The poem is extremely rare. The only perfect copy known is in the Cambridge University Library, the Bodleian and one private collector possessing fragments. Googe seems to have been particularly partial to Naogeorgus, for he also took the trouble to translate a long poem by him on "Spiritual Husbandrie."

Barnabe Googe was first introduced to modern readers by Mr. Arber, who reprinted his only known original poems, his *Eglogs*, *Epytaphes*, and *Sonnettes*, in 1871. Until that time he had been entirely overlooked by students of our early Elizabethan literature; nor, indeed, is he, as an original versifier, worthy of much attention. His powers of writing are much better displayed in the translation before us than in his own denunciations of "cruel clownish Coridon." He appears to have been about seventeen years of age when *Tottels' Miscellany* was published, and to have been among the first of those youths who were stimulated to carry on the tradition of Wyatt and Surrey. The quaint, violent species of humanism that was just then being introduced into English seems to have also affected him, and he was the friend of Alexander Nevill, who translated Seneca. Googe was already writing when the first part of the *Mirror for Magistrates* made its appearance, and he may be taken as co-eval with the very first glimmer of poetic revival under Elizabeth. Like almost all his contemporaries he affected in verse the rhymed Alexandrine, a couplet of seven ambling feet, which might, at need, be broken into a sort of ballad-measure; this uncouth and lumbering form of verse presenting a real danger to our literature in that time of transition. It was fortunately over-powered by Sackville's sturdy use of more national and sonorous forms. Googe is smooth, voluble, and sometimes forcible in his long, Frenchified line, no worse than Gascoigne, and decidedly better than Edwardes and Churchyard. He did good service in polishing and defining the

language, and in tuning the ears of his contemporaries to a brisk and smooth versification. To see how modern he is at his best we must compare his verses with those of Nicholas Udall, who preceded him by less than a generation. Distinctly unimportant as a solitary figure, Gooze becomes interesting as soon as we compare him with his fellows, and assert his place in the progress of English letters.

Mr. Hope gives a memoir of his author which is not so full as the very minute and accurate memoir written by Mr. Arber. The only facts discovered by the later editor seem to be that Gooze was Provost-Marshal of the Presidency Court of Connaught in 1582, that he came to England in September 1583, but returned to Ireland in the following year, and that he surrendered his patent of Provost-Marshal to Barkley on April 24, 1585. These facts, however, unless we are mistaken, are taken from the letters printed by Mr. Pinkerton in *Notes and Queries*. Mr. Hope cannot be very well acquainted with the history of early English poetry when he says that, "of the minor poets of Queen Elizabeth's reign, there is scarcely one of whom so little is known" as of Barnabe Gooze. It would be more accurate to say that there is scarcely one of whom so much is known. His very love affairs are preserved in a series of stately letters, and his public life has been chronicled almost minutely. It is a curious fact that we know much more about the biographies of the poets before Shakspeare than about those who immediately succeeded him. We should like to know what authority Mr. Hope has for stating that the death of Naogeorgus occurred in 1577. According to Mr. Arber, who is very precise in these matters, he was born in 1511 and died December 29, 1563. There is nothing in Gooze's Preface to show whether the author was at that time alive or dead. The Latin original of the poem was issued at Basle in 1553.

EDMUND W. GOSSE.

THE HISTORY OF LEGAL PROCEDURE IN ENGLAND.

Henrici de Bracton de Legibus et Consuetudinibus Angliæ Libri quinque ad diversorum et vetustissimorum codicum collationem typis vulgati. Edited by Sir Travers Twiss. Vols. II. and III. (Rolls Series.)

History of Procedure in England from the Norman Conquest. The Norman Period—1066-1204. By Melville Madison Bigelow, Ph.D. (Sampson Low & Co.)

SINCE the first volume of the Rolls edition of Bracton was noticed in these columns, Sir Travers Twiss has published two more volumes, one of which contains the Second Book *De Acquirendo Rerum Dominio*, the first treatise of the Third Book *De Actionibus*, and the second treatise of the Third Book *De Corona*; and the other, the *Assisa Nova Disseysinae*, which forms the first part of Bracton's Fourth Book. There remains to be published the concluding portion of the Fourth Book, and the Fifth Book containing the other parts of procedure, of which Bracton has given a detailed account. We trust this

will be included in a single volume, for the publication of such a work piecemeal, probably owing to the conditions imposed by the Treasury on the grant for the Rolls series of historical works, cannot be deemed satisfactory. It is specially inconvenient that the editor's contributions to the elucidation of the text should be scattered over a number of prefaces, the matter in which is arranged on no distinct principle, and in part has no direct reference to the contents of the several volumes. It would have been better to have given a general introduction devoted to the life of the author and the history of the text, and to have confined the other prefaces to the subject-matter of the particular volumes.

In the Preface to the second volume, the editor has stated the evidence which establishes a new fact in Bracton's biography, that he held the office of Chancellor in Exeter Cathedral from May 18, 1264, until 1268, and, his successor having been appointed in that year, the date of his death is thereby ascertained. In the Introduction to the third volume, Sir T. Twiss returns again to the subject of Bracton's life in connexion with his position in the Church, and disapproves the conjecture founded on a passage in the work of Bracton himself that he had attained the dignity of Dean. Sir T. Twiss has also well summed up in this Introduction the source and extent of Bracton's knowledge of the Roman law, and pointed out several particulars in which he rejected it as not in accordance with the existing law in England. The most important of these is in the case of the *exceptio non numeratæ pecuniæ*, which was not there admitted when the receipt of money had been acknowledged in writing. It deserves remark that from the rejection of this *exceptio* may be traced the origin of the principle which lies at the root of the law of bills of exchange; for, so long as it was allowed, this powerful instrument of modern commerce, of which Roman law was ignorant, could not have come into existence.

The Introduction to the third volume is chiefly devoted to an account of the origin of the Assise of Novel Disseisin, that cardinal institute of the feudal law which, in the expressive words of Bracton, was "contrived and invented after many vigils, with the object of recovering the possession which the party disseysed has lost, unjustly and without judgment." But it is not our intention to attempt a review of Bracton, or to do more than direct attention to the diligence of Sir T. Twiss in carrying on the publication of the new edition. We prefer to devote the remaining space at our disposal to the work of Mr. Bigelow.

This writer, already favourably known to practising lawyers in this country by his *Leading Cases on Torts*, one of the best specimens of this form of legal literature since Mr. Smith's well-known work, has in his *History of Norman Procedure in England* and the companion volume of *Placita Anglo-Normanica* fulfilled the promise indicated in his earlier book, that an important contribution to our knowledge of the history of English law might be expected from his pen. It deserves the fullest recognition, however mortifying to our national vanity, that America has challenged the title of German

legal scholars to be the only thorough expositors in the present day of our more ancient law before anything of importance has been done in this direction in England itself.

The essays on Anglo-Saxon law published in 1876 by Messrs. Adams, Lodge, Young, and Laughlin, which we owe an apology for not having sooner noticed, and the present work of Mr. Bigelow, afford a gratifying testimony to the zeal and learning of the school of legal history at Harvard. The credit of the university of Story, Greenleaf, Parsons, and Langdell is being worthily maintained by a new generation of its students. The aim of Mr. Bigelow is one of no ordinary difficulty. Procedure is confessedly the driest part of law. It has too often been also the most unsatisfactory, even in its best form disfigured by complexity and unnecessary subtlety, as in the old English Special Pleading, and in its worst form degenerating into sharp practice. Modern procedure is studied only by practising lawyers, and what class can be expected to study the procedure of a system no longer practised? Yet the hard task which Mr. Bigelow has undertaken with indefatigable industry is to represent in an intelligible manner the procedure of the Norman feudal courts. There are, undoubtedly, persons who will think his labours have been directed to an object disproportionate to the expenditure of time and talent which even the cursory reader of his work must acknowledge. We entertain a different opinion, and believe we can assure him that, though he cannot expect many readers, he will receive the attention of genuine students of the history of law. Procedure is, in fact, when properly understood, the law in action. No knowledge, however minute, of legal propositions can supersede, either as regards the past or the present, the necessity of an acquaintance with the mode by which the law was or is administered if we wish really to understand the action and reaction of law upon society, and the relations of the law to the political constitution. In the case of the Normans legal procedure had even more than its ordinary importance, for they were pre-eminently a litigious race. While a large part of the Anglo-Saxon customs passed into the substance of the common law of England, it is to the Norman influence we must assign most of what ultimately prevailed relating to courts, judges, professional lawyers, and the whole machinery of justice. The Anglo-Saxon system was, in the main, a popular administration of justice by the people, while the Norman was a recondite science which required a highly trained professional class.

After a preliminary chapter on the rules of Criticism, in which Mr. Bigelow takes a sound historical view of the large extent in which Anglo-Saxon law continued during the first century after the Conquest, a chapter is devoted to the interesting but obscure subject of the Danelag, or Danish law, which undoubtedly at one time prevailed north of Watling Street, but afterwards entirely disappeared. We do not think he adds here much to the information to be derived from the references collected in Schmidt's valuable Glossary to the Anglo-Saxon laws.

The explanation of the disappearance of

Danish or Danish-Norse law is, probably, that the Northern districts of England were gradually conquered by the successors of Alfred on the throne of Wessex; and that, when the Norman law came to be superinduced on the existing customary law, there was not sufficient divergence between the various customs to enable them to maintain a marked individuality.

The following chapter contains a distinct account of the various courts of the Norman period—the Great Council (Magnum Concilium), which succeeded the Witanagemot, and was sometimes called the Curia Regis, where all the vassals in chief of the Crown were bound to attend; the Ecclesiastical Courts; the lesser King's Court, composed of the King's justiciar and chief officers of the royal household and Barons of the Exchequer, with such of his clerks as the King might summon; the Exchequer, the County Court, the Burgh Court, the Court of the Hundred in Southern and of the Wapentake in Northern England, the Manorial Court, and the Forest Court. In this part of his work we do not think Mr. Bigelow has given sufficient prominence to the widely different extent of jurisdiction conceded to the different classes of vassals, including the Earl or Bishop Palatine, the Baron or Lord, and the Holder of the simple Manor, who might have, or who might not have, a criminal jurisdiction. We should have expected in this connexion that some notice should have been taken of the fact that the criminal jurisdiction of the landowner in Saxon times was in so many cases preserved in the Norman period, as expressed in the Saxon words embedded in so many Norman Charters—"Soc and Sac," "infaengtheof and outfaengtheof," "toll and theme." Probably he may have considered himself absolved from entering into details on these points, as his subject, though not so limited in the title of his work, is civil as distinguished from criminal procedure; but it may be doubted whether this limitation was expedient, for at the period of which he treats the criminal was still the more important branch. The remainder and chief part of Mr. Bigelow's treatise traces a civil suit from its commencement, by writ, through the proceedings prior to the allowance of proof, to the determination of the issue of fact by trial and the final judgment.

The conclusions which Mr. Bigelow adopts are supported by references to the original records—in some instances now published for the first time in the Appendix to the present work; and, even when formerly published, now very conveniently collected in the *Placita Anglo-Normannica*.

We doubt the advantage of introducing in a subject of itself sufficiently technical a new technical term such as "medial judgment," but certainly Mr. Bigelow is correct in his view that there was a sharp distinction in every suit between the stage prior to the allowance of proof and that subsequent, but prior to final judgment. "At the first term," he says,

"the pleadings were conducted to an issue, followed by a medial or proof judgment addressed to the final test or verdict, and by the giving of security to furnish the required proof. At the second term the test was undergone or

the verdict given, supposing the party or parties to have fulfilled the terms of the pledge of security."

What is here called the "medial judgment" is the same thing as the Act of Litiscontestatio in the procedure under the Canon Law. Its important effect both in that procedure and in the Civil Law, from which it had been taken with some modifications, was to constitute a judicial contract to abide by the result of the issue then fixed. It also settled once for all the question whether proof should be allowed—if so, in what form and upon whom lay the *onus* of proof.

The chief defect we notice in Mr. Bigelow's work is that he has not made sufficient reference to the Canon Law procedure. As the persons who conducted the administration of Norman-English law during the period of which he treats were almost without exception ecclesiastics, it is certain that the influence of the ecclesiastical law must have been very considerable. An examination of the rules which prevailed during the eleventh and twelfth centuries in the administration of ecclesiastical causes would have thrown more light on Mr. Bigelow's own subject than the references to the Norse customs imbedded in the Sagas and Grágás, for the Normans, while retaining the spirit of litigation of their heathen forefathers, had greatly altered its form before the Conquest under Christian influence. The duel was probably the single instance of a survival from pre-Christian times; and the duel soon gave place in England to the Inquisitio or Recognitio, which is the true origin of jury trial. When dealing with the subject of the jurisdiction of the courts Mr. Bigelow has shown himself conscious of the importance of this source of information, but he has not availed himself of it to the same extent when treating of procedure. In one instance where he has done so with good effect, in treating of the introduction of the distinction between petitory and possessory actions (p. 173), which he attributes to the teaching of Vacarius at Oxford in the close of Stephen's reign, it is surely not necessary to refer it to the teaching of any single professor or canonist. There arose undoubtedly an antagonism between the King's courts and lawyers and the Ecclesiastical courts and lawyers in later Norman times, but we do not think this existed in the eleventh and twelfth centuries, and should hesitate to affirm, with Mr. Bigelow, that "the elaborate system of procedure in the Ecclesiastical court made known by the text-books was unknown to the lawyers of the Norman period." This is only true in so far as the elaborate system of the Canonists was not adopted by the law courts. In its leading characteristics it must have been known, and in several of them it was followed by their judges, as we think Mr. Bigelow himself would on reflection admit.

Æ. J. G. MACKAY.

A Little Child's Monument. By the Hon. Roden Noel. (C. Kegan Paul & Co.)

FEW poets have had the power of uttering the grief which has come closest to them. But, whenever they have done so, their work has made the deep impression which is only

possible to Reality; and it is rare to meet with poetry so spontaneous and genuine as that which Mr. Roden Noel has just published under the title of *A Little Child's Monument*.

It is the utterance of a passionate grief; but it is more than this—it is the brave outcome of a great sorrow, the utterance of the love and sympathy for others which Death, in touching the real depths of human nature, seldom fails to leave behind it, and the utterance, profound and philosophic, of a faith slowly evolved through pain and doubt. James Melville wrote a touching lament for his little son; John Evelyn's prose lament is a poem in its pathos; Shelley tried to utter his grief for his little William, and left a few exquisite lines, which faltered, and broke off abruptly; Mr. Noel states his wider purpose in some of the opening words in the pathetic poem called "At his Grave":—

"I would embalm thee in my verse,
To loving souls it shall rehearse
Thy loveliness when I am cold;
And fragrant with it may enfold
For other hearts in misery
Faint solace."

As this has been his object he would probably seek his real reward from those who will love and remember his little child by the comfort, sympathy, and insight he has been the means of bringing to them; but he will win fame and gratitude from others, for in form and melody these poems are perhaps the most perfect Mr. Noel has yet produced. There is originality in many of the metres, and their musical effect is quite remarkable. So heart-rending is the "Lament" with which the book begins, and so sacred is the grief uttered in it, that even to praise its perfection of form and melody seems sacrilege, and yet it will haunt most readers; and so will the short poems called "Death," "That they all may be One," and "Lead me where the Lily blows."

Mr. Noel's feeling for Nature is rare and fine. He has expressed it before in many published forms, but never with more strength and beauty than in these poems, though there is no morbid colouring thrown upon it by his grief. Its dignity, its unchanging obedience to law, its supreme silence in the face of mortal suffering, are recognised, but they draw forth no weak complaint—they rather lead the sufferer out of self-absorption to the great Unity. This is specially to be seen in the very powerful poem called "In the Corsican Highlands," and also in "Nature and the Dead," "In the Alps," and "Among the Mountains."

The joyous music of the "Southern Spring Carol" seems really born of the beauty it describes; and, with its unique and remarkably melodious metre, it relieves the sadness of some of the preceding subjects. The same may be said of two exquisite little poems—"Flower to Flower" and "Vale"—which come almost immediately after the longest and in some ways the most important poem in the volume—"De Profundis." In "De Profundis," which is divided into two parts, called severally Nay and Yea, Mr. Noel has rapidly reviewed with condensed strength the pessimist position,

"Warring, we swarm to scale a phantom height
We whose feet fail in some drear infinite;"

and makes his way through suffering, sorrow, and complex thought to a victorious optimism.

The belief of those who desire that "the race prove conqueror though we fall;" the hypotheses of the "inevitable blind, dull monster, Force" and of "a God of divided will;" the dissatisfaction of man, whose "infinite opening eyes" reveal to him a wider range than has dawned upon the animals from whom he has ascended; the increasing anguish of his spirit as the Love which he hoped ruled all seems to falter, make up a powerful "Nay." And the "Yea" which follows is no soporific of accepted commonplace; it is a closely argued answer embracing and welding together much philosophic thought, both old and new. It opens with the question,

"And what if all the death and all the dolor
Do but imbue with life of lustrous colour
Alien natures?"

The definition of sacrifice given in the lines which follow is very fine, and will be new to many readers; it awards a value to suffering, and gives hope. The poet goes on to argue that we know only one phase of all that we call "failure;" only the form that reaches our senses of all that we call "lost" among living things; and that we judge by partial knowledge when passing sentence "against that Mother-heart of all the world" which guards and works the good of all.

"All are in all they were, and yet shall be
Dawning to conscious self-identity;
For all is spirit, and the world is wrought
In one live loom of myriad-minded thought."

"One sovran Being" is expressing itself in all, and nothing survives but that which helps to its completion; even the alien realms of being

"Where every pilgrim haply halts in fleeing
From God to God, accomplishing the round
Allotted,"

have their value in the accomplishment of the whole. The great fact of Death must have its place in Progress, and with increasing force and music the poem repeats the keynote of the whole book:

"Love may not compass her full harmony
Wanting the deep dread note of those who die."

The writer has evidently been influenced by Kant, Hegel, Fichte, &c., as well as by English writers of a later date. But he has worked out his own high thought for himself; and, whether his readers agree with his conclusions or not, they cannot but feel that in many parts of "De Profundis" Mr. Noel has set his philosophy to beautiful music, and that his poem is both original and powerful.

Many sad hearts will have cause to bless the little child who lives still in the verses called "Old Scenes Revisited," in "Azrael," "Music and the Child," and "The Toy Cross," which are too touching to be quoted; and such a poem as "The Sea shall give up her Dead," which some will feel to be the most perfect in the volume, ought to be quoted entire to do it justice. It is better, therefore, to give some of the concluding lines of the Southern Spring Carol as characteristic of the feeling as well as of the melody of the book.

"All the valley sings!
And rings and rings!
Ah! Nature never would have power
To breathe such ecstasy of flower,

Vernal songs of happy birds,
The young rill's delicious words,
No iris hues might bring to birth,
No heart were hers for any mirth,
If he were turned to common earth!
If a child so fair, so good,
Were a waif on Lethe's flood,
If a soul-source of feeling, seeing,
Were blotted from the realms of being!
She from all delight would start
With such a horror at her heart
She would reel dissolved, and faint,
With deep dishonour of the taint!
The very girders of her hall
Crushed, her stately floor would fall.
Ourselves are the foundation-stone;
If thought fail, the world is gone;
All were ruined, wanting one.
But all the valley sings!
Nature rises on immortal wings!
And soaring, lo! she sings! she sings!
There is no death!

She saith.
O Spring! O Spring! O Southern Spring,
What a triumphal song you sing!"

F. M. OWEN.

NEW NOVELS.

The Wards of Plotinus. By Mrs. John Hunt. In 3 vols. (Strahan.)

An English Squire. By C. R. Coleridge. In 3 vols. (Sampson Low.)

Under Sun and Moon. By A. M. Ellis. In 3 vols. (Newman.)

The C Minor and The Vicar of Ristock. By E. D. N. (Newman.)

NOVELS about the early Christians are among the books which we could not read if we would, and would not if we could. In their flickering phantasmagoria of classical manners they degrade poor Bekker to vile uses; they bubble over with pious chatter wherein the last-baked religious views yet hot from the press are stuck over with such musty plums as "O," and "Thou," and "Ye;" they are usually long and invariably amorous. We do not, therefore, scruple to own that we have not perused Mrs. Hunt's work. But to pass judgment upon certain cheeses a few tastes suffice; it is surely not necessary to gorge oneself to the last crumb. We have examined *The Wards of Plotinus* quite carefully enough to feel justified in giving them a Pass Testament, which, however, only signifies that the book is no worse than might fairly be expected. Two *differentiæ* distinguish it as belonging to the ultra-illimitably broad species; it is even unusually interjectional and vocative, while it leaves a hazy impression that the Christians were not exactly martyrs, and that the real martyrs were not precisely Christian. This imitation of *Hypatia* and monument of "mingled feelings of gratitude and admiration to the Dean of Westminster" probably does more than justice to "the divine Plotinus," who was no doubt, like most Neo-platonists, a very respectable person, but hardly a model for the Churchman of the future. The morbid craving for outward fellowship between ecclesiastical opponents—that modern *Truga Dei* of sleek compliment and rampant condescension—naturally represents Plotinus and Pope Fabian as close cronies hob-nobbing together over the religious questions of the day, and, of course, very genially agreeing to differ. Nothing could be more audacious. There is every

reason to believe that Plotinus never knew anything or cared to know anything about the Nazarenes; his acquaintance, much more his intimacy, with the Pope is well-nigh impossible. In fact, the story is practically a polemic in spite of its rhapsodical style. Quintilia, "like a Juno with a tunic full of flowers and a countenance full of thought," is but a tragedy-queen beside Chaucer's gentle virgin; and as for the Neoplatonic oracle, he wants but a shovel-hat and a thin coat of clerical varnish to turn him out a widely popular Church dignitary. The covers of the book present a scene of Roman idolatry so gorgeous and seductive that we wish it may not counteract the sincere but rather diffusive piety inside.

An English Squire is a good book with not a few faults. The main idea, which, however, the author candidly ascribes to a friend's invention, is an excellent one. Mr. Lester, a Westmoreland squire, has three big sons and one big daughter, as boisterous, as habitually *al fresco*, as fond of dogs and horses, and as deeply prejudiced against foreigners as the most terribly English squire need pray for. But none of these rosy savages shall be heir of Oakby; but, instead, an odious "Frenchman"—dark, proud, and horribly foreign—his son by a previous marriage with a Spanish lady. Educated at Seville by his maternal relations, and, as we think, incredibly neglected by his father, the heir is at last summoned home, to be treated with insufferable impertinence by his brethren. Much skill is shown in the analysis of Alvar's character, and in the contrast of his indifference and laxity of principle with the dogmatic rectitude of the young insulars. Well might they be shocked as, the first morning after family prayers, Alvar enquires, "My father is then a member of the Clerical party?" and when asked in return, "But you are a Protestant, aren't you?" replies, "Oh, yes! I have been so instructed; but I don't interest myself in the subject;" politely adding, amid the general consternation, "I shall, of course, conform. I am not an infidel; but I leave those things to your—clergy, do you not call them?" But we fear that the too lively faith of the writer in the saving merits of model squirearchy will cause the reader to lean to the weaker side. It is too bad to expect Alvar all at once to endure the playful teeth of darling Buffer, to visit the homes of the peasantry, and to excite himself about his neighbours' intangible landmarks and tangible daughters. The contrast is, however, pushed much too far. If Alvar were really so unprincipled and indocile as he is painted he would have behaved much worse; and in any case his sudden and causeless reformation into a very fine squire indeed, just as the curtain falls, is perfectly absurd. On the other hand, if the brothers had really had but the common feelings of the British prig, they would hardly have outraged the honour and courteous affection of a gentleman—a stranger and a brother—even if he did wear a long cloak and jabber foreign tongues. The hero is the second brother, a young man who is all that an undergraduate should be but is not, and whom everybody, including the reader, is to condole with on being thus supplanted by

the exile, who, by-the-way, worships him with romantic devotion. This sympathy is mere nonsense. The favourite had by his father's folly usurped a position to which he and all the world knew he had no right, and his magnanimous efforts throughout to suppress his outraged feelings do not touch us in the least. His calf-love is betrayed by a fickle girl. From this blow he never rallies. His health gives way, and much of the book is needlessly taken up by his relapses and recoveries. He ends as a valetudinarian curate. Too much attention is drawn to family noses, chins, and other branches of physiognomics; but there are far more good points than bad in the book, though, as a whole, it fails to do justice to the promise of its plot.

Under Sun and Moon is the work, or rather the play, of one who has evidently never written before, and we should imagine will never venture to write again. Its jargon approximates nearest to English, betraying, however, in such expressions as "abscension," "acuity," "domicilian collapse," a Low-Latin influence, not without some tendency to such Gallicisms as "mirabeau feathers." The story is sensational and improbable to frenzy; we dare not touch its details—they are too distracting. But, strangely enough, amid these cyclones of emotion and waterspouts of verbiage, may be detected some shrewd touches of character and several sallies of humour. But the final, the only, impression left is that of the style—an impudent juggling with words devoid of meaning.

The two stories by E. D. N. are very prettily told. In plot the second is not quite satisfactory. It turns upon the introduction of a young vicar, well born, well educated, well meaning, but as yet unconverted, to one of those Northern manufacturing towns where Dissent is practically established, and where, if the parson holds the cure of souls, the rich Nonconformist churchwardens hold the cure of the parson. This curious phase of ecclesiastical polity is truthfully and graphically described. But though the vicar might fairly be staggered at the tone of genial tolerance in the private, and of schismatic virulence in the public, utterances of those Radical circles which for intelligence, refinement, and hospitality formed a local *L'au bourg St. Germain*, where the clergy were received with the scrupulous respect due to a fallen cause, he might with a stronger head have satisfied himself that there was nothing in this state of things to disturb or undermine his convictions. As it is, the wit and beauty of Miss Lenard convince him that the Church is so wrong and Dissent so right, and both so terribly alike, that he sinks into a state of self-reprobatation, seeking and not finding the light, till, worn down in health and spirits, he resigns his living, marries the fair Congregationalist, and is at peace. The authors has here touched, but hardly tried to grapple with, some weighty matters; but after all, if the insight of these people is not quite of the keenest and steadiest, it is at least clear and honest, and they are pleasant people to read about. *The C Minor*, sadly as it closes, is a beautiful little love-story—the chronicle of

an affection which ran its course gently and modestly, without rocks or whirlpools, from first to last. Margaret is a reduced gentlewoman, who settles at Orchester to support her parents by teaching singing. There she meets the great violinist, Beringer, a man of rich and warm affections, but hitherto of careless and even self-indulgent life. Her easy force of character and unaffected worth charm and invigorate him at a time when he was yielding to the artist's fate, and beginning to make his life, apart from his art, a mere thing of pleasant luxury. On both sides it was a timid, delicate love, too nearly connected with her habitual and his newly awakened religious feeling to venture at first beyond the bounds of a musical *camaraderie*. It is the freshness of home influence, and of well-ordered and right-meaning conduct, which lends to this simple courtship its fragrance and delicacy. Love in most of our novels, even in the pious ones, is but a conventional travesty of coarse *amours*. For even from its own artistic point of view, the fleshly school must be, at least in this country, a failure, since in fidelity to principles, in veracity, in luxuriant freedom, its most refined productions must pale before the obscenities of the illicit press. It is the love, not of bears and lions, but of reasoning beings, which this unpretending writer has described—a love which is but the gathering together and summing-up of all previous natural and generous impulses, trained, corrected—nay, even intensified—by lives of sober thought and worthy action. E. PURCELL.

CURRENT THEOLOGY.

The Human Race, and other Sermons, preached at Cheltenham, Oxford, and Brighton. By the late Rev. Frederick W. Robertson. (C. Kegan Paul and Co.) This volume contains some thirty sermons preached mostly at Brighton, and ranging in date from April 1846 to Christmas 1852. Many of these are printed from autograph notes; but in two early sermons we have specimens of what was very rare with Robertson, sermons written out by himself *in extenso*. We have to confess to a feeling of disappointment in laying down the book. It need not be said that there is here much that is beautiful and happily expressed; but we cannot but say to ourselves, "We have heard all this before." The reader obtains no new impression either of the genius of Robertson or of the characteristic attitude of his thought. We are given no hint as to why the publication of these sermons has been so long delayed, but one cannot help guessing that the contents of this volume are in good part what was laid aside when the earlier volumes appeared.

Dr. Christian Karl Josias Freiherrn v. Bunsen's Allgemeines evangelisches Gesang- und Gebetbuch zum Kirchen- und Hausgebrauch. In völlig neuer Bearbeitung von Albert Fischer. (Gotha: F. A. Perthes.) The publication of Albert Fischer's *Kirchenlieder-Lexikon* made it clear to whom should be entrusted such an improved edition of Baron Bunsen's hymn-book as was demanded by more recent researches in German hymnology. The editor has taken great pains to supply, as far as possible, in the foot-notes the original words of the author of each hymn when it was not, for good reasons, thought suitable to restore them to the text. In very many instances stanzas omitted by Bunsen have been duly inserted; and many hymns from old sources not noticed by Bunsen are now given places. This new edition is not

in every particular a complete substitute for the original of 1833; but, taken as a whole, it is much to be preferred, and will be indispensable to all students of the literature of sacred song in which Germany is so rich.

Critical and Exegetical Commentary on the New Testament.—The Epistle to the Ephesians and the Epistle to Philemon. By Heinrich August Wilhelm Meyer, Th.D. From the German, with the sanction of the Author. Revised and edited by Prof. William P. Dickson, D.D. (Edinburgh: T. and T. Clark.) Messrs. Clark are issuing Lünemann's and Huther's volumes which appeared in Germany in this series under the editorship of Meyer; but as the present volume completes the translation of Meyer's own great and original contributions, and as with it Prof. Dickson ceases to be responsible, it would seem a suitable opportunity for acknowledging the valuable service that has been done to the cause of New Testament exegesis in England by the publication of this admirable work. The student of the New Testament now possesses in English what, without question, surpasses in general excellence any commentary (covering the same extent) which has appeared in this country. The task undertaken by Meyer was herculean; but with extraordinary energy and perseverance, and with unfailing ability, he succeeded in himself writing the commentaries on the whole of the New Testament with the exception of the *Pastoral and Catholic Epistles, Thessalonians, Hebrews, and the Apocalypse*. On special portions of the New Testament—notably on three or four of the Pauline Epistles—we have had given us by writers of our own country commentaries that, to say the least, quite take rank with the best work Germany has produced. But in estimating the character of such labours as those of Meyer, quantity as well as quality must necessarily be taken into account. And nowhere do we know of similar work which maintains on the whole so high a standard of merit over a space so wide. Prof. Dickson has performed his task with scrupulous care. He has superintended the translation throughout, has in many instances corrected errors of reference in the original, and has, in fact, given students a thoroughly trustworthy and serviceable book.

Critical and Exegetical Commentary on the New Testament. Edited by H. A. W. Meyer, Th.D. *The Epistles to the Thessalonians.* By Dr. Gottlieb Lünemann, Professor of Theology in the University of Göttingen. Translated from the third edition of the German by Rev. Paton J. Gloag, D.D. (Edinburgh: T. and T. Clark.) Meyer did not fail to secure a collaborator of kindred spirit in Lünemann; and if the work, as might be expected, is not of equal merit with Meyer's own, it is through no fault of method.

Some Helps for School Life: Sermons preached at Clifton College, 1862-1879. By the Rev. J. Percival, President of Trinity College, Oxford, and late Head-Master of Clifton College. (Rivingtons.) This volume is a parting gift from Dr. Percival, and will no doubt be greatly appreciated by those with whom he was associated at Clifton. We have here some meritorious specimens of the rare art of sermon-writing suitable to the chapel of a great school—not equal, indeed, to Vaughan's *Memorials of Harrow Sundays* or Temple's *Rugby Sermons*, but still, in the extraordinary dearth of such good things, to be thankfully acknowledged.

The Preacher's Pocket: a Packet of Sermons. By the Rev. S. Baring-Gould, M.A. (Skeffington and Son.) Mr. Baring-Gould tells us that these sermons "appeal to educated minds." "The preacher is bound to think of those who sit under him on Sunday, and who in mental powers are above the ordinary level of his

humble parishioners, and occasionally give them something that will set them thinking." And we are bound to say that this lively and entertaining little volume, with its singular freedom from pulpit platitudes and pulpit conventionalities, "sets us thinking" of this at least—that an occasional visit from Mr. Baring-Gould would make a very agreeable variety to what most British church-goers are accustomed. We have noted more especially the courageous discourse on the Song of Solomon, and the clever application of the story of Shakspeare's *Midsummer Night's Dream* in sermon xii.

The Cambridge Bible for Schools.—*The Epistle of Paul the Apostle to the Romans*, with Introduction and Notes, by Rev. H. C. Moule, Fellow of Trinity College, Cambridge; *The Gospel according to St. John*, with Maps, Notes, and Introduction, by Rev. A. Plummer, Master of University College, Durham; *The Book of the Prophet Jeremiah, together with the Lamentations*, with Map, Notes, and Introduction, by the Rev. A. W. Streane, Fellow of Corpus Christi College, Cambridge. (Cambridge University Press.) The modesty of the general title of this series has, we believe, led many to misunderstand its character and underrate its value. The books are well suited for study in the upper forms of our best schools, but not the less are they adapted to the wants of all Bible students who are not specialists. We doubt, indeed, whether any of the numerous popular commentaries recently issued in this country will be found more serviceable for general use. Whatever differences there may be among scholars as to the treatment of "authenticity," "integrity," and other questions of "the higher criticism," we are confident that the exegetical part of the work will be generally regarded as performed in a very satisfactory manner. These three recent additions to the series are all good, and amply sustain the credit of the work. The large human interests connected with the Prophecies and Lamentations of Jeremiah are admirably brought out by Mr. Streane.

Natural Elements of Revealed Theology: being the Baird Lectures for 1881. By the Rev. George Matheson, D.D., Minister of Inellan. (Nisbet and Co.) The design of these lectures "is to ascertain to what extent the doctrines of revealed religion have a basis in the natural instincts of the human mind." Dr. Matheson contends that modern Theism is itself historically dependent for its results upon Christianity; that in its present form it is "simply Christianity with the figure of Christ left out." Willingly or unwillingly, the modern Theist lives and moves in a Christian atmosphere. Dr. Matheson argues with force that even that article in which Lord Herbert puts personal penitence in the place of the expiation of wrong is a result of characteristically Christian thought, and denies that we can judge of the results of unassisted reason in the discovery of religious truth by any systems subsequent to the promulgation of Christianity. As a whole, the lectures leave the impression of being thoughtful musings rather than cogent and closely wrought arguments. We have noted several instances of looseness both in thought and expression. Of these we may particularise the fact that Dr. Matheson in a criticism of Butler's *Analogy* falls into the common error (from which even the title-page of Butler's great work might have guarded him) that the subject treated is the analogy between natural and revealed religion. Again, we have an odd specimen of mixed metaphor (at p. 217): "Reason is the goal of faith, and faith only the schoolmaster to prepare for the goal." Ugly errata of the press have also been allowed to escape without correction.

A Guide to the Study of Theology: adapted

more especially to the Oxford Honour School. By the Rev. F. H. Woods, M.A., Fellow of St. John's College, Oxford. (Oxford: J. Thornton.) With the limitation indicated in the title this little book may be said to be a useful guide. Here may be had counsel how to utilise to the best advantage the short time at the disposal of a candidate for honours. What studies will "pay" best; how you can score in *Liturgia* in the period which, if devoted to *Hebrew*, would leave you nowhere; and such-like problems are all discussed.

The Symmetry of Time: being an Outline of Biblical Chronology adapted to a Continuous Succession of Weeks of Years. From the Creation of Adam to the Exodus. By R. Godfrey Faussett. (Parker.) A beautifully printed work, which attests the author's pious enthusiasm for the chronological theories of his father. Starting from those, he has, however, developed still further in the direction of pseudo-scientific chronology. He is "able to suggest the date of the fall and of the creation of Eve," and finds chronologically supported parallels between the institution of circumcision and the Crucifixion, between the death of Sarah and the annulling of the Law, between the death of Abraham and the destruction of Jerusalem, and between the marriage of Esau and the falling away of the Jew. The author, however, makes a useful remark here and there—e.g., where he points out the agreement of the Septuagint version of the Flood story with the Babylonian myth in the "Izdubar" series with regard to the raven. Otherwise, we fear his labours are wasted.

Commentary on the Psalms. By the late Dr. G. H. A. v. Ewald. Translated by the Rev. E. Johnson, M.A. Vol. II. (Williams and Norgate.) We have said enough already on the high merit of Ewald in bringing out the tone and connexion of thought of the Psalms. The translation is fair, but not equal in accuracy to that of the companion-work on the Prophets.

Das Buch Hiob für geistliche und gebildete Laien. Uebersetzt und kritisch erläutert von Dr. G. L. Studer. (Bremen: Heinsius.) The author, a veteran Old Testament scholar, has already made valuable contributions to the difficult question of the origin of Job, and now bases upon these a general survey of the book. No German or English work with which we are acquainted will be of greater service to the lay-reader.

WE have also received the second volume of the new and improved edition of Hagenbach's *History of Christian Doctrines* (Edinburgh: T. and T. Clark); *The Gospels distributed into Meditations for Every Day of the Year, and arranged according to the Harmony of the Four Evangelists*, by l'Abbé Duquesne, translated from the French and adapted to the use of the Church of England, Vols. I. and II. (Oxford: J. Parker and Co.); *Our Religion as it Was and as it Is*, by Rev. R. J. Laidlaw (Toronto: Hunter, Rose, and Co.); *The Church at Home: a Series of Short Sermons*, by Rowley Hill, Bishop of Sodor and Man (Cassell and Co.); *The Life of David (Bible Class Primers)*, by the late Rev. J. Thomson, A.M., St. Fergus (Edinburgh: Macniven and Wallace); *Rest Awhile: Addresses to Toilers in the Ministry*, by C. J. Vaughan, Dean of Llandaff and Master of the Temple (Macmillan); *The Grounds and Principles of Religion*, by John Wright (Williams and Norgate); *Quærenda; or, Two Historical Secrets: The Romance of Solomon; The Lamp of Allah* (Simpkin, Marshall and Co.); *Notes and Extracts on Misunderstood Texts*, by Mrs. MacLachlan, Sen., of MacLachlan (James Nisbet and Co.); *Isaac, Jacob, and Joseph*, by Marcus Dods, D.D. (Edinburgh: Macniven and Wallace); *The Imitation of Christ*, in four books, by

Thomas a Kempis (John Hodges); *The Migration from Shinar; or, the Earliest Links between the Old and New Continents*, by Capt. George Palmer, B.N. (Hodder and Stoughton); *In Prospect of Sunday: a Collection of Analyses, Arguments, &c., for the Use of Preachers and Teachers*, by Rev. G. S. Bowes (Nisbet and Co.); &c.

NOTES AND NEWS.

A REMARKABLE old Bible is likely soon to arrive in this country from Germany. It was printed in 1533 under the direction of Daniel Bomberg. It then passed into the possession of Andreas Wessling, who obtained from his celebrated contemporaries, Luther and Melancthon, autograph commentaries on certain theological subjects, and these are found bound up in the volume, the binding being of wood. Martin Luther wrote three octavo pages in Latin, and Melancthon two pages and a-half. This Bible was once in the collection of the celebrated Count Zinzendorf, the founder of the sect of Moravian Brethren, who received considerable attention from John Wesley when he visited England.

MESSRS. GILBERT AND RIVINGTON, the well-known successors of Watts as Oriental printers, have just published a beautifully printed specimen book of some 150 examples of their foreign (especially Oriental) types and Roman transliterations. Some of these were prepared from MSS. in the British Museum, or from designs supplied by Canon Cureton, Prof. Wright, Dr. E. W. Lane, Mr. Redhouse, and other Orientalists; and the whole collection may be safely said to stand unrivalled for elegance, clearness, and variety. Among especially fine types the double pica Coptic, estrangela Syriac, greatprimer Persian, longprimer Arabic No. 1, Syro-Chaldaic, small pica Irish, Schwabacher German, and pica Greek may be signalled. It is interesting to compare this volume with another book of specimens which lies before us. The latter is the *Proeve der Drukkerye van Mr. Abraham Elzevier* (Leyden, 1713), which contain a good many Oriental types. There can be no doubt, from this comparison, how immense the progress has been in the art of type-cutting, as exemplified in Oriental founts, though we will not blaspheme, bibliographically speaking, so far as to say that we can turn out more artistic little editions than the Elzeviers.

MR. TENNYSON has come to town for a few months.

PROF. NICHOL's long-expected volume, *The Death of Themistocles, and other Poems*, will, we understand, be published immediately by Mr. MacLehose, the Glasgow University publisher, who will also have ready at the same time an important volume on *Kant and his English Critics: a Comparison of Critical and Empirical Philosophy*, by Prof. Watson, Queen's University, Kingston, Canada.

WE hear that Prof. Nichol has also in preparation a volume of essays entitled *Critical Estimates*, which will include papers on Carlyle, Tennyson, Macaulay, Dickens, and Thackeray. Mr. MacLehose will be the publisher.

AN historical work of equal magnitude and value is being taken in hand in America. It is proposed to publish a series of volumes, eight in all, under the general title of *A Narrative and Critical History of America*, with bibliographical and descriptive essays on the historical sources and authorities. The editor will be Mr. Justin Winsor, librarian of Harvard University, who was also the editor of the *Memorial History of Boston*, after which the present work will, to some extent, be modelled. He will be assisted by a committee of the Massachusetts Historical Society, and arrangements

for co-operation are being made with other historical and antiquarian societies. The first volume to be issued will be vol. iii., entitled *English Discoveries and Settlements in America, and their Relations to those of Other Europeans on the Continent*. It is hoped that this will be ready before the end of 1882, and that henceforth two volumes will be published in the year. Each volume will be a complete monograph, while the succession will constitute one homogeneous work. Portraits, views, maps, autographs, and other illustrative matter will be given.

It has been determined to reprint, with Mr. Walt Whitman's consent, the essays prefixed to the first edition of *Leaves of Grass* (1855), as the best statement of the poet's aims and views from his own pen. This essay was republished in Mr. W. M. Rossetti's *Selections* (now out of print); but it is not contained in the "Author's Edition" of *Complete Works* now in circulation. It will be published as a pamphlet by Messrs. Trübner and Co.

WE learn that Mrs. Oliphant will contribute to the forthcoming number of *Macmillan's Magazine* an article on *Carlyle's Reminiscences*, largely enriched by personal recollections of the illustrious writer.

THE Head-master of the High School, Harcourt Street, Dublin, Mr. William Wilkins, of Trinity College, is about to issue a volume of his old college poems.

THE Rev. F. Nutcombe Oxenham has in the press a volume in reply to Dr. Pusey's late treatise in support of the doctrine on everlasting punishment, to be published by Messrs. Rivington.

THE same publishers have also in the press a new work by Canon Luckock, entitled *Four Epochs of Worship in the Church of England*—I. The Anglican Reform; II. The Puritan Innovations; III. The Elizabethan Reaction; IV. The Carolinian Settlement.

MESSRS. TRÜBNER will at an early date publish *American Politics*, by Ch. G. Rumelin, of Cincinnati.

A NEW novelette by Mrs. Mortimer Collins, *The Woodleighs of Amscote*, is passing through the press, and will shortly be issued in one of Messrs. Sonnenschein and Allen's series of juvenile books.

MESSRS. SONNENSCHN AND ALLEN's further announcements include an illustrated *Manual of Insects injurious to Agriculture*, by E. A. Ormerod; a *Student's Manual of German Literature*, by E. Nicholson; a second edition of Prantl's *Elementary Text-book of Botany*, revised by Dr. J. H. Vines; and several other minor educational works, all of which are to appear very shortly.

WE understand that a third edition, revised and considerably enlarged, of *The Catholic Doctrine of the Atonement*, by the Rev. H. N. Oxenham, is in the press, and will be issued in the course of a week or two by Messrs. W. H. Allen and Co., 13 Waterloo Place.

WE take the following from the *Revue Critique*:—The edition of Euclid's complete works, including his treatise on music, which Teubner has long undertaken to publish, has been entrusted to the joint editorship of J. L. Heiberg, of Copenhagen, and Menge, of Glogau. The first volume has just been published (Leipzig: Brockhaus) of the *Memoiren zur Zeitgeschichte* of Oscar Meding, known in literature by the pseudonym of Gregor Samaroff, but in politics as the confidential adviser of the late King George V. of Hanover. This volume is entitled *Vor dem Sturm*, and covers the period from 1860 to 1866. A second will deal with the events of 1866, and a third will carry contemporary history down to 1870.

FOLLOWING a successful English exemplar, Messrs. Houghton, Mifflin and Co., of Boston, announce a series of "American Men and Women of Letters," to be edited by Mr. James T. Fields. Among those already promised are *Washington Irving*, by Mr. Charles Dudley Warner; *Noah Webster*, by Mr. Horace E. Scudder; and *N. P. Willis*, by Mr. T. B. Aldrich. A series of "American Statesmen," edited by Mr. J. T. Morse, is also in preparation. The same publishers have made arrangements to bring out an American edition of the stories and novels of Bjørnstjerne Bjørnson, translated by Prof. R. B. Anderson, of the University of Wisconsin.

IN Russia, hitherto, as, indeed, at all universities except those of the old English type, the students have lived in private houses as each pleased. A scheme is now taking shape to provide for them common lodging-houses. The first of these, the gift of a merchant named Lepeschchine, was formally opened at Moscow on March 3, the anniversary of the accession of the late Czar. At Odessa the municipality has offered a large area of vacant ground for the same purpose.

DR. WALDSTEIN, a learned young American of German extraction, is now lecturing for a third term at Cambridge to good audiences on Greek art. He lectures twice a day, three days a week. We hear that when Mr. Lowell, the American Minister, on a late visit to Cambridge was informed of his young countryman's success, he humorously expressed his satisfaction that, among all the dead-meat importations into England from America, there was a living lecturer on Greek art for Cambridge use.

PROF. SEELEY has been lecturing at Cambridge for nearly a year on the early history of Napoleon, his life in Corsica, and the way in which he worked to the front during the first period of the Revolution. We believe that the lectures will, after due revision by means of unpublished State papers, form a book by way of companion to the Professor's great work on Stein. So full has Mr. Seeley's lecture-room been that late-comers have found in it no space for them.

NEWMHAM has now taken its rightful name of "College," and its girl undergraduates fill both its North and South Halls, for it has had to be doubled since it began. An amusing anecdote is told of the way in which the Premier's daughter has made herself almost a necessity in every part of the college life. How she fills her place in the highest section of it is known to all; but a few months ago the gas in a lecture-room went out, and at once rose the familiar cry, "Where's Miss Gladstone?" She was the one to set everything right.

THE April number of *London Society* will contain the narrative of "A Night among the Nihilists of St. Petersburg."

WE hear that M^{me}. Antoinette Sterling has written an article on "How to Sing in Public," and Sir Julius Benedict has contributed a new song to the April number of the *Girl's Own Paper*.

THE Rev. J. C. Bellett has made a translation of Pelliccia's work on Christian Antiquities and Ritualism. Pelliccia, who died in 1822, was an Italian ecclesiastic of great antiquarian learning, and his book was edited by an equally learned German Lutheran, so that it may be said to be Catholic, more than Roman Catholic, in tone, evincing sympathy with the Eastern and ancient Anglican branches of the Church, as well as with the Roman. Mr. Bellett would be glad to receive the names of subscribers towards his proposed publication at 12 Napier Road, Kensington.

At the meeting of the Académie des Inscript-

tions et Belles-Lettres on March 4, M. Delisle read a paper upon two MSS. which once belonged to the library of Charles V. (1364-80). One of these, now in the Royal Library at Brussels, is a French translation, or, rather, paraphrase, of the *Meteorologica*, a treatise attributed to Aristotle. The MS. was written for Charles V. himself; but the translation was executed by one Mathieu de Vilain, and is dedicated to a son of John of Brienne, King of Jerusalem, who died in 1270. Two Latin translations of the *Meteorologica* are known to have existed in the Middle Ages—one from the original Greek and the other from the Arabic. The French version was made from the former of these. The second of the two MSS. referred to is now in private hands. It is the second part of a Franciscan breviary, written and illuminated in the highest style of French art in the fourteenth century. From internal evidence, M. Delisle infers that it was executed for Jeanne d'Evreux, wife of Charles the Fair. The Inventory of the library of Charles V. proves that it contained at least 1,240 volumes, of which only seventy can now be traced, and of these forty-one are in the Bibliothèque Nationale.

At the last meeting of the Spanish Academy, on March 6, a new member was admitted in the person of Señor Marcelino Menéndez Pelágo, who has attained this honour, as well as that of a professorial chair in the University of Madrid, at the early age of twenty-three. He chose as the subject of his inaugural address "The Mystic Poetry of Spain," thus giving himself the opportunity of displaying the orthodox sympathies by which, no less than by his precocious erudition, he has earned the name of "a second Donoso Cortes."

WE share the pleasure of the *Revue Critique* in announcing that a new periodical has made its appearance in France devoted to the study of inscriptions, of which so many still remain either unpublished or imperfectly understood. It is called the *Bulletin épigraphique de la Gaule*; the editor is M. Florian Vallentin, who has collected round him a distinguished staff of *collaborateurs*; and it is published by Champion, 15 Quai Malagais, Paris.

M. E. PERSON has just published (Baudry) from the original text, with Introduction and notes, Joachim du Bellay's *La Deffence et Illustration de la Langue francoyse*.

WE learn from *Polybiblion* that the MS. of an unpublished *éloge* of Montesquieu by Marat has just been discovered in the municipal library of Bordeaux. It was sent in for the prize offered by the Academy of Bordeaux in 1785.

WE are requested to remind our readers that the subscription list of the Art Union of London will close on the 31st inst.

AMONG the recent additions to the Patent Museum at South Kensington, says the *Printing Times*, is an Anglo-American "Arab" printing machine, which has been placed by the side of the old wooden press traditionally said to be the one used by Benjamin Franklin.

FROM the same source we learn that the total value of the export during the year 1880 of paper, stationery, and printed books reached the large sum of £2,800,000.

M^{me}. LEBRUN, the widow of the poet and Academician, has recently died at the great age of eighty-nine. The little town of Provins, Seine-et-Marne, hitherto known chiefly for its rose-gardens, benefits largely under her will. She has bequeathed to it the library of her husband, containing about six thousand volumes, together with a modest endowment for the library and the librarian, and a few works of art.

HENRI CONSCIENCE, the popular Flemish

novelist, is on the point of publishing his hundredth volume. It is proposed by a Belgian paper, the *Zweep*, to celebrate the occasion by "une manifestation d'hommage."

THE annual meetings of the delegates of the French learned societies and of the fine-art societies of the departments will take place at the Sorbonne, April 20-23.

SOME interesting sales of books and autographs have taken place recently at the Hôtel Drouot. The collection of M. E. Quentin Bauchard, the catalogue of which comprised only sixty numbers, but which realised a total of 105,300 frs., possessed a peculiar interest for amateurs of the art of bookbinding; it was specially rich in examples of the art of Trautz Bauzonnet. *Daphnis et Cloe*, Amyot's translation (1718), bound by Padeloup, and bearing the arms of the Regent Orleans, which fetched 6,000 frs. at the Brunet sale in 1868, was new knocked down for 17,500 frs. At a sale of autographs from the Charavay collection, a letter from the Comte de Chambord to M. Villemain fetched 995 frs.; twenty-two letters of Prince Metternich, 227 frs. each; a letter of Peter the Great, 85 frs.; of Rachel, 410 frs.; of Richelieu, 40 frs.; of M^{de} de Maintenon, 390 frs.; of Louis XIV., 300 frs.; of the Prince de Condé, 410 frs.; and of Bossuet, 70 frs.

WE learn from the *Publishers' Weekly* (New York) that Mr. Parton's *Life of Voltaire* will be brought out in April, in two volumes, by Messrs. Houghton, Mifflin and Co. Messrs. Lippincott have issued a new "household edition" of *Chambers' Encyclopaedia*. It is in ten large octavo volumes, containing about 8,300 pages and 4,000 illustrations. The price in cloth is only 15 dols. (£3).

THE *Nation* states that Messrs. Ginn and Heath have in preparation a series of editions of Greek authors, under the general editorship of Prof. White, of Harvard, and Prof. Packard, of Yale. The editions will appear in two forms—one with the notes under the text, the other with the text alone. Messrs. Putnam's Sons will publish later in the year the third volume of Prof. Tyler's *History of American Literature*, covering the Revolutionary period.

M. JULES OPPERT, the celebrated Assyriologist, has been elected a member of the Académie des Inscriptions et Belles-Lettres, in the room of the late Mariette-Pasha. The other candidates were MM. François Lenormant and Henri Weil. It may be as well to state that it is not the Académie Française to which M. Oppert has been elected.

ON March 13 the Swiss celebrated the centenary of the birth of the author of their national hymn "Rufst du, mein Vaterland." Johann Rudolf Wyss was born at Bern, March 13, 1781. His father was a clergyman in that city, who educated his son with great strictness and care, and afterwards sent him in turns to the Universities of Tübingen and Göttingen, where he studied philosophy. He went later to Halle, and became a diligent hearer of Schleiermacher's sermons. On his return to his native city he was appointed to a professorship of philosophy at the university, though only twenty-five years old, and retained the post until his death in 1830. Wyss is far from being unknown in England as an author, although few know him by name. He is the author of the very best of all those "Robinsoniads" which have been constructed after the model of Defoe's great book. The so-called *Swiss Family Robinson* was his work. The title of the original book is *Der schweizerische Robinson, oder der Schifferwittiche Schweizer-prediger und seine Familie*. The substance of this work was related to him by his father, and nearly all its details were taken from the annals of the life of the Wyss family in different generations.

"Ernest" is the author himself. His "Robinson" has been translated into every European language, and a few years before his death Wyss heard that a fifth edition of the English translation had just appeared. From 1811 to 1830 Wyss edited the once famous Swiss annual, *Alpenrosen*. He was an assiduous gatherer of the popular songs and legends of his fatherland. He left others to reap the fruits of his rich collection of old war-songs and satirical rhymes; but in his published *Idyllen, Volkssagen, Legenden und Erzählungen aus der Schweiz* he brought together numberless tales of dwarfs, earth-men, ghosts, and other figures of the traditional stories related to him by the Alpine herdsmen. He also published a collection of Swiss *Kuhreihen und Volkslieder*. At the age of seventeen he took arms as a volunteer against the French invaders. It was fitting that a citizen who had served his fatherland with pen and sword should write the poem which has long been universally accepted as the Swiss national hymn. Wyss also possessed a wide acquaintance with the original sources of Swiss history so far as they were open in his time, and assisted Stierlin as co-editor of Justinger, Valerius Anshelm, and other chroniclers.

BESIDES the paper on *Henry VIII.*, referred to in last week's ACADEMY, Mr. James Spedding also contributed to the New Shakspeare Society's *Transactions* for 1874-75 an important paper on "The Corrected Edition of *Richard III.*," showing that the corrections in the Folio were Shakspeare's; and for the volume for 1877-79 he revised his paper on "The Division of the Acts in *Lear*, *Much Ado about Nothing*, and *Twelfth Night*." His last paper will appear in the forthcoming part of the *Transactions*.

WITH reference to some circulars that have recently appeared, it may be as well to warn publishers against entrusting books, &c., to agents of provincial newspapers authorised only to receive advertisements.

OBITUARY.

MR. EDWARD BREESE, F.S.A., of Port Madoc, North Wales, author of *Kalendars of Gwynedd* (1873), and a frequent contributor to the *Archæologia Cambrensis*, died in London, March 10, in his forty-sixth year. Mr. Breeze's collection of Welsh books and books relating to Wales is one of the most valuable in the Principality.

THE friends of the late Henry Nicol will hear with some satisfaction that their comrade did not die uncared for and deserted in his hotel at Algiers. Mr. H. R. Major, of the British Museum, to whom he was here unknown, came to his help, and in a letter just sent to Mr. Furnivall, every line of which breathes the most thoughtful and delicate feeling for Mr. Nicol, Mr. Major describes the patient's last days in fuller detail than Dr. Thomson's former letter had done. It was not till a week before his death that Mr. Nicol, who was in the last stage of consumption, would consent to a doctor seeing him, so sure was he that his lungs were sound. Dr. Bennett, of Buxton, then in the hotel, gave him temporary relief; but Dr. Thomson's examination showed the right lung gone, and the left diseased; there was evidently no hope. On Sunday, January 23, Mr. Major got Mr. Nicol—who had always dined at the *table d'hôte* till the 18th—"a most excellent English nurse. Everybody was most kind, and I received from several the most gratifying tenders of assistance for supplying desirable things. It was all, however, unneeded. The poor fellow soon touched nothing, and, after being in a comatose condition for about four days, died at about seven in the

morning of January 30. Col. Playfair (the consul), Mr. Gardiner, and Mr. Gervas Taylor and myself attended the funeral on Monday, the 31st. He was buried in the exceedingly pretty and well-kept English cemetery; and at the head of the grave was placed a black cross, bearing his name and the date of his death."

MAGAZINES AND REVIEWS.

THE March number of *Le Livre* contains some interesting matter. The last review of English literature by the late Mr. O'Shaughnessy makes its appearance in an obviously unrevised condition, so that the author is made to dilate on the production of *The Cup* by "M. Twing," a mysterious manager, who is highly commended. M. Uzanne begins some papers on "Baudelaire Inconnu," the first of which is rather disappointing, as it contains little not yet known, except some draft prefaces of the *Fleurs du Mal*. A reproduction of Bracquemond's well-known portrait is given. A pleasant etching of a book-lover of the old school, perched on a tall flight of library steps, is, however, the chief illustration of the number. Some verses of no great merit accompany it. The papers on Jamet le Jeune are continued, and an article on a very different person, Charles Nodier, redeems bibliophilism. There is the usual review matter; and à propos of this, we may perhaps suggest that, if a *compte-rendu* of foreign publications is worth doing, it is worth doing well. What are we to make of this entry? "Dans *Macmillan's Magazine* Leslie Stephen traite la question de la moralité dans la littérature. Il trouve qu'au point de vue de la moralité un livre peut-être l'œuvre d'une bête fauve sans perdre sa valeur littéraire." It is sufficient to say, without pointing out merely literal inaccuracies, that Mr. Leslie Stephen's hair will stand on end at this representation of his views.

IN the *Revue Historique* for March M. de Boislesle publishes some interesting fragments from the papers of Saint-Simon. They are taken from a vast collection of historical genealogies which Saint-Simon compiled in the form of notes on the duchies and great offices of the Crown. The selections of M. de Boislesle treat of the Maréchal de Souvré, the Marquise de Sablé, and the Duc de Richelieu, his three wives and his daughter. M. Tessier gives a series of extracts from the papers of Gen. Decaen, who was sent by Napoleon in 1803 to Pondichery to raise up difficulties to England in her Indian possessions.

THE *Revista Contemporanea* of February 28 contains a narrative by Jiménez de la Espada of an abortive plot against Godoy in 1795. Two of the agents, Admiral Malaspino and the Marquese de Matallana, were allowed to retire into exile after arrest and imprisonment; but the third, Padre Manuel Gil, though apparently the least guilty, was confined for life in the convent of Los Torribios in Seville. The Marquis de Mendigorría continues his valuable account of the Spanish expedition to Italy in 1849. Among the papers catalogued in the "Guia de Simancae," Sala XLII., we notice "Papers concerning the Officers who took Service under Prince Charles Edward in Scotland, 1745 to 1752. Almost all were Irishmen, and the posts they occupied in Spanish regiments were still reserved for them."

IN the *Revista Euskara* for February Prince L.-J. Bonaparte has one of his valuable monographs on Basque dialects, treating in the present instance of the speech of the Valley of the Burunda. In the same number is a Spanish prose version of Tennyson's *Guinevere*, by Don Vicente de Arana, whose excellent translations of the *May Queen* and other English poems we have before noticed.

THE CYRILLIC AND GLAGOLITIC ALPHABETS.

WE have received from the Rev. Dr. Isaac Taylor an article on the origin of the Glagolitic alphabet published by him in the *Archiv für slavische Philologie*. It is well known that the ancient Slaves, when they became converts to Christianity, or it may be even a little earlier, framed two alphabets, the *Cyrillic* and the *Glagolitic*, the former used chiefly by the Orthodox, the latter by the Catholic Greek Church. The origin of the Cyrillic alphabet is clear. Khrabra, who, whatever his date may be, is the earliest authority on the subject, tells us that he knew persons who had known Cyrilus and Methodius; and that these two brothers, who lived in the middle of the ninth century, formed their new alphabet from classical sources. It consisted of thirty-eight letters, twenty-four being taken from the Greek alphabet, which, however, was not sufficient to express all the sounds of the Slave language, so that fourteen new letters had to be added. The problem of the origin of the Cyrillic alphabet is therefore restricted to these fourteen letters; and, as many of them are clearly compounds, the really doubtful letters are seven or eight only—viz., the *živete*, *zelo*, *zemlja*, *ša*, *šta*, *tsi*, *tserv* and *djerv*. Various attempts have been made to find out whence these new letters were taken; but as they were clearly the inventions of one or two individuals, who must have felt as much at liberty to do as they liked as the devisers of modern phonetic alphabets, we need not be surprised if the solutions of the problem have not always been convincing. The same difficulty occurs in other modern alphabets, such as the Coptic and Gothic. Here, too, after the principal sounds had been represented by the letters of the Greek alphabet, there remained some sounds, peculiar to Coptic and Gothic, which had to be represented by new letters. In Coptic these additional letters have been traced by Lepsius to hieroglyphic sources. With regard to Gothic, much has been written of late on the question whether the additional letters of the alphabet go back to ancient Runic signs or not. The same uncertainty prevails with regard to the ancient Slave alphabets. Khrabra seems to hint that the new signs were taken from ancient Slavonic runes, but he by no means states this as a fact, as he does with regard to the Greek letters. At all events, to derive these letters from Slavonic runes would only be to explain *ignotum per ignotius*. Chodzko, pointing to the fact that Cyrilus journeyed much among the Khazars, and lived at the Court of the Abbasside Chalifs of Bagdad, traced the *tsi* to the Hebrew *Tzade*, the *ša* to Hebrew or Arabic *Shin*, the *šta* to a composition of *ša* with *t*, the two letters being written separately in old documents, and the *tserv* to the Arabic *ع* or the Persian *ع*. His explanations are ingenious, but hardly convincing, though it would be difficult to disprove that Cyrilus may not have had a vague remembrance of these Semitic letters in his mind when framing his new letters. Dr. Isaac Taylor thinks that these new letters are of Greek origin, like the rest of the alphabet. He remarks justly that one has only to look at the two alphabets, the Cyrillic and Glagolitic, to see from their shape, number, order, and names that the two are closely connected and come from the same source. Some of the letters, the *φ*, *ζ*, *ε*, for instance, are almost identical; and, as each alphabet forms a continuous series, this fact alone leaves little doubt as to their mutual relation. Whether the Glagolitic alphabet, such as we now have it, is really the older of the two is more difficult to determine. Kopitar has advanced very strong reasons for the greater antiquity of the Glagolita, and Chodzko holds the same opinion. He also points out that St.

Jerome, himself of Slave origin, to whom, according to Dalmatian traditions, the invention of the Glagolita is ascribed, may have been a personal friend of Ulfilas, and that both may have elaborated their alphabets together, borrowing the letters which were not found in Greek from their national runes. This, however, is mere conjecture. Dr. Isaac Taylor's theory seems more plausible. He thinks that the additional letters in the Cyrillic alphabet can be traced back to Greek uncial letters and ligatures of the ninth century, while the Glagolitic alphabet can best be derived from Greek cursive letters of a somewhat earlier date. It is right, however, in questions of this kind, where we must chiefly depend on similarities of form which strike different eyes very differently, not to be too positive. Contractions like those in Greek were possible in the Slavonic alphabets also, particularly with writers accustomed to Greek ligatures. It is known that in one case, the *sta*, the two letters were originally written separately. And there is certainly about the Glagolitic alphabet, such as we now possess it, and more particularly in its Illyrian form, a cumbersomeness and artificiality which, if they do not justify, at all events explain the charge brought by the Cyrillicists against the Glagoliticists—viz., that they tampered with the old alphabet simply in order to have something different from the alphabet used by the orthodox Church. The question will probably have to wait for its final solution till there is a larger amount of monumental evidence for the history of the Slave alphabets. In the meantime, Dr. Isaac Taylor has pointed out the right direction which investigations of this kind ought to follow, and his theory is likely to recommend itself to many students of Slavonic or Slovenic antiquities.

BIBLIOGRAPHY OF EARLY WELSH PRINTED BOOKS.

THE want of a complete and thoroughly accurate bibliography of early Welsh printed books has long been felt by Celtic scholars and bibliographers generally. The standard work on the subject, Rowlands', though a monument of industry and research, was yet compiled at a time when the requirements of scientific bibliography were less understood than is now the case, and, in spite of the valuable additions and corrections made by Prof. Silvan Evans, fails to reach the standard of the present day. Much second-hand information appears to have been admitted, and errors in important matters not infrequently occur. To produce a satisfactory bibliography it will be necessary to commence the work *de novo*, and the Society of Cymmrodorion have decided to undertake the collection of materials for this purpose, feeling that their extensive connexions place them in a better position for so doing than any private individual. A committee has been formed to carry out the undersking, and the Rev. John Davies, M.A., of Hampstead, has consented to act as custodian of the materials. It has been decided—(1) That the bibliography include all printed books by Welsh authors, up to a certain date, irrespective of the language in which they are composed; (2) That it include all printed books relating to Wales, irrespective of the author's nationality, up to the same date; (3) That the period be the end of the year 1750; (4) That important works issued subsequently to the specified period, and later editions of books originally published within it, be also included; (5) That the scheme of cataloguing drawn up by Mr. Bernard Quaritch be adopted throughout the work.

THE CONTROVERSY ABOUT THE OTTOMAN KHALIFATE.

LONDON seems destined to become the chief battle-field of the assailants and defenders of the Ottoman Khalifate. Two papers supporting the former were described in the last issue of the ACADEMY. To these must now be added a third, which takes the opposite side. It is a fortnightly publication printed in Arabic and Persian, is called the *al-Ghairat* (Zeal or Jealousy), and is edited by "Abdool Rasool," who signs himself a "Hindy," or native of India. The avowed object of this paper is "to discuss political subjects and all other topics of local and foreign interest" in subservience to one grand idea—namely, that of promoting unity among all Muslims and their loyalty to his Imperial Majesty the Ottoman Sultan, 'Abdu-'l-Hamid, who is conspicuously held up to them as "the rightful Khalifah of Islām." Several religious considerations are urged in behalf of this brotherly concord, to which is added the example of Christian nations, who combine heartily to carry out any common object which they have in view. The editor laments the *insouciance* of his brethren in this respect, and cites, by way of stimulating them in the same direction, the passionate appeals—strange as the sight was to him—which he has heard from the lips of European women, mounted on a platform, calling upon audiences, carried away by their fervid eloquence, to strive after unity and concord. He enlarges further on the wonderful progress made by Christian nations owing to their cultivation of the arts and sciences, and calls upon the Muslims collectively to emulate their example, whereby alone they can hope to attain that position in the world to which their numbers and ancient antecedents give them a fair claim. Turning next to the attempts which are now being made "to sow the tares of discord among the followers of Islām," he attributes their existence to the apathy of the Muslims, which gives scope to the mischievous designs of self-interested and unscrupulous men, who would otherwise "stick fast, like a camel in the mud, and be utterly powerless to move." The following paragraph clearly indicates the individuals against whom these remarks are levelled, and at the same time unmistakably reveals the views of the *al-Ghairat* on the subject of the Ottoman Khalifate:—

"Some Christians, in conjunction with a party of sceptics, are being supplied with means, provided by a cabal of recreant Muslims, to sow dissension among the faithful, and to that end have established several journals, printed in Turkish and Arabic, which are crammed with the most unfounded statements. One of these is printed in London, the other at some distance from Paris [a Geneva], both intent alike on mischief. The former was called the *an-Nāhlah*, a paper not regarded everywhere with disgust and abhorrence. It has lately changed its name into the *al-Khilafah* and is driven to find cover in a letter-envelope, like a fox with a broken leg, through dread of [our paper] the *al-Ghairat*. The editor of the *an-Nāhlah* belongs to the order of ecclesiastics, and has played the part of a firebrand for a long time. The other publication, which is printed beyond French territory, and which ought to be named 'The Mischief-maker,' is called the *al-Istikbāl*. It hardly becomes us to mention the names of these misguided persons, but we have deemed it right to inform our brethren in the faith of what is going on in these parts."

Judging from the congratulations acknowledged by the editor in the third issue of his paper as having been sent to him by the editor of the *Panjāb* and the *Nāsratu-'l-Akhbār*, and also by several notables in Hindustān, the *al-Ghairat* appears to have obtained already some circulation in British India.

Apart from the quotations from literary sources contained in the paper the Arabic of the *al-Ghairat* is very mediocre.

GEORGE PERCY BADGER.

SELECTED BOOKS.

GENERAL LITERATURE.

- BERNLER, Ch. Die Kachelöfen in Graubünden aus dem XVI.-XVII. Jahrh. Zürich: Schmid. 8 M.
CARRÉLLEZ, V. Noirs et Rouges. Paris: Hachette. 3 fr. 50 c.
FLAUBERT, G. Bouvard et Pécuchet. (Ouvrage posthume.) Paris: Lemerre. 3 fr. 50 c.
GARNIER, C. Le Nouvel Opéra de Paris. T. 2. Paris: Puchet. 10 fr.
GONCOURT, E. de. La Maison d'un Artiste. Paris: Charpentier. 7 fr.
GRIMM, W. Kleinere Schriften. Hrsg. v. G. Hirth. 1. Bd. Berlin: Dümmler. 11 M. 50 Pf.
KÄSNER, H. Matthäus Donner u. die Geschichte der Wiener Gravur-Akademie in der ersten Periode ihres Bestandes. Wien: Feeg. 24 M.
LUMDEN, H. W. Boonwulf, translated into Modern Rhymes. C. Kegan Paul & Co. 5s.
PAGET, Lord George. The Light Cavalry Brigade in the Crimea. Murray. 10s. 6d.
SACHS, A. Asmus Jakob Carstens' Jugend- u. Lehrjahre nach urkundl. Quellen. Halle: Waisenhaus. 4 M.
SHAWWELL, Lieut.-Gen. Life of Colin Campbell, Lord Clyde. Blackwood. 38s.
TWENTY Styles of Architecture, The. Sampson Low & Co. 21s.
WAGNER, A. Für bimetalliche Münzpolitik Deutschlands. Berlin: Puttkammer. 1 M. 20 Pf.

HISTORY, ETC.

- BERNARDI, C. Bartolo da Sassoferrato e la Scienza delle Leggi. Torino: Loescher. 3 fr.
DAMMANN, A. Kulturkämpfe in Alt-England. 1. Thl. Gütersloh: Bertelsmann. 1 M.
DE LIVA, G. Storia documentata di Carlo V. in Correlazione all'Italia. Vol. I.-IV. Verona: Drukker & Tedeschi. 35 fr.
JOURNAL d'un Bourgeois de Paris (1405-49), p. p. A. Tuetey. Paris: Champion.
MORCKE, A. Kaiser Otto II. u. Otto III. Halle: Waisenhaus. 1 M. 20 Pf.
PFITZNER, W. Geschichte der römischen Kaiserlegionen von Augustus bis Hadrianus. Leipzig: Teubner. 6 M. 40 Pf.
RECHSTA diplomatische Historiae Danicae. Series II. T. I. A. B. anno 789 ad annum 1349. Copenhagen: Høst. 5s. 9d.
SOYEZ, E. Nicolas Cornet, Grand Maître du Collège de Navarre. Amiens: Delatour-Lenoel.
VELLOT, A. Vie d'Arthur Premier de Saint-André (1548-1616). Paris: Picard. 9 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HARTWIG, E. Beitrag zur Bestimmungen der physischen Libration d. Monde aus Beobachtungen am Strassburger Helionometer. Karlsruhe: Braun. 3 M. 50 Pf.
HOFF, J. H. van 't. Ansichten über die organische Chemie. Braunschweig: Vieweg. 16 M. 80 Pf.
MORSCHLER, H. B. Beiträge zur Schmetterlingsfauna v. Surinam. III. Wien. 2 M. 50 Pf.
MOURLON, M. Géologie de la Belgique. Berlin: Friedländer. 12 M.
REUSCH, E. Die stereographische Projection. Leipzig: Teubner. 2 M. 40 Pf.

PHILOLOGY, ETC.

- ARISTOPHANIS Ranae, rec. A. v. Velsen. Leipzig: Teubner. 3 M.
AZAIS, O. Dictionnaire des Idioms romans du Midi de la France. T. 3. 3^e Livr. Paris: Maisonneuve. 5 fr. 50 c.
BADCKE, L. De proverbiis aliisque locutionibus ex usu vitae communis petitis apud Aristophanem comicum. Königsberg: Beyer. 1 M. 20 Pf.
BIBLIOTHECA RABINICA. Uebertragen v. A. Wünsche. 9. Lfg. Leipzig: Schulze. 2 M.
CICERO de Oratore. Book II. Ed. A. S. Wilkins. Clarendon Press. 5s.
FRAGMENTA philosophorum graecorum collecta etc. F. G. A. Mullachius. Vol. III. Paris: Didot. 15 fr.
HEMPEL, O. Quaestiones Theoreticae. Kiel: Lipsius. 2 M.
HOPKINS, E. W. The Mutual Relations of the Four Castes according to the Manavadharmaśāstra. Leipzig: Breitkopf & Härtel. 2 M. 50 Pf.
KAUTSCH, E. Ueb. die Derivate d. Stammes עֲרֵךְ im alttestamentlichen Sprachgebrauch. Tübingen: Fues. 3 M.
LUEKE, G. De P. Papinio Statii in Silvis priorum poetarum Romanorum imitatore. Königsberg: Beyer. 1 M. 20 Pf.
NEUMANN, H. De Plinii dubii sermonis libris Calpurnii et Prisciani fontibus. Kiel: Lipsius. 2 M.
ORSOWSKI, J. J. Ueb. den Lautwerth einiger Palatale im Sanskrit. Königsberg: Beyer. 1 M.
PIRO, J. Untersuchungen über die sogenannte jüngere Judith, mittelhochdeutsches Gedicht der Uebergangsperiode. Bonn: Nolte. 1 M. 50 Pf.

CORRESPONDENCE.

ROMAN REMAINS IN THE ISLE OF WIGHT.

Cowes: March 21, 1881.

Your contributor to the ACADEMY for March 5th has, in his list of Roman remains in the Isle of Wight, omitted to mention a few—especially the site of a villa discovered at Gur-

nard a few years since. It was considered of importance, less from its size than from its position on the bay where the Romans have always been supposed to have landed the tin brought across from the mainland, by way of the shallow ford from Lepe to Gurnard Bay, which at ebb-tide is supposed to have formed an isthmus. From this landing-place a road—part of which is still known as Rew Street—ran across the island to Niton, where the tin was re-embarked. An artificial mound, called the "Old Castle," where a gold coin of Maximus was found sticking in the cliff, seems to confirm the legend that, before the constant inroads of the sea washed them away, Roman remains were also to be found at Niton.

The Gurnard villa was small, and its pavement had been greatly injured by the coast road, over which heavy carts had passed above the site of the villa. It was discovered by reason of the gradual wearing away of the cliff, at whose base were found coins, a small Mercury, fragments of Roman pottery, and tiles, which led to the investigation of the upper part of the headland. The lintels of the doors, stones from the roof, large quantities of nails and of pottery and coins, rewarded the excavators; and a pamphlet on the subject was extracted from the minutes of an archaeological society by whom it was investigated.

In a marsh formed by the old bed of the Medina coins of Nero, Augustus, Constantine, Constans, and Valens were found five feet below the surface in 1851; and in Newport several have at different times been dug up under the existing streets.

At Bonchurch a Roman encampment has been gradually washed away within the memory of persons now living; and at Shanklin four fields adjoining each other are still known as "Cliff Romans," "Great Romans," "Middle Romans," and "Little Romans." These names, and the fact of six hundred coins being found together at Shanklin, make it probable that a station or its remains may yet be discovered there. Roman urns have been discovered at Bonchurch—on Rew Down—and at Stenbury, as well as on Bowcombe Down, where was also found an enamelled (?) bronze fibula. At Ventnor a skeleton was unearthed in digging for foundations, with an armilla of brass on the arm; and the names of many of the island roads, as Chall Street, Haven Street, Whippingham Street, &c., testify to the long occupation of the island by the Romans. M. DAMANT.

A CORRECTION.

Philadelphia, U.S.A.: March 5, 1881.

In a review of my book, *Practical Ceramics for Students*, published in the ACADEMY (No. 457, February 5), the author is referred to as Charles A. Janvier. In the original edition published in New York by Messrs. Henry Holt and Co., the author's name is given upon the title-page as C. A. Janvier. The error is particularly hurtful to me, as there happens to be a Charles Janvier. I shall be greatly obliged if you will correct it. CATHARINE A. JANVIER.

ANOTHER CORRECTION.

Guildford: March 23, 1881.

I shall be glad if you will allow me space for a short statement in lieu of a notice which ought to have appeared on the other side of the Atlantic. As it relates to a personal matter I will leave it without note or comment.

Last year I had a visit from an American editor, then in London, who brought a letter of introduction from a friend of mine in the United States, and asked me to get him help for an international magazine of education. This I endeavoured to do; and, happening to have in MS. a lecture on "The British Race," by Prof.

J. R. Seeley, the subject of which was chiefly the connexion between this country and the United States, I asked Mr. Seeley to let me send it to the new magazine. He at first refused, as the lecture was an old one (seven or eight years old, I believe), and he had long since decided on not publishing it. However, I talked him over, and he finally gave me permission, stipulating only that the lecture should not be published till he had had an opportunity of correcting it in proof, and that it should be accompanied by a note from me stating that it was revived by my desire, not the desire of the lecturer. With these two conditions I sent this lecture to the American editor, who has thought fit to publish it in the March number of his magazine without complying with either of them. R. H. QUICK.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, March 28, 7.30 p.m. Aristotelian: "Kant," continued, by Mr. S. Oliver.
8 p.m. Society of Arts: Cantor Lecture IV., "The Scientific Principles involved in Electric Lighting," by Prof. W. G. Adams.
8.30 p.m. Geographical: "Eastern Bolivia and the Gran Chaco," by Mr. J. B. Minchin.
TUESDAY, March 29, 3 p.m. Royal Institution: "The Blood," by Prof. Schäfer.
8 p.m. Institution of Civil Engineers: "The Comparative Endurances of Iron and Mild Steel when exposed to Corrosive Influences," by Mr. David Phillips.
WEDNESDAY, March 30, 8 p.m. Society of Arts: "Recent Advances in Electric Lighting," by Mr. W. H. Preece.
THURSDAY, March 31, 3 p.m. Royal Institution: "Ornament," by Mr. H. H. Statham.
4.30 p.m. Royal.
8.30 p.m. Antiquaries.
FRIDAY, April 1, 8 p.m. Philological: "The French Hunting Cry *halla!*," by Major van Someren; "Parts of Speech," by Mr. H. Sweet.
9 p.m. Royal Institution: "The King in his Relation to Early Civil Justice," by Sir H. S. Maine.
SATURDAY, April 2, 3 p.m. Royal Institution: "American Humourists," by the Rev. H. R. Haweis.

SCIENCE.

The Evolutionist at Large. By Grant Allen. (Chatto & Windus.)

MR. GRANT ALLEN is to be congratulated on having written this unpretending little volume. Not much of the essay writing that appears in our evening papers would repay reprinting; but these essays certainly do repay it. It is not often that a daily paper finds room for scientific studies amid its crowd of political and social topics; but the papers here thrown together were fortunate enough to obtain a place in the columns of the *St. James's Gazette*. Mr. Allen's double success is really one large success; in having succeeded in penning a series of scientific sketches acceptable to a leading political paper he did something worthy of permanent record. Their appearance in the first form is the justification of their re-appearance in the present form.

It is always difficult to analyse the complex charm of good writing when the subject and the mode of presentment are alike attractive and in perfect harmony. An adequate impression of the eminent degree of readability which characterises these short papers cannot be conveyed by a description of their subject-matter or manner of treatment. They have a flavour of their own which can only be enjoyed by direct contact. Yet it may be possible to give the reader a rough idea of their character.

Mr. Allen is known to be a careful student of modern biology and psychology. One may say that his mind has been saturated with the new ideas of evolution as unfolded by Mr. Darwin and Mr. Herbert Spencer,

More than this, he has had considerable experience as an observer of Nature. He knows much at first hand of our coast formations, of our flora and our fauna. And he looks at what are to most of us commonplace and insignificant objects of Nature with a scientific imagination which discovers in them the germs of far-reaching truths. With this scientific preparation Mr. Allen combines a wide and, at the same time, delicate feeling for the picturesqueness of Nature. He has gazed long on the poetic side of the evolutionist's conception of the organic world. To his mind there is endless fascination in the rhythmic interplay of vital actions involved in the mutual adaptations of flower and insect, fruit and bird. He sees that the doctrine of evolution, while on the one hand it reduces the phenomena of the organic world to mechanical processes, on the other hand allows us to look at them as though they were brought about by a conscious intention to conserve and beautify. When it is added that Mr. Allen is an elegant writer, commanding a wide range of forcible and picturesque English, the reader may perhaps be in a position to understand something of the quality of his work.

The twenty-two short papers which make up the present volume treat of a great variety of subjects. Now it is a troop of ants, now a skeleton of a bird, now a wild strawberry, now a plate of walnuts, now a masterless dog, and now the "blue mud" of the Dorsetshire coast which furnishes the writer with his text. Yet, though the subjects vary, the mode of treatment is much the same throughout, and it is this which constitutes the distinctive excellence of these studies. A bit of clear description, whether of an individual structure or of a particular habit of life, leads on insensibly, by what seems a perfectly spontaneous kind of talk, to a glimpse of the many interdependences of nature and of some wide-swaying biological law. The present is linked on to the remote past, the individual merged in the race, and the whole history of the particular form made visibly clear. So simple and intelligible, indeed, is Mr. Allen's presentment that a good part of the contents of the volume might, I think, be read by an intelligent child, and serve such child as an excellent introduction to the study of natural history. What marks off these essays from ordinary bits of "science made easy" is their large philosophic spirit. The writer's mind is always forcing its way through concrete fact to principles. He carries the reader on to see the inmost structure of nature; he gives him thoughts as well as descriptions. Thus, after explaining how it is that strawberries have come to have their seeds embedded in their pulpy cushion, he remarks on the fact that potentillas and other plants closely related to the strawberry are without this luscious bait, and adds:

"One extra petal may be invaluable to a five-rayed flower as effecting some immense saving of pollen in its fertilisation; and yet the 'sport' which shall give it this sixth ray may never occur, or may be trodden down in the mire and destroyed by a passing cow."

It is this infusion of a large philosophic reflection into a picturesque rendering of concrete nature which at once shows that

these papers were written, not for children, but for men. While, up to a certain point, gratifying his readers' sense of the poetic in Nature, and indulging their ineradicable impulse to personify her agencies, Mr. Allen more than once recalls them to look at her processes as they are in themselves, and not simply for our "Protagorean" minds. An excellent example of this is to be found in the last paper, "On Cornish Cliffs," where it is shown that the symmetrical beauty of the ferns that line their cracks is as much due to mechanical means, and as little to any aesthetic intention on the part of nature, as their own irregular beauty. And the same "objectivity" of view shows itself in the two or three psychological studies interspersed among the others. The first paper, "Microscopic Brains," is really a very skilful attempt to show how ants probably look, or rather sniff, out into the external world.

Slight studies such as these are, as the author reminds us, hardly to be criticised as serious scientific works. A certain looseness of language is inevitable; and it is only a captious critic who would care to dwell on an occasional appearance of inaccuracy of statement through want of a due qualification. These essays are quite as much bits of literary art as bits of scientific exposition. They aim at awakening an interest in "the principles and methods of evolutionists" among unscientific readers, and they do so by means of a literary treatment that has something of the charm of Lessing's *Laocoon*—I mean the skilful leading on of the mind from concrete instance to general principle. These short papers may thus be said to be quite worthy of the hand that has done greater things than these, judged from a scientific point of view. Mr. Allen's readers will certainly hope that in hours of relaxation from heavier work he may throw off more of these delightful scientific vignettes. JAMES SULLY.

SOME BOOKS ON PHILOSOPHY.

MR. STANLEY JEVONS' *Studies in Deductive Logic* (Macmillan) might perhaps be more appropriately termed *Problems in Deductive Logic*; but, title apart, the work is likely to prove of real aid in teaching logic. Most teachers of logic must have felt the lack of a drilling book somewhat fuller than the list of exercises appended to the ordinary manuals, and Mr. Jevons' work just fills the gap. The discussion, with the help of the hints which Mr. Jevons gives, of questions such as "What is the logical force of the following sentence:—'A materialist will naturally be a determinist: a determinist need not be a materialist?'" or "State the preposition 'Men are mortals' in the intensive form," will do more to elucidate the results of logical analysis than any amount of abstract exposition. But why, when Mr. Jevons was preparing a new book, did he not re-arrange his syllogistic rules? It is very confusing to a beginner to have them all classed together without any hint that, in constituting valid moods, two of these rules are to be applied to syllogisms only when expressed in some definite figure. Would it not be worth the writer's while to bring this out in new editions of his *Elementary Lessons*, and state that in the mechanical work of constituting moods we must first examine the possible sixty-four by rules 5 to 8 (in his enumeration), and then, secondly, try the moods so ascertained in each of the four figures by rules 3 and 4?

MR. ASTON LEIGH'S *Story of Philosophy* (Tribner) approaches so closely to a work of fiction that it requires some courage to notice it among books of scientific tendencies. The "story"-teller accepts all the gossip of Diogenes Laertius and such-like writers without any but the slightest doubt as to its consistency or authenticity, and tries to give a romantic colouring to his narrative by word-pictures of the Greek philosophers for which it might be perplexing to ask the authority. We hear about a "noble figure in white robes," a "black-eyed infant sleeping so peacefully on the bosom of Periclea," "the shadow of a slight, nervous figure in delicate draperies." The work is almost altogether biographical; and after twelve pages on the life of Aristotle we have five on his "philosophy and works." The volume is the result of "several years' reading and research," so successful, it would appear, as to have enabled Mr. Leigh to discover a hitherto unknown fragment of Aristotle, in which the Stagyrte defines syllogism almost in precisely the same terms as a modern treatise on formal logic. "In Aristotle's own words, 'a syllogism is an argument consisting of three propositions, the last of which, called the *Conclusion*, is inferred from the two preceding, which are called the *Premises*.'" The work already contains a list of *Corrigenda*, but it might be as well to correct, in addition, Pausanias on p. 126, and Critias on p. 131, not to mention some more serious errors already pointed out by *Mind*. The work might have been useful as a set of lectures to a mechanics' institute in the country, but it is presuming too much on the ordinary reading public to offer it to them as it stands.

MR. G. L. TURNER'S *Wish and Will* (Longmans) is, as its title-page informs us, an introduction to the psychology of desire and volition. The work displays a good deal of independent thought, but it reminds one too much, at times, of the lecture-room, for which it was, as the Preface indeed informs us, originally prepared. The writer points out the position of desire as the "child of feeling and the parent of volition," but, on the other hand, maintains that we can control our desires indirectly by the exercise of volition. He criticises sensibly enough the fallacy of speaking of the will as a distinct entity; but he does not seem to contribute much towards the solution of the free-will controversy in stating that "the necessitarian confines himself strictly to the region of the phenomenal, while the *Freedomist* feels that justice cannot be done to all the facts of the case without keeping in view the *noumenal* elements as well." Is it not a simpler way of saying this to hold that, while the law of causal connexion holds good as fully in the moral as in the physical world, the difference lies in the fact that in the moral world the mind or *ego* determines which among possible causes or motives is to be the actual cause on which some effect or other will necessarily follow?

OBITUARY.

EDWARD R. ALSTON.

EDWARD R. ALSTON was born in 1847, in Lanarkshire, and, although weak in health during his childhood, he was bright in mind and disposition. So delicate was he in constitution that his early education had to be neglected. But, as the boy grew, his mind developed, thanks to his own energy and his mother's devotion. People wondered how he knew anything. He was his own schoolmaster; and this self-instruction was better for him than that which he might have had at school. It made him quiet, thoughtful, amiable, and it fostered the love of Nature which early in life became a prominent and persistent characteristic of his mind. The weakly boy loved

living things, watched them, noticed their habits and distinctions; and, when the years of adolescence were attained, he was found to be so well grounded in knowledge that he entered the University of Glasgow as a medical student.

There are some short notes by Mr. Alston in the *Zoologist* for 1860 on the attachment of the creeper (*Certhia familiaris*) to its nest and eggs, and on the feeding of the marsh titmouse, written in good pure English; and thus, at the age of thirteen years, the naturalist had developed. Four years afterwards he wrote in the same publication about the food of the young cuckoo, and held his own against the then editor, Edward Newman; and contributed some very interesting notices about the food of the shrew, squirrel, and roe-deer.

He was an admirable observer in the field at his eighteenth year, and his notes on the habits of the birds and small mammals of Lanarkshire, published in the *Zoologist* for 1865, are most instructive. There is a capital paper of his, written during 1865, on the "Wild Cattle of Cadzow Forest." He notices the habits of these interesting oxen, quotes Scott, states that "a more thoroughly game-looking animal than an old Cadzow bull can hardly be imagined," gives the list of parks where these cattle were kept, and pronounces them to be specifically identical with *Bos taurus*. This was written at Glasgow. Two years afterwards Mr. Alston wrote some interesting papers on the folk-lore of zoology, and on the popular superstitions and beliefs about many birds. Travelling in France and Germany during 1868 he used his natural-history eyes admirably. Mr. Alston came up to London about ten years since, and wrote on a *Pteropus* from Samoa, on the fossil *Arvicolidæ*, and on *Anomalurus*. These publications in the *Proceedings* of the Zoological Society were followed by one on the classification of the order *Glires*, which proved how great a master he was of the rodent group. The rodents and marsupials of the islands to the north of Australia, the mammals of Asia Minor, the den-tition of Cuscus, the squirrels of the neotropical regions, and the skull of *Tapirus doui* are titles of some of the excellent papers contributed by him to the Zoological Society. Mr. Alston travelled in Russia and Scandinavia with Mr. Harvie Brown, and his notes published in *The Ibis* were the result. In 1876 he contributed the article "Mammalia" to the book called *Notes on the Fauna and Flora of the West of Scotland*, and was concluding his work on "The Mammalia of Central America" in Godman and Salvin's *Biologia Centrali Americana* at the time of his decease; this is his great work. One of the secretaries of the Linnean Society, an active Fellow of the Zoological Society, and a member of the Ornithologists' Union, Mr. Alston was also a trustworthy and candid reviewer; and the ACADEMY has been under no small obligations to him. His early death, at the age of thirty-five years, will leave a great gap in the rising scientific world, and his love of justice and peace, and his true devotion to science, will cause him to be remembered for many a long year. P. MARTIN DUNCAN.

NOTES OF TRAVEL.

CAPT. PHILIP TROTTER's account of the late mission to the Court of Morocco at Fez, with illustrations from photographs by the Hon. D. Lawless, will very shortly be published by Mr. Douglas, of Edinburgh. The party naturally enjoyed unusually good opportunities for observation. Besides the ordinary traveller's description of the route and the incidents of the journey, including some conversation with the Sultan and his Ministers, the author touches on various questions, such as consular jurisdiction and the treatment of the Jews, discussed at the

late Madrid Conference. The map contains a new route followed by the mission between Volubilis and Rabat, along the great forest of Mamoura, hitherto unsurveyed. A list of the flora collected, verified at Kew by the kindness of Sir J. Hooker, is given in an Appendix.

It is stated that the letters which Col. C. G. Gordon, R.E., C.B., wrote, when Governor-General of Egyptian Equatorial Africa, on the condition of that region and the prospects of his civilising mission, have been collected, and will shortly be published by Messrs. T. De La Rue and Co.

REFERENCE has more than once been made in the ACADEMY to the road from Dar-es-Salaam, on the East Coast of Africa, in the direction of Lake Nyassa, which was commenced some time back by English philanthropists in the hope that, by opening up a trade-route through this unknown region, they might assist in the gradual civilisation of the native tribes. Although the construction of the road was temporarily discontinued after the completion of seventy or eighty miles, and the superintendent is now employed by the Sultan of Zanzibar on a journey of exploration in the neighbouring region, it is satisfactory to learn, on the high authority of her Majesty's agent and consul-general, that the work has had an excellent, and even marvellous, effect upon the natives. Dr. Kirk, we learn, has lately travelled along the road for some forty miles, in company with a naval officer; and he reports that it is now quite safe for unarmed travellers, although but two or three years ago no one would have ventured in that neighbourhood without a large escort.

ONE of the objects of Mr. James Stewart's late visit to the head of Lake Nyassa was to ascertain how far the Kambwe lagoon could be made available as a harbour for the missionary steamer from Livingstonia. During his investigations he made a curious discovery with regard to the River Rukuru, which, until about two years ago, flowed through the lagoon. He found that this river has changed its course, and that its former bed has silted up, and is now even higher than the surrounding ground. This unusual occurrence he accounts for in the following way:—During the rainy season the country is under water for miles, so the Rukuru flowed in a course marked by reeds, and had for its banks the standing water of its own overflow. The heavy sand was rolled down the channel from the higher ground and deposited over its whole length until it was raised to such a height that the current was forced into another channel. In further explanation it should be mentioned that the Rukuru in the last fifteen miles of its course winds through precipitous valleys and falls upwards of two thousand feet, washing far into the lake large quantities of bluish-gray silt.

THE survey of the boundary line between Queensland and New South Wales is stated to have been brought to a conclusion. In the course of their operations the surveying expedition suffered much from want of water.

DR. BAYOL, who has just returned from Bamaku, has received a new appointment from the French Minister of Marine, to conduct an expedition to explore the upper course of the Niger and to establish friendly relations with the chiefs of Fouta-Jallon and Bouré. His party will include a photographer, and twenty soldiers from Senegal.

SCIENCE NOTES.

The Formation of Native Sulphur.—During some recent excavations in Paris, the workmen, on cutting through a mass of old rubbish, discovered a quantity of sulphur forming the

cementing material of the brecciated mass. Under a lens the sulphur exhibited the crystalline forms characteristic of the native mineral. It was evident that the sulphur had been produced from some old plaster, by association with pieces of leather, fragments of bone, and other organic matter. The sulphate of lime had, in fact, been reduced by the presence of the organic matter. Similar instances of its production are known elsewhere, but such examples are always interesting as throwing light upon the origin of sulphur in nature. A deposit of gypsum in the presence of lignite or bitumen may in this way readily become a source of sulphur. The recent example has been described before the French Academy by M. Daubrée, whose account will be found in the *Comptes-rendus*.

WE hear that good progress is being made with the reprint of the late Prof. A. H. Garrod's scientific papers, the publication of which may be expected early in the summer. They will form a volume of about five hundred octavo pages, illustrated by more than thirty plates and about two hundred wood-cuts. Mr. Hubert Herkomer, A.R.A., has kindly undertaken to execute an etching of the late Professor as a frontispiece to the volume. The edition will be limited to a very small number of copies, most of which are already subscribed for. Those who wish to add their names to the list of subscribers before it is closed are requested to communicate at once with the Secretary of the Garrod Memorial Fund, 11 Hanover Square, W.

THE French Association for the Advancement of Science, unlike the British, holds its meetings in spring. The next will open on April 14, at Algiers. The railway and steamboat companies offer to members very considerable reductions of fare; and no less than twenty-two excursions into the interior of Western and Central Algeria have already been planned, some of them lasting over more than two days. An excursion to Tunis is also in contemplation.

THE study of marine zoology in the Mediterranean has found a new head-quarters at Marseilles. The French Ministers of Public Instruction and Marine have agreed to renew in the Mediterranean the deep-sea explorations carried out last year in the Bay of Biscay by the despatch-boat *Le Travailleur*, under the command of Capt. Richard. Besides exploring the coast line of Provence, it is proposed to sound and examine with the deep-sea trawl that part of the Mediterranean which lies between Nice and Corsica, and is known to have a very great depth. At the same time the municipality of Marseilles have voted the sum of 85,000 frs. (£3,400) towards the establishment of a station for marine zoology at Endoume. This station will be conducted in connexion with the Ecole des Hautes-études, which has formed part of the Marseilles Faculty of Science during the past twelve years, and which is the only one of the kind existing in France outside Paris.

AMONG the numerous prizes awarded by the French Académie des Sciences at its meeting on March 4 we observe the following to Englishmen:—The "Lalande medal (of the value of 450 frs.) to Mr. E. J. Stone, the Radcliffe Observer, for his catalogue of stars of the Southern heavens and his observations at the Cape confirmatory of those made by the French astronomer, Lacaille, in the middle of the last century; and the Prix Boudet to Prof. Joseph Lister, of King's College, London. This latter prize consists of a sum of 6,000 frs. specially placed at the disposal of the Académie by the family of the late M. Boudet, to be given to whosoever shall have made the greatest progress in the healing art, having drawn his

inspirations from the discoveries of M. Pasteur concerning fermentation and germs.

THE translation of Nägeli and Schwendener's treatise on the microscope is at length approaching completion. Messrs. W. Swan Sonnenschein and Allen hope to issue it to the public during the present spring. The English editors, whose names will appear upon the title-page, are Mr. Frank Crisp, Secretary R.M.C.S., and Mr. J. Mayall, Jun., F.R.M.S., though several others have collaborated in the work.

WE are informed that Messrs. Trübner and Co. have in active preparation and partly in press *The Social History of the Races of Mankind*, by A. Featherman. This work, probably the largest ever attempted in the department of anthropology, will be completed in about ten volumes octavo. The first division, complete in itself, and entitled "The History of the Aramaean Stock of the Races of Mankind," will appear in June in a volume of about seven hundred pages.

IN philosophy Messrs. Trübner will shortly publish the following works:—A second edition of Feuerbach's *Essence of Christianity*, translated by Marian Evans (George Eliot); a translation of Hartmann's *Philosophy of the Unconscious*; *Philosophy and Religion in Germany*, by Henry Heine, translated by John Snodgrass, Jun.; *The Life and Works of Giordano Bruno*; and *Buddha and Early Buddhism*, by Arthur Lillie.

HERR DÜMLER announces for publication in the course of the present month, "*Die Vorgeschichte der Ethnologie*, Deutschland's Dankfreunden gewidmet für eine Mussestunde," by Prof. A. Bastian, of Berlin.

PHILOLOGY NOTES.

THE concluding number of the first volume of the *American Journal of Philology* opens with a paper by R. Ellis vindicating the claims of the Naples MS. of Propertius as uninterpolated. The *parados* of the *Vespa* is discussed by F. G. Allinson, who, while speaking favourably of Arnold's work on the subject, propounds a new hypothesis on the arrangement of the chorus. E. A. Fay writes on the use of the imperfect and pluperfect subjunctive in ancient popular Latin, and concludes, from the evidence afforded by the Romance languages, (1) that the classical form of the imperfect subjunctive probably did not exist among the common people, and that its place was supplied by the pluperfect form; (2) that the pluperfect idea was probably expressed sometimes by the simple pluperfect tense, and sometimes by a combination of the past participle with the pluperfect subjunctive of *habere* or some other auxiliary. Some valuable notes on the *Agamemnon* are contributed by L. Campbell. C. H. Toy's essay on "Problems of General Semitic Grammar," and J. M. Hart's on "Keltic and Germanic Verse," will interest the student of comparative philology.

IN the last number of Bursian's *Jahresbericht* Lorenz continues his report on recent Plautine literature. Haug concludes his upon Roman epigraphy, and Curtze deals with recent works on the exact sciences in antiquity.

WE are glad to notice that a second edition has been called for of Sievers' *Grundzüge der Phonetik*.

FOR Oriental students Messrs. Trübner have the following list of valuable works ready for publication at an early date:—*Tsai-Ilgob*, the *Supreme Being of the Khoi Khoi*, by Theophilus Hahn, Ph.D., Grey Librarian at Cape Town; *Hindustani, Persian, and Arabic Grammar simplified*, by Prof. E. H. Palmer; an *English-Persian Dictionary*, by Prof. E. H.

Palmer; *The Quatrains of Umor Chayyam*, translated from the Persian by E. H. Whinfield; *The Complete Poetical Works of Hafiz*, translated from the Persian by Prof. Palmer, in two volumes: *Eastern Proverbs and Emblems, illustrative of Moral and Religious Truth*, by the Rev. J. Long; *The Mind of Mencius: a Digest of the Doctrines of the Chinese Philosopher Mencius*, translated from the German of E. Faber by the Rev. A. B. Hutchinson; *The Dāya Bhāga; or, Law of Inheritance*, the Original Sanskrit, with Introduction and notes, by the Rev. Thos. Foulkes; *The Sankhya-Karika*, translated from the Sanskrit, with Introduction and notes, by John Davies, M.A. Cantab.; *The Bhagavad-Gītā*, translated from the Sanskrit, with Introduction and notes, by John Davies, M.A.; *The Sarvādarsana Sangraha*, translated from the Sanskrit, with notes, by E. B. Cowell and A. E. Gough; *Vedāntasāra: a Manual of Hindu Pantheism*, translated from the Sanskrit, with copious annotations, by Major G. A. Jacob; and *Indian Poetry, consisting of Translations of the "Gita Govinda," and Portions of the "Mahabharata" and "Hitopadesa,"* by Edwin Arnold, M.A.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, March 17.)

HENRY REEVE, ESQ., C.B., V.-P., in the Chair.—Rev. W. C. Lukis read a paper upon the prehistoric monuments on Dartmoor—where they are very numerous—and exhibited a number of plans and drawings of the monuments which he had examined. Of the twenty-four avenues and lines of stones which are found on the moor, Mr. Lukis is of opinion that the majority are sepulchral, and the rings at the end enclosing cairns. In some cases, especially one which crosses the River Erme and consists of 2,500 stones, the object of the line was to join two tombs. On Kingston Hill, also, two cairns, one of which is ringed and the other a kist, are connected by a line, nearly straight, of 1,400 feet in length. The eastern end of the line generally shows the largest stones; but in Brittany the reverse is the case. There are six large circles on the moor, the largest being 120 feet in diameter. These were probably sepulchral, but there is no direct evidence. Mr. Lukis also enumerated and described various hut-circles and holed stones in the same locality.—Mr. Franks exhibited a Saxon ivory double seal found at Wallingford. The two sides bear the names and effigies of Godwin (a thane) and Godgytha (a nun), while the handle is ornamented with a group which probably represents the two first Persons of the Trinity treading Death under foot. Close to the seal were found a comb and a bone. Probably all three articles had once been attached together.—Mr. Ferguson exhibited two Elizabethan chalices from churches in Cumberland, and a tankard with a lid decorated with foliage, birds, and serpents. This bore the year letter for 1678-79.

FINE ART.

ART BOOKS.

The South Kensington Drawing-Book. By E. J. Poynter, R.A. (Blackie and Son.) *The School of Art Series of Drawing Copy-Books*. By the Rev. C. G. Brown. (John Walker and Co.) The South Kensington Series are divided into three sections—Elementary, First Grade and Second Grade, Freehand; and Mr. Poynter has, we think, wisely taken a great many of his earlier examples from Japanese designs and emblems, getting away quickly from straight lines into work which is not only of great advantage in training the hand to draw curves, but is interesting in itself. Drawing is much more pleasant when the object to be drawn is pretty, and some of the most simple of these Japanese designs are not only pretty, but fascinating by their strange ingenuity. After finishing the second elementary book, some pupils will find the severity of First Grade,

Book I., rather trying; it may be promotion, but not without drawbacks. The main thing is, however, that the examples should be progressive, and their forms various and good. Mr. Poynter's is, probably, the best series of the kind yet published; but Mr. Brown's is very good, and cheaper.

The Great Artists. (Sampson Low and Co.) *Fra Angelico, &c.* By Catherine Mary Phillimore. *Fra Bartolomeo, &c.* By Leader Scott. These additions to this useful series do not call for much remark. They deal with a good many artists whose Lives have been frequently written before, and they compress a great deal into a small space. This is especially the case with that which treats of the earlier group of artists, in which so closely packed are the little biographies that there is scarcely room for the expression of individual opinion, and none for novelty of treatment. The authoress has had the assistance of Mrs. E. M. Ward; but it is difficult to see in what way that clever artist's counsel could have been employed, except in excision. The book is, however, an intelligent compilation of the latest authorities, which is more than can be said for all of the volumes in the series. Miss Scott has had freer scope, and has availed herself of it. She has written a very readable and pleasant account of Fra Bartolomeo, Albertinelli, Andrea del Sarto, and their followers, and has evidently personal acquaintance with the works of which she writes. Her reading (for we assume the author to be a lady) has also been adequate, and she does not always agree with her authorities, which is refreshing—giving, when she differs, reasons advanced with modesty and sense. Though her name is new to us, she inspires confidence, both by her evident care and industry and the knowledge she shows; and we are sure that she will be always an agreeable, and are not sure that she will not become an authoritative, writer on art.

Decoration and Furniture of Town Houses. By R. W. Edis, F.S.A., F.R.I.B.A. (C. Kegan Paul and Co.) This painful treatise consists of a "series of Cantor lectures, delivered before the Society of Arts, amplified and enlarged"—and, to help the author to a third synonym, let us add, inflated—to surprising proportions. It contains a good many things which are true, if by no means new, among the hints on household taste, which it borrows, often in the welcome form of quotation, from Mr. Eastlake's unaffected, practical little manual. The whole book, indeed, is little more than a shopping guide to parties about to furnish. A few short and sensible papers have appeared from time to time upon town houses, which have paved the way for a most useful and desirable work which should advise us briefly, clearly, and in detail as to the best treatment of London houses, such as they unfortunately are, dividing them into distinct classes, as those under £100 a-year, those from £100 to £200, and so on. Nothing of this does Mr. Edis attempt, but wanders on, or rather round and round, always harking back to his stained floors, and friezes of birds and flower-pots, "treated in flat tones of colour in outline," or, "if the narrowness of worldly circumstances prevents us, . . . treated simply and inexpensively." Mr. Edis practically admits that the householding soul is saved by flower-pot friezes, but not by flower-pot friezes alone, for he further insists upon the necessity of good work in the shape of plain tiled halls, rush-seated chairs, and handy bonnet-boxes, and recommends some acts of supererogation savouring of poverty and obedience, in the direction of *étagères* with sprawling wings supported on nothing (see pl. 16), or flanked by ugly glass cases full of guns (see pl. 10), or of door-panels stencilled with imitations of Japanese ornament (p. 166). Of the twenty-eight large

plates, only six are designed by the author, and these all show a diffuseness and lack of proportion in accordance with his literary style. The dining-room chimney-piece is certainly bold and dignified, if not original. The best thing in the book is the author's constant warfare against carved furniture, and his praises of painted deal, though he forgets to warn us how soon it becomes bruised. Mr. Edis is so enthusiastic, and anxious to please everybody, that we have tried to be as indulgent as we possibly could to one who, possessing such a show of Nankin, crowds it together over the fireplace on such shelves (pl. 11). Screwed to the wall without supports, and so loaded, they are an agitating spectacle to the chinaman; while the old-fashioned critic will ask in despair why they are gradually reduced in length as they get higher, thus feebly aping, without achieving, a pyramidal grouping. It seems a burning shame, and so it will prove some day if Mr. Edis is not careful with those curtains which are hung from the mantel-shelf to draw across the fire.

Keramic Art of Japan. By Messrs. Audsley and Bowes. (Henry Sotheran.) It was a very happy thought of the publishers to issue a smaller and cheaper edition of this valuable work, which, in its former shape, was far beyond the reach of ordinary pockets, and somewhat cumbersome as a book of reference. Unlike many such costly and elaborate illustrated works, the letterpress was even more valuable than the plates; and it was difficult for the student of Japanese art to dispense with it. Our knowledge of the subject, especially of the pottery section, has increased somewhat since its first issue, and the authors have revised and corrected its text to the level of existing information. The present handsome volume, which is as exquisitely illustrated as the larger edition, is therefore something more than a "cheaper edition;" it is more correct and more handy, and should find a place on the shelves of all who care for either "keramic art" or Japan.

We have received several numbers of the *Young Artist*, which contain a large number of excellent original designs by Mr. Proctor and others.

EXHIBITIONS.

THE FRENCH GALLERY.

"ONCE the French Gallery always the French Gallery" seems to be the motto of the proprietors of the little room in Pall Mall. In the days when it was more French it was not so entirely foreign; but, to-day, though we have French, Italian, German, Spanish, Hungarian, and I know not how many more nationalities represented, we may seek in vain for an English picture. This is at least a distinction where others fail. We only wish that the catalogue would make for us a few more, for, what with the influence of the French school upon the German and the Spanish upon the French, there is a fine confused cosmopolitanism in the "exhibits" which makes it difficult to assign nationality to many of them. For the sake of the general public, if not for the critics, might it not be desirable in the next catalogue to give the school or country to which each painter belongs? The confusion is not diminished by comparison of subject with name. Chelminski does not sound German, but he paints us *Vater Fritz*. *Couleur de Rose* is certainly French, not only in title, but in every touch of its exquisite colour; but it is by Herr Kiesel. Duverger we know, and his charming little picture of school-boys playing pranks with the clock was, if we mistake not, in the Salon last year; but is the painter of *When the Cat's away the Mice will play*, and whose name is printed Dargelas,

a compatriot of his? The two pictures seem at least to be not only fellow-countrymen, but blood-relations. Another distinction which it would not be difficult to make is between living and deceased artists; there are here pictures by Corot, Daubigny, Diaz, and Dupré, all of them dead, but there is nothing to show it in the catalogue.

The Rushgown Pool, by the late Jules Dupré, is a charming little example of the master. There are also two pretty little Corots; but the larger picture by this celebrated artist, called *Lady at her Toilette*, though beautiful in tone and atmosphere, has little else to recommend it. It is, however, just these qualities that are wanting in many of the pictures here, full of the tricks without all the skill of Fortuny; and it is a relief to turn to it, despite the ugliness of its figures, to breathe a breath of real air and feel surrounded by space.

There is no fear of being stifled beneath the clear transparent skies of Heffner, whose landscapes are as original in style as they are true and beautiful in colour; nor on the breezy poppy-field of Salmson, with its industrious peasants beating out the black seed; nor yet on the cold shore where Sadée's fishers experience the *Vicissitudes of Life*.

It is to the Salon of last year that we owe *Les Batteurs des Ellettes en Picardie*, and also the wonderful piece of historical genre by L. Jimenez, called *The Ante-chamber of a Minister*. This is a masterpiece of its class. The magnificent chamber is full of light and colour, the painting of the marble floor and long path of carpet dexterous exceedingly, while the groups are not less varied in costume than in character, and alive with thought and wit and sentiment. It is, however, to the German school that the most noble work of the exhibition belongs. The grand portraits of *Prince Bismarck* and *Count Moltke*, by Franz Lonbach, seem to look out in scorn on their surroundings of frivolities, French, Spanish, and Italian; and one turns with delight from artificial pose and forced colour to the human dignity and solid sunlight of Prof. L. C. Muller's *Courtyard of the Doge's Palace*. By the same artist is a small study of *A Cairene Girl*, perfect in modelling and colour.

Of old favourites, none is better represented than Jules Breton, who has two or three of his thoughtful peasant girls. In the same style is a good figure by P. Billet; and of the rest of the pictures it may be said that there is scarcely one that is not clever. There are small examples of Jimenez y Aranda, Madrazo, Muncacsy, and others whose names are guarantees for colour and dexterity, some little scenes from Venice by Rasch, and some from Spain by Benlliure which are bright and striking. There are also a few beautiful little works by German artists, of which one, *Striking the Key-note*, by H. Kauffmann, is a little masterpiece.

COSMO MONKHOUSE.

TOOTH'S GALLERY.

THIS is a very choice little collection of pictures, the finest of which is by Prof. Muller. Not so ambitious in subject as the *Doge's Courtyard* at the French Gallery, its success is more complete. There is a very beautiful *Edouard Frère*; a rough, but clever, example of Bastien-Lepage, with a green field rising up like a wall behind some mowers; a clever, but not beautiful, scene in the Bois de Boulogne by de Nittis; and a fine piece of drawing and colour by Madrazo. Among other clever foreign pictures should especially be noticed *Edouard Schulz-Briesen's Committed*, a very strong and careful piece of painting. By English artists there is one of Mr. Leader's delightful landscapes, *A Welsh Stream in Summer-time*, admirable in design and charming in feeling, though a little colder than usual in colour. The British school

of landscape is also well represented by works of McWhirter, Vicat Cole, G. Cole, Waterlow, E. Parton, Peter Graham, and others. Mrs. Anderson sends a sweet little girl's head, and Mr. Hicks another *Zillah*, Mr. Pettie two fine single figures, Mr. Burgess two beautiful *Spanish Ladies*, and Mr. Ernest Crofts a very clever sketch called *Dismounted*. Miss J. Hayllar's *Another Gem* deserves special notice on account of the accomplishment of the work and the youth of the artist. C. M.

THE SOCIETY OF LADY ARTISTS.

If it were not ungallant to say so, we should be disposed to describe the Exhibition of the Society of Lady Artists as depressing. Vigour, originality, and truth to nature are unhappily scarce. The conviction, which appears to be firmly rooted in the minds of so many of the exhibitors, that lines, more or less waved, represent water cannot be considered as well founded; nor can we congratulate many of the ladies on their mastery of colour. There are, however, some meritorious works. Thus we have in *The Old Vicarage, Old Eastbourne* (29), by Miss Annie Wilson, a careful and truthful study of an old house-wall; and *In a Kentish Churchyard* (128), by Miss Grace M. Hastie, shows many admirable qualities. The old yew-tree is excellent, both as to colour and drawing. Among the *Mulberries* (17), by Miss Helen Thornycroft, deserves attention for the truthful rendering of the tints of the leaves and the hat. Miss Louise Rayner sends an elaborate and clever drawing of *Foregate Street, Chester* (96), with the lights picked out in white body-colour, after the manner of this artist. But is there ever so much blue distance to be seen in the streets of Chester? There is also a pleasant *Fan Design—Flowers from Nature* (704), by Miss Charlotte Isa James; and Miss Rosalie Gay sends a well-painted study of *Flowers* (550). As might be expected, indeed, the strong point of the ladies is flower-painting, and the visitor will find on the walls many more or less excellent efforts in this class of art. The oil paintings we must decline to characterise.

EXHIBITION OF SWISS ART.

THE Exhibition of Swiss Art at 168 New Bond Street contains a few works of interest. There is a *Portrait of M. S. C.* (16), by M. C. Vuillermet, in which the lines of old age in the countenance are given with truth and vigour. If the colour were more harmonious, this would be a striking work. There is also here the picture of *William Tell saving Baumgartner* (31), by M. Leonard Lugardon, from the Council Hall at Bern, a composition in which there are many features of interest. The action is spirited, if a little over-strained, and the colour in many respects is extremely pleasing. M. A. Veillon has some effective landscapes, of which the *Morning View of Monte Rosa from the Riffelberg* (26) seems to us the best. We should also draw attention to the clever rendering by this artist of early morning light on snow in *The Eiger from the Wengernalp, near Lauterbrunnen* (49). In some of the figures in *The Village Engine going to a Fire* (52), by M. Eugène Burnand, there is much vigour and character; but the legs of the foremost horse are truly startling. M. Albert Gos sends a poetic study of *Le Gramont, seen from Vevey—April Morning Effect* (90). Among the water-colours we may notice a careful and satisfactory drawing by M. H. Terry of *At Zinal, Dent Blanche* (186), and an elaborate study of *Veytaux, Chillon, on Lake of Geneva*, by M. C. J. Way (118).

ART SALES.

MESSRS. CHRISTIE, MANSON AND WOODS had a picture sale of some importance on Saturday, most noticeable, perhaps, for the appearance of remarkable works by artists not known familiarly to visitors at the Royal Academy. Thus, Henry Dawson, the eminent Nottingham landscape painter, was represented by a picture of *Lancaster*, with Morecombe Bay in the distance, which was knocked down to Mr. McLean for 450 guineas. The rise in this artist's works which has taken place within the last few years is particularly noticeable. Mr. E. J. Niemann's picture of *Richmond, Yorks*, sold for 240 guineas. By James Ward, R.A., often known as "Ward the animal painter," but really no inconsiderable artist in landscape, and a very forcible as well as subtle portrait painter, there appeared *Harlech Castle*, which was purchased for 110 guineas (Tooth). In the sale of "a different property" was included a picture by Sir Frederick Leighton, *Jonathan's Token to David*, which was painted about fourteen years ago, and which now realised 330 guineas. The sum of 240 guineas was paid for a pretty example of Edouard Frère, *The Child's Prayer*; while Mr. Martin Colnaghi bought for 310 guineas an interesting and humorous example of Jan Steen, *La mauvaïse Menagère*. Upwards of £8,000 was realised by the day's sale.

FAR more important, however, was the sale of Mr. John W. Wilson's pictures held last week in Paris. This collection had been exhibited in 1873 for the benefit of the poor of Brussels, and was likewise well known through the publication of a great catalogue with illustrative etchings. The speciality of the collection, in so far as it had a speciality, was that it was formed very much on the lines of modern taste, the recently added examples especially having been acquired somewhat in deference to modern criticism. Thus, among modern French painters Millet was the favourite, and among the Dutch perhaps Frans Hals. Millet's *chef-d'œuvre*, or at all events his most popular painting, *L'Angelus*, was in the collection, and it sold for more than six thousand pounds. It is related that shortly after it was painted, only twenty-one years ago, it fetched but £100. At the recent sale *The Gleaner* by the same artist fetched nearly a thousand pounds. Rousseau's *Village in Normandy* fell for £800; Decamps' *Interior of a Court in Italy*, about £1,450. One of the finest landscapes of Troyon, *La Mare*, realised £1,225, and a *Venice* by Ziem—one of the innumerable renderings of Venice by this skilled if somewhat mannered artist—reached £700. No less than £5,000 was realised for *The Halt* of Meissonier, a very well-known canvas, and, of course, one of the capital examples of this now veteran master.

At the recent sale of the Coale collection at New York, 123 pictures realised the aggregate sum of 71,477 dols. (£14,000). Among them were two Meissoniers—*On the Balcony* and *The Musqueteer*, the latter of which obtained the highest price at the sale (£1,350). Other large prices were:—Alfred Stevens' *In the Garden* (£530); Jules Dupré's *Autumn Morning* (£400); Auguste Schenck's *Sheep in the Pyrenees* (£370); P. J. Clays' *November Evening—Dutch Coast* (£352); and Benjamin Constant's *The Sultan's Favourite* (£340).

NOTES ON ART AND ARCHAEOLOGY.

WE are informed that an important loan exhibition of pictures, ceramic art, and fine embroideries is being organised at the East End, and will open at Easter, in the three large school-rooms attached to St. Jude's, White-chapel. It is understood that a loan will be made from South Kensington for the occasion, and that Sir Frederick Leighton and Mr. G. F.

Watts, R.A., and other artists of eminence, as well as several collectors, have promised to lend pictures and other works of art.

WE regret to hear that recent illness has prevented Mr. W. J. Hennessy from completing his Academy and Grosvenor pictures by the expected time. He has, however, finished for the Royal Academy *An Impressionist at Work*; and, owing to the late hour at which pictures can be received at the Grosvenor Gallery, still trusts to finish *Jocund Spring* and *Straw Harvest, Calvados*, in time for exhibition there. But the usual "private view" held by him in London when he comes over from Normandy will not take place this year.

SIR NOEL PATON, the eminent Scotch painter, will shortly be presented with the freedom of the burgh of Dunfermline.

THE engraving just issued by Mr. J. H. Lefevre, entitled *Past Mother's Grave*, deserves a word of cordial commendation. It is etched by Mr. L. Lowenstam from the picture by Josef Israels, who has for many years had so large a popularity in this country owing to the touching sentiment and pathos exhibited in his subjects taken from the perilous life of the fisherman and mariner. The present design shows us the fisherman returning to his now lonely home. He has been met by his son, who has brought the infant he could not leave behind him, and now they pass by the little wooden cross which marks the grave of the mother, we may suppose but lately dead. The boy drawing the father's attention to the cross, and the expression of the man, who looks fixedly before him, avoiding the sight of the too well-remembered object, the unconscious infant in the father's arms, are all delicately touched and emphasised by the painter. Mr. Lowenstam has done his part well. The execution attains to high finish, and is powerful in effect, while the sentiment is admirably preserved.

AT the last meeting of the Society of Antiquaries of Scotland a paper was read by Sir Robert Christison upon the ancient wooden image found last November in a peat bog at Ballachulish, Glencoe. The figure is that of a nude female, four feet nine inches high, hewn out of a solid block of oak. The modelling is as rude as it is possible to conceive. The arms and hands are represented by rude carving in relief on the sides; the legs terminate without feet in the base of the block; the face is somewhat flattened, and the eyes are formed by the insertion of quartz pebbles. After a comparison with somewhat similar objects found at Holderness in Yorkshire in 1836, near Viborg in Jutland, and in Brandenburg, Sir R. Christison concluded that the image was probably of Scandinavian origin and connected with Pagan worship.

WE have recently received a *tirage à part* of the interesting notice on "Un Plan inédit de Rome au XV^e Siècle" read by M. Müntz in the course of last year before the Société nationale des Antiquaires de France. The plan in question occurs in one of the frescoes executed by Benozzo Gozzoli in the church of St. Augustin at San Gimignano; but, although these frescoes have long been known to the public by photographs, this view of Rome has escaped the notice even of M. de Rossi, the learned author of *Piante iconografiche e prospettiche di Roma anteriori al Secolo XVI*. In the background, on the left hand of the composition, representing St. Augustin leaving Rome, Benozzo Gozzoli has introduced a precise and detailed representation of that part of the city which lies between Trajan's Forum and the Vatican. All the principal monuments then existing are figured with scrupulous exactitude; and special interest attaches to the fact that among these is found the Pyramid, known as Meta Romuli,

or Sepulchrum Scipionum, which was demolished by Alexander VI. in 1499. The fresco of Gozzoli bears date 1465; but, as he visited Rome at various intervals, it is not possible to determine the precise epoch at which he made the sketch employed in the composition, which enables us—better than the Mantuan plan published by M. de Rossi—to see the resemblance which the destroyed Meta Romuli bore to the still existing Pyramid of Cestius.

It is proposed by the Lords of the Committee of Council on Education to hold a special loan exhibition of Spanish and Portuguese ornamental art in the South Kensington Museum during the coming summer months.

THE question of utilising the ruins of the Tuileries is again under discussion in Paris. It is now proposed that M. Charles Garnier, the architect of the New Opera-house, shall take the matter in hand and restore the *façade* looking on to the gardens, and make it into a building suitable for the pictures which are so much in the way in the Luxembourg, while no other place is open to receive them.

THE Baron Adolphe de Rothschild opened last week, in Paris, an exhibition of some of the numerous treasures of art and curiosity of which he has so long been a celebrated collector. We hear that the public are admitted to this exhibition without restriction, in the splendid hall that the Baron has built for it in the Rue de Monceaux, though objects of the highest intrinsic as well as artistic value are to be seen there. Among the treasures may be mentioned a magnificent collection of carvings in rock crystal that the Baron has had brought from his *château* of Prégny.

A NEW catalogue has just appeared of the Musée de Cluny, edited by M. du Sommerard. It is a work of much labour and knowledge, for details are given of each object mentioned, and in some instances a perfect little monograph is written on the work under notice. Altogether this catalogue forms a most instructive volume of 700 pages. The Cluny Museum has made rapid strides of late. During the last two years, in particular, under the active direction of M. du Sommerard, it has nearly doubled its collections. Still one cannot help being amused at a piece of French conceit shown by a writer in the *Evénement*, who, alluding to Sir Ounliffe Owen's recent journey to Russia, remarks:—"These are the journeys that will enable the South Kensington Museum to take rank at last with the Musée de Cluny." France is, in truth, somewhat envious of South Kensington, with which she owns in general she has nothing that can at all compete. Our museum is so excellent, and has been such a grand success, that it seems to Frenchmen as if the idea of it ought to have been French.

IT is interesting to note how much more the French Government concerns itself in the execution of artistic works, and how much more employment it offers to artists, than our own. Scarcely a month passes in France that one does not hear of some monumental work, either of restoration or execution, entrusted to some good artist or group of artists. The latest work found for artists by the Under-Secretary of State for Fine Art is the complete redecoration of the Salle du Jeu de Paume at Versailles. For this the Minister asks a credit of 112,000 frs. (£4,450), and probably he will require much more before the elaborate decoration he has planned is finished. This decoration is to be chiefly in sculpture. A statue of Bailly will occupy the position of honour, while round the room will be placed twenty busts of celebrated men of the Tiers Etat who joined in the oath that has made the chamber memorable. A painting in *grisaille* is likewise to be on one of the walls, a reproduction of the grand composition of which the cartoon is in the Louvre.

PROMINENT among the portraits at the coming Salon will be those of the Princess Potocka and of Léon Cogniet, by Bonnat.

M. FLAHAUT, the landscape painter, will be represented at the Salon by an admirable picture entitled *Le Retour à la Ferme*.

THE success of the water-colour exhibit in the Rue Lafitte has exceeded all anticipations; the receipts are nearly double those of last year. One of Louis Leloir's sketches that was included in the collection has just been sold for £1,200.

A NEW periodical is announced from Brussels under the title of *L'Art moderne*. It will be published in quarto, on tinted paper, at the house of Felix Callewaert père.

M. LUDOVIC BASCHET has just published the first number of an important fortnightly magazine intended especially for family reading and for the young. The editors are M. Adrien Marie for art and M. Daniel Bernard for the literary department, and on the staff we observe many well-known names. The annual subscription is forty francs. The same publisher announces *Les Artistes modernes*, a weekly publication, which will give biographies of the French artists whose contributions have attracted special attention at the Salon and other exhibitions.

MR. HODDER M. WESTROPP has just terminated a series of lectures on Greek and Roman sculptures, painted vases, and antique gems, at the rooms of the British Archaeological Society, Palazzo Altompe, Rome.

M. HUGHES MERLE, a French artist of some distinction, died at Paris on March 16. Born in 1823, he was a pupil of Léon Cogniet, and exhibited his first picture at the Salon of 1843. His favourite subjects were portraits and rural groups. His *Mendiant* is now in the Luxembourg. In 1866 he was decorated with the Legion of Honour.

BETWEEN the communes of Brettlach and Grenchen, in the canton of Solothurn, at the foot of the Jura, there is a large open space, which has long been known in the folks-speech as the "Chuzekammer." Roman antiquities have been often found there, and during the present winter the excavations have been carried out under the supervision of the cantonal Geschichtsforschende Verein. The foundations of Roman walls have been laid bare, and a considerable number of Celtic as well as Roman remains have been unearthed.

THE Cracow Academy of Sciences has latterly been occupied with the exploration of a number of ancient stone cists in East Galicia and in the neighbouring territories through which the Dniester flows. An account of some of the results is given in the Vienna *Allgemeine Zeitung*. Among the objects obtained is a female terracotta figure greatly resembling those found by Schliemann at Mycenae. The great antiquity of the grave from which this was taken is indicated by the fact that no object of bronze or iron was discovered. Vessels have also been found the ornamental designs on which are identical with some of the peculiar ornamentations on vessels found by Schliemann. Stone implements have been obtained from most of the graves, and occasionally, but much less frequently, bronze articles. More than a hundred skulls have been examined, and these are all dolichocephalic; while the skulls of the Poles, Russians, Roumanians, and others now inhabiting the region are brachycephalic. This fact proves that the ancient people could not have been allied to the Slavonic races. Dolichocephalic skulls are found in the ancient graves of South Germany, and it is suggested that the Galician graves contain the remains of an ancient German people.

SIGNOR A. LANZI proposes to publish in ten volumes (Milan: Faverio) a biographical dictionary of living Italian artists. He has already secured the co-operation of Signori de Gubernatis, Cesare Cantù, Labus, &c.

THE Russian artists in Paris have just opened an exhibition of their own. There are sufficient number of artists of Russian nationality in Paris not only to hold exhibitions, as, indeed, they have done for the last three years, but to form a benevolent society for mutual aid. It is thought that the present exhibition will very likely lead to the formation of a *Cercle russe* at the atelier in the Rue de Tilsit, where it is now held.

THE architect Leo Chatelain and the painter Alfred Berthoud have been commissioned by the Government of the canton of Neuchâtel to visit and report upon the picture galleries of England and Belgium, in preparation for the erection of the new museum of the city of Neuchâtel.

HERR WEIGEL, of Leipzig, announces a second and enlarged edition, revised to the present time, of E. Presuhn's finely illustrated work on recent excavations at Pompeii.

A MEETING of the Verein für Geschichte des Bodensees was held at Rorschach on March 9, and was attended by representatives of the five States which surround the Lake of Constance—Baden, Wurtemberg, Bavaria, Austria, and Switzerland. Papers were read upon the late Roman excavations in Upper Swabia, on the minsters of Constance and Ueberlingen, the new discoveries of lacustrine buildings in the latter place, and on the wall-paintings of the eleventh and twelfth centuries in Reichenau. Six documents relating to the Holbein family were introduced and commented upon.

THE STAGE.

"MARTIN CHUZZLEWIT" AT THE THEATRE.

Tom Pinch at the Vaudeville Theatre is a very good instance of the adroit treatment on the stage of not quite suitable material, Messrs. Clifton and Dilley—the adapters of the piece from *Martin Chuzzlewit*—having little to reproach themselves with beyond the initial mistake of imagining that what is hardly more than an episode in Dickens's novel could properly constitute the main theme of a lasting play. But perhaps, indeed, even this mistake was not committed by them; they may have been concerned simply to furnish an agreeable theatre with dramatic matter somewhat especially suited to two or three of the players there. This feat they have certainly accomplished, and have done so without sacrifice of any of the essentials of Dickens's characters. *Tom Pinch* suits Mr. Thorne's style excellently; the modest hesitation of speech, the timid gesture, and the rarity of movement associated with this actor are in perfect keeping with the part; the suppressed emotion which Mr. Thorne can express so well, and of which the expression is often as pathetic as it is seemingly awkward, fits *Tom Pinch* exactly. As Pecksniff, Mr. Farren appropriately returns to boards on which he has had some of his best successes. With a little more of slowness and of unctuousness his Pecksniff would be irreproachable. As it is, it is of course entertaining, the actor abounding in facial expression and in knowledge of stage resource. Irrespective of the novel, and thinking only of the play, we should probably like Mr. Maclean's old

Chuzzlewit better if some more obvious and direct justification were afforded for what is undoubtedly his double-dealing with Mr. Pecksniff. As it is, Mr. Maclean, intending to be feeble and forcible by turns—according as he is representing what Chuzzlewit wished Pecksniff to think him or what Chuzzlewit really was—does not quite enlist our sympathy with either of his impersonations. Nor is Mr. Grahame, with all his manliness, quite sympathetic enough for Chuzzlewit the younger. The ladies are generally more fortunate. The purposed affectations of Miss Larkin as a woman of the age at which under-bred spinsters become over-modest provoke continuous laughter. Along with some of the conventionalities of the theatre, Miss Larkin displays much humorous appreciation of the weaker side of a half-civilised and wholly artificial humanity. Dickens himself would have been content with Miss Cicely Richards, so exceedingly piquant and quaint—so delightfully full of the lackadaisical graces of the year 1830—does she become in the part of Mr. Pecksniff's younger daughter. Miss Richards has within the last two or three years been making herself a highly valuable actress of character and comedy. As Ruth Pinch—the maker of a pudding only less famous in the annals of fiction than was Peg Woffington's pie—Miss Lydia Cowell is admirably natural and cheery.

Indeed, the piece is well played—so well played that, in the skilled presentation of funny or kindly character, one often forgets the slightness of interest belonging to the plot. In one sense Dickens is not good for the theatre; hardly ever can his novels furnish to the boards a sufficient sequence of stirring scenes. In another sense, however, he is good for the theatre, for, whatever is denied, there is almost always a fresh pleasure in meeting his personages on the stage, in hearing his dialogue proceed from living mouths, and in seeing on the boards the quaint figures, groups, and accessories suggested by the sketches of Hablot Browne. *Tom Pinch* will not live as long as two or three others of the adaptations, because its interest is weaker. The gentle *Tom* himself, as ungainly, if less repulsive, than *Jo*, passes through no adventures that can stir us as deeply as those of *Lady Dedlock's* guide and the law-writer's protégé. There is nothing in *Tom's* personality to fascinate us as we are fascinated with the rough *bonhomie* of Capt. Cuttle, so vividly presented by Mr. Emery; and nothing in *Tom's* career at once so romantic and so pathetic as the departure of Little Em'ly and the wanderings of her uncle. But as long as the piece is acted as it is acted at the Vaudeville, the adaptation from *Chuzzlewit* will please many.

FREDERICK WEDMORE.

STAGE NOTES.

Michael Strogoff—the new piece at the Adelphi—will run for many months, we suppose; but, though there is some fine acting in it, it is not a piece which we should care to see twice. It is so exceedingly spectacular that much of the interest which the actors have roused is dissipated before they have an opportunity of renewing or confirming it. Yet the play of emotion and adventure in it is too considerable

to allow of its being taken, as a spectacle should be, very lightly. The interminable journey of Michael Strogoff bears evidence of the hand of Jules Verne; the melodramatic portions betray the hand of M. d'Ennery. Mr. Byron is the English adapter. He would probably have worked with greater art at the dialogue if his *amour propre* had been more nearly concerned; but it must be difficult for an author of successful comedy—for a man who knows he can raise laughter at will—to set himself very steadily to the task of giving such a play as *Michael Strogoff*, not English form, but the best English form. Greater strength and a more studied terseness of language seem to be wanted in the best situations—in the scenes that are most emotional. Mr. Charles Warner plays the hero with the fire and impulse which are so much his own, giving to each sentence of his part its fullest significance, with an earnestness not characteristic of the modern fashions at the theatre, but which he does well to sedulously preserve. He marks his performance by appropriate vigour and chivalry, and it is at all moments engaged, imaginatively, in the proper business of the scene. Mrs. Bernard Beere represents, picturesquely and with some dramatic force, the character of an engaging gipsy who makes frequent appearances. Mr. Byron himself plays naturally a part of light comedy—the foreign correspondent of one of the great dailies. His part is full of good things, and the laugh is always in his favour. In the original piece much fun was made by our neighbours of the English correspondent; nor was it the first time that the Parisians had laughed at the irrepressibility of the "special." We remember many years ago seeing a melodrama quite as famous as the present one; it was *La Prise de Pékin*, in which the humour lurking in the bearing of the representative of a great daily—unhappy, no doubt, even then for "prior information"—was first suggested.

MR. EDWIN BOOTH during the last few nights of his performance at the Princess's has been playing Shylock and Petruchio. The Shylock was in that frequently used stage version of *The Merchant of Venice* which ends with the fourth act, and the performance appears to count neither among Mr. Booth's least satisfactory nor among his most successful. It is, we cannot doubt, by his Lear and his Iago that he will be most remembered when he shall have left us.

MISS BATEMAN (Mrs. Crowe) is appearing at Sadler's Wells in *Mary Warner* with a success long ago ensured. Next to Leah, the performance counts as her most popular. All in it is judiciously studied and vigorously or pathetically executed. Miss Bateman receives fair support from the regular company.

MUSIC.

RECENT CONCERTS.

THE programme of the last Saturday Popular Concert included Schubert's unfinished symphony in B minor (No. 8). We have already stated why No. 7 cannot be performed. Some sheets of the MS. were placed for inspection in the centre transept. Of the eighth, only two movements and nine bars of a third were ever written. It was a happy thought of Mr. Grove to have the *entracte* from Schubert's *Rosamunde* played by way of *finale*. It is, as he truly says, "animated by something of the same spirit, and forms a not inappropriate completion to the unfinished work." The performance was excellent. *Columbus: a Dramatic Cantata*, by Mr. Henry Gadsby, was the novelty. The *libretto*, by Mr. W. Grist, is well written and very interesting: the story deals with the con-

cluding episodes of Columbus's eventful voyage. The music shows the hand of a practised musician; but it is singularly tame, and at times monotonous. Some of the choruses (the work is written for tenor solo and male voice choir) are pretty and pleasing, but throughout there is very little vigour or dramatic power. The *finale* appears to us the weakest part of the cantata. The solos were well sung by Mr. E. Lloyd. The work was conducted by Mr. Gadsby, who was much applauded at the close.

A quartet in G minor (op. 14), by R. Volkmann, was performed for the first time at the last Monday Popular Concert by Herren Joachim, Ries, Straus, and Haumann. The composer, born in 1815, has written symphonies, concertos, and chamber-music of every kind. The ideas and workmanship in the quartet are good and sound, but by no means striking or original. The *scherzo* and *finale* contain strong proofs that Volkmann was not unacquainted with Mendelssohn's E flat quartet and Mozart's *finale* to the G minor symphony. Mme. Schumann was again the pianist, playing solos by Bach. In the second part of the programme she took part in Schumann's pianoforte quintet (op. 44). The performance of this work was all that could be desired. Herr von zur Mühlen was the vocalist of the evening. He has a good voice, and sang in excellent style some *Lieder* by Schubert and Schumann.

M. Lamoureux gave his second orchestral concert last Tuesday. He provided an interesting programme, and again proved himself an excellent conductor. The first piece was a new *suite* for orchestra by Massenet. It is scored for a very full orchestra, but contains more sound than sense. An overture entitled *Sigurd*, by M. Beyer, was the next novelty. The composer succeeded Hector Berlioz as musical director of the *Journal des Débats*. The opera *Sigurd* was written eighteen years ago. The music is clever, though somewhat dry. Mme. Montigny-Rémanry gave a pianoforte concerto in F minor (op. 39), by M. C. M. Widor, a French musician born at Lyons in 1845. The first movement is very interesting; the themes are characteristic and well worked, but there is, perhaps, too much restlessness and striving after originality. The *andante* and *finale* contain much showy and graceful writing. Mme. Rémanry gave a first-rate performance of this difficult work. M. Saint-Saëns' clever *Danse Macabre*, and M. Léo Delibes' graceful ballet-music, *Sylvia*, formed part of the programme, and were greatly applauded. The latter work was announced as a first performance in England, but it was given at the Crystal Palace in 1879. Mme. Brunet-Lafleur contributed songs by Spontini and Gluck. M. Lamoureux deserves the thanks of the musical public for having given them the opportunity of hearing so much modern French music.

J. S. SHEDLOCK.

WE hear that Mr. W. A. Barrett, Mus.Bac., &c., has undertaken the editorship of the *Orchestra*.

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Colin Campbell was born in Glasgow on October 20, 1792. His father's name was MacIver, the descendant of a family of gentle rank long settled in the island of Islay. Fortune had not smiled, however, on this scion of an ancient race, and he was compelled to adopt the modest trade of a carpenter. The young Colin was taken in charge at an early age by his mother's relations, who gave him a good education, and at last, in 1808, through the influence of his maternal uncle, Col. Campbell, he received a commission as ensign in the 9th Foot. It was then that the future Field-Marshal adopted the name of Campbell in place of his own patronymic, and the circumstances which accidentally led to this change may be given in the words of the biographer:—

"At the Horse Guards he had been previously introduced to the Duke of York, the Commander-in-Chief, by his uncle. The Duke, supposing the boy, as he remarked, to be 'another of the clan,' entered him as Colin Campbell, and from that day he assumed his mother's name. This is the explanation of a change which has puzzled many, and has given rise to various surmises. Upon leaving the Duke's presence with his uncle, it is said that he made some remark upon the subject, which was met by telling him that Campbell was a name which it would suit him for professional reasons to adopt."

Within five weeks of his receiving his first commission Campbell was promoted to the rank of lieutenant, and within less than a similar interval after this step he was on his way to take part in the first British campaign in Portugal, which was marked by Wellesley's victories at Roliça and Vimiero, and which closed with the Convention of Cintra. Campbell arrived too late for the engagement at Roliça, but his regiment took a prominent part in the Battle of Vimiero, where it may be observed in passing that several of the veterans with whose names the present generation is acquainted for the first time "smelt powder." The only incident he preserved of Vimiero was one of a personal kind.

"It was at the commencement of this battle that a circumstance occurred to the young subaltern to which in after-years he was wont to refer with the deepest feelings of gratitude. Colin Campbell was with the rear company of his battalion, which was halted in open column of companies. His captain, an officer of years and experience, called him to his side, took him by the hand, and leading him by the flank of the battalion to its front, walked with him up and down the front of the leading company for several minutes, in full view of the enemy's artillery, which had begun to open fire on our troops whilst covering his attack. He then let go the boy's hand (Colin was not yet sixteen) and told him to join his company. The object was to give the youngster confidence, and it succeeded. In after-years, though very reticent of his own services—for Lord Clyde was essentially a modest man—he related the anecdote to the writer of this memoir, adding, 'It was the greatest kindness that could have been shown me at such a time, and through life I have felt grateful for it.'"

It is unnecessary to refer to Campbell's further services in the Peninsula. Severely wounded in the breach at San Sebastian, he returned home invalided, in 1813, after the Battle of the Bidassoa. In November of that year, only a few weeks after his twenty-first birthday, he was promoted without purchase to the rank of captain. In the years following the conclusion of the Great War he was employed in various ways in different parts of the globe—with his regiment in Nova Scotia and at Gibraltar, and on the staff of Sir B. D'Urban in the West Indies. In 1835 he was appointed to the lieutenant-colonelcy of the 9th Regiment, but immediately afterwards he was transferred to that of the 98th. It was not until more than twelve months after his being gazetted that he actually assumed command of his regiment, as it happened to be serving at the Cape. On its return, however, Col. Campbell soon showed those remarkable qualities which made him one of the most excellent commanders an English regiment ever possessed. Much might be quoted to prove how he drilled his battalion into the most efficient in the service, and how he thereby gained the esteem and friendly feeling of Sir Charles Napier and of the authorities at the Horse Guards. The great improvement he effected in the discipline of his corps was attained quite as much by his attention to the details of its internal economy as by the skill with which he manoeuvred it on parade.

"Frugal in his habits by nature and the force of circumstances, he laid great stress on the observance of economy in the officers' mess, believing that a well-ordered establishment of

this kind is the best index of a good regiment. For this reason he determined not to sanction the use of any wine but port and sherry; the introduction of other wines he viewed as extravagance, and he set himself against any expenditure which he considered incommensurate with the means of his officers."

A characteristic anecdote of Sir Charles Napier is given by Gen. Shadwell in connexion with this subject, on the occasion of his dining at the mess of the 98th.

"Towards the close of dinner he looked up and down the table, and, having engaged the attention of all present, remarked: 'I suppose none of you young gentlemen will care to drink wine with "old Fagin" because there is no champagne on the table.' He was aware of the *sobriquet* he bore in the regiment on account of his arched nose, of a Jewish type, which corresponded in some degree with Cruikshank's etching of the Jew in *Oliver Twist*, at that time a recent and popular work. Drinking to the health of the officers, Sir Charles Napier seized the occasion of remarking on the wisdom of the rule limiting the mess wines to port and sherry, which he considered reflected credit alike on the commanding officer and the members of the mess."

In 1841 Campbell and the 98th proceeded to China, where they remained nearly five years, being principally stationed on the Island of Chusan. The climate caused great ravages in the ranks, and perhaps Campbell's good qualities and capacity for command were never more strikingly evinced than in the reconstruction of his emaciated battalion. He became, he said, after five hundred of his best men had been swept away and replaced by recruits, "quite at ease as to the appearance they would make on landing in India," and expressed a conviction that "a few drills under his own command would be sufficient to enable it to go through such a review as no corps in the East could surpass."

In 1846 Campbell left China for India, where he was at once given the responsible post of commander of the troops at Lahore. At any time a post of considerable importance, it required at the period of Campbell's nomination a man of exceptional vigilance and resolution, for the half-conquered Sikhs were silently preparing to contest with us a second time the supremacy in the Punjab. Up to this point Colin Campbell had not given any proof of a capacity to exercise a general command. He had shown great excellence as a regimental officer, but he was now, at the age of fifty-five, called upon for the first time to take a not unimportant part in the guidance of events during a grave crisis. The common-sense and clearness of vision which characterised all his measures at Lahore gained for him the friendship and regard of the two Lawrences. When Moolraj threw off all attempt at concealment, and attacked Mooltan, Campbell was appointed to the command of a division in Lord Gough's army. At Chillianwalla the brigade under his personal command specially distinguished itself—obtaining the success that compensated for the repulse of Pennycuik's brigade. In "the crowning victory" of Goojerat it was Campbell's artillery fire that broke the Sikh line, and drove them with little loss from a nullah forming the strongest point in their position. After the close of the Second Sikh War, and

the annexation of the Punjab, Campbell was appointed to the command at Peshawur, where he was the first Englishman to be brought into contact and responsible relations with the Afghan tribes of that border. He has left on record many practical suggestions as to how these clans are to be coerced, and gradually converted into peaceable neighbours. Thirty years have not sufficed to attain this result in more than a very partial degree.

Of Campbell's later services in the Crimea, as commander of the Highland Brigade and as the defender of the lines of Balaklava, little need be said. How much less of his career as Commander-in-Chief in India! The second volume of this biography gives a complete and lucid description of the operations round Cawnpore and Lucknow, and generally throughout the great province of Oude. They serve to prove that Colin Campbell possessed most of the qualities essential to the successful leading of English soldiers. If not a great military genius, he was at least a most meritorious and able general, always accomplishing the end in view with the least possible expenditure of life. Careful of his men, he shared every danger and privation with them, so that, when the time came for sacrifice, his troops, realising the emergency, accepted the inevitable with cheerful fortitude. We doubt if there be a single virtue or qualification that is considered desirable in the British officer and soldier which he did not possess in a high degree. His death, in 1863, after a career of more than fifty years of active service, came suddenly, but not until he had received the highest honours in the power of his Sovereign to bestow and of his countrymen to applaud. "By means of patience, common-sense, and time," the young subaltern of Vimiero and Corunna had become a field-marshal and a peer of the realm. In the history of his country he has gained an imperishable name. But the example of Colin Campbell's career is still more conspicuous as an English officer. He might well be taken as the model of his renown as the man who took the foremost part in stamping out the flames of the Indian Mutiny—an epoch at once the darkest and the brightest in our national annals.

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end of May, and there embarked on board the *Isbjörn*. Capt. Markham gives an amusing description of the discomforts of this little craft:—

"Our accommodation was limited, and was rather snug and cosy than large and commodious. The cabin, common to my companion and myself, in which we slept, lived, ate our meals, and, in fact, did everything that could not be done on deck, for five months, was slightly raised, so as to give more standing room, by a small deck-house being built over it. Its dimensions were five feet and a-half in length by five feet nine inches in breadth!"

That is, it was hardly as large as a good-sized four-post bed. In this limited space, however, they entertained three officers of the *Willem Barents* at dinner. The *Isbjörn* was furnished with four funnels, all emitting dense columns of black smoke at the same time. The crew consisted of nine Norwegians, specially remarkable for indolence and timidity. They were too lazy even to look out proper water-casks, or to wash out those which they used instead, and these always flavoured the water supplied for the ship's use with something they had previously held. The first taken in had a strong taste of rum; this was, perhaps, the least objectionable. The next relay was put into unwashed salt-meat barrels, and caused intolerable thirst. The last experiment was to put the water into vinegar casks, which impregnated the water so strongly that preserved milk curdled when put into the tea. The stench of the rancid blubber kept below, for the profit, we presume, of the crew, was almost unbearable, even to one already hardened to the smell of a whaler. The timidity of the men, the last defect one would have expected in Northern sailors, was a constant hindrance and annoyance to Capt. Markham. They could hardly be induced to face the ice, and tried in every way, especially when unobserved, to shirk it.

For scientific exploration the *Isbjörn* sailed much too early in the year; in the middle of June she entered the Matyushin Shar, that curiously narrow and winding passage which separates the two principal islands of the Novaya Zemlya group, but only to find the passage barred by a barrier of ice right across the channel. Sir H. Gore Booth and Capt. Markham then sailed along the coast to the north, till they reached latitude $76^{\circ} 18'$, and then, retracing their steps, were successful in passing the Matyushin Shar at the end of July. At this season even Novaya Zemlya assumes a pleasant aspect. "Only four brief weeks before," writes Capt. Markham,

"the land was wrapped in a great white sheet; now this had all disappeared, revealing instead long stretches of greensward, carpeted with a rich and luxuriant vegetation, in which the *Draba*, *Papaver*, *Astragalus*, *Potentilla*, saxifrage, and the pretty little *Myosotis*, with many other members of the Arctic flora, some possessing delicate perfumes, clustered in rich profusion. In the valleys herds of reindeer would occasionally be seen grazing peacefully on the abundance that surrounded them, evidently making up for lost time, and laying in a good stock of unctuous flesh before the winter should set in and deprive them of their rich pasturage."

Ice again prevented any advance into the Kara Sea; but the *Isbjörn* sailed some way

along the coast to the south, and here again the richness of the vegetation was striking, "the soft greensward over which we walked yielding to our tread like thick velvet, while flowers of the brightest colours lay around in rich profusion." Repassing the Matyushin Shar the *Isbjörn* sailed to the north, rounded the northern end of Novaya Zemlya, and then, taking a north-westerly direction, attained latitude $78^{\circ} 24'$, and returned to Norway by way of Hope Island.

Our author gives a summary of all the voyages of discovery to Novaya Zemlya hitherto made, and winds up with a chapter (written before he left England in November 1879) on the best route to the North Pole. He is decidedly in favour of that by Franz Josef Land, and his reasoning is conclusive. Since he wrote this chapter his views have received a remarkable confirmation in the voyage of Mr. Leigh Smith in the summer of last year, who, in his steam-yacht, the *Eira*, reached Franz Josef Land and discovered 105 miles of its south-western coast. It is now established that this is the route by which the highest northern latitude can be attained with the least danger or difficulty. If the *Isbjörn*, of only forty-three tons, with a cowardly and unwilling crew, attained a latitude corresponding to Smith's channel, and the *Eira* in one season passed the eightieth parallel, what might not be done by a Government expedition properly equipped, well manned, and commanded by an officer of energy and experience?

Capt. Markham is a keen observer of nature, and the results of his observation are charmingly told. He made considerable collections of plants, animals, and minerals, which were all submitted to high authorities on his return, and their notes on them are given in an Appendix, which forms by no means the least interesting part of the volume. Sir Joseph Hooker's notes, and his comparison of the flora of Novaya Zemlya with that of other Arctic lands, are especially valuable. Few naturalists have visited Novaya Zemlya, and but one full account of its flora has hitherto been published. Capt. Markham himself collected fifty-seven species of flowering plants, one of them not found before. Considering the great length of the islands of Novaya Zemlya, extending over more than six degrees of latitude, the probability is that there still exist undiscovered species. To our mind, one of the most interesting features of the flora of Novaya Zemlya is the presence of three species of the *Leguminosae*, a family entirely absent in Spitzbergen and the corresponding latitudes of Greenland. These—*Astragalus alpinus* and *A. frigidus* and *Oxytropis campestris*—were found in great abundance and growing luxuriantly. Sir J. Hooker's conclusion, that Novaya Zemlya was peopled by plants from the South, makes one wish that he had extended his valuable paper by a comparison between the plants of Novaya Zemlya and those of that part of the continent from which it is scarcely separated.

The illustrations are from photographs by Mr. Grant. The maps are good, and there is an excellent Index. We are confident that Capt. Markham's present work will be as successful as his former ones.

WILLIAM WICKHAM.

The Organisation of the Early Christian Churches. Bampton Lectures for 1880.
By the Rev. Edwin Hatch. (Rivingtons.)

If these Bampton Lectures had had the good fortune to be preached only twenty years ago, before the most fundamental questions of all were familiar, they might have started a controversy as noisy and perhaps more fruitful than that started by the famous lectures of Dr. Hampden. The author has brought into one focus the views suggested in his remarkable articles in the *Dictionary of Christian Antiquities*, and when they are brought together they appear very revolutionary indeed. It is due to him to say at once that he follows the excellent example of Mill and Darwin in aiming at the maximum of what he takes for enlightenment with the minimum of disturbance. The whole of the first lecture is devoted to an elaborate and eloquent vindication of the idea of science as applied to ecclesiastical history, and a no less eloquent assertion that the organisation of the Church may be conceived as equally divine when we grant that it was worked out by sociological agencies, just as the order of animal nature may be equally divine though worked out by physical agencies. Still it is startling to be told that bishops correspond in name and office to the heads of the contemporary pagan *ἐπαροι* and *βιαροι*; that their chief practical function was to distribute the funds of the Church, regarded as a benefit society, with the help of their relieving officers, the deacons. This is the substance of the second lecture. The third is like unto it. We learn that the essential business of the college of presbyters was not to minister the sacraments or to preach the Word, but to maintain discipline; and that, though the college came to be imagined as the equivalent of the local Sanhedrim, it originated in most cases as the analogue of the local Curia. These positions are supported with considerable appearance of apposite and solid learning, which is all the more effective because most English readers who occupy themselves with such studies are less ignorant of the early history of Christian doctrine than of the early history of Christian institutions; while Mr. Hatch seems even more at home among early Canons and Councils than among the Fathers.

The fourth lecture is decidedly less effective. We are carried back to the old theory that bishop and presbyter are used interchangeably, and to the other theory, which is not exactly new, that the bishop was enabled to establish his supremacy over his presbyters because something had to be done to protect Christianity from Gnosticism. In the fifth lecture, the author treats the distinction of clergy and laity from the point of view of the Montanist writings of Tertullian, suggesting that all the faithful were competent to perform *all* religious acts, though the highest were, as a matter of order, restricted in ordinary cases to special persons who had no special qualification apart from the choice of the society or its officers. It is certainly remarkable, as the author observes, that the minute directions of the "Apostolical Canons" for the appointment of a bishop say nothing of the "laying on of

hands;" and that St. Cyprian, insisting on the perfect regularity of the election of St. Cornelius, says nothing of it either. Mr. Hatch abstains from reinforcing his argument by the present practice of the Roman Church (in which there are many "survivals"), whereby the Pope, though a layman if so be, is invested simply by his election with the plenitude of Papal power, although, if he is not a bishop already, he has to be made one in due canonical form. The sixth lecture carries the discussion a stage farther. We are told the clergy became a special class partly in virtue of the privileges which Christian emperors conferred upon them, and partly because, under the influence of monasticism, they were held to the personal observance of rules of life once binding upon all believers. The idea of catholicity is explained in the seventh lecture by the meetings of bishops, which became increasingly frequent after Constantine, and gradually organised Christendom into a federal union with territorial divisions modelled upon those of the Empire, though the organisation was less symmetrical because there were always "autocephalous" churches like that of Cyprus. The treatment of the parish and the cathedral in the last lecture involves little matter for hot debate. No one is interested in disputing the very probable theory that the organisation of a cathedral still roughly represents the final shape which the churches of the larger municipalities had taken by the fifth century; while the parish represents the arrangements made for large estates outside municipal boundaries, and for outlying communities which grew up afterwards. Much interesting information is given on these points. Among other things we read told of an attempt to revive the system of *Chorepiscopi* in Gaul in the early days of the Karlings, which the False Decretals vigorously denounce.

The whole book is full of brilliant side-lights upon ecclesiastical history; for instance, we are told that the chief object of "Ignatius" was not to establish the supremacy of the bishop in existing communities, but to insist that all believers ought to be united in communities—under a bishop. But the argument, as a whole, is not convincing. Very important factors are omitted; the author's grounds for practically leaving the New Testament out of the question are inadequate, especially as he uses the Clementines largely. Whatever may be thought of the Acts or the Pastoral Epistles, they are better authority. The former certainly proves that mystical importance was attached to the laying on of the apostle's hands; the latter go far to show that St. Paul wished to provide for a succession of persons holding a delegated authority not derived from the community. It is a pity that the author shrank from discussing these points, because his whole argument about the "succession" is one of the strongest parts of the book. Whether it was consonant with apostolic discipline or no, he makes it very probable that for some considerable time in many churches the clergy were viewed simply as office-bearers, more or less formally appointed, and having no title beyond the regular choice of the community. On the other hand, it

is hard to reconcile the state of things described by Mr. Hatch in the second and third lectures with the state of things presupposed in the fourth—of a college of co-equal presbyters gradually coming into obedience to the bishop. Surely if the bishop was the treasurer of a benefit society his monarchical position was ready made. St. Callistus conquered the author of the *Philosophemena*, according to the author's own account, by laying out his catacomb. Besides, more weight should be given to the probability that, through most of the second century, outside Syria, Egypt, Asia Minor, and Rome, the Christian churches were very small; they did not want so many officers—probably one to offer the Eucharist was enough. Nor is sufficient said of the material difficulties of communication. All the meetings of the Christians involved some risk; for the heads of several communities to meet whenever one lost its head would have been a greater risk; and this may perhaps account for the apparent disuse of ordination, although the secular analogies alleged are weighty. Less can be said in favour of the sixth and seventh lectures. The sixth is accurately preposterous. When once the ministration of the sacraments was practically reserved to presbyters (though deacons occasionally offered the Eucharist, if we are to take words in their plain meaning, even in the fifth century), the mystical efficacy of the sacraments invested their ministers with a mystical character, in virtue of which the State gave them privileges and the Church exacted peculiar strictness. In like manner the duty of Catholic communion is historically and logically prior to the ecclesiastical organisation of the fourth and fifth centuries, and the theory of catholicity is not at all impeached by the gaps in that organisation. "Autocephalous" churches and patriarchs were fully responsible to Christendom.

G. A. SIMCOX.

Loukis Laras: Reminiscences of a Chiote Merchant during the War of Independence.
By D. Bikélas. Translated from the Greek by J. Gennadius. (Macmillan.)

Loukis Laras is a remarkable book, as is sufficiently shown by its having been translated, since its appearance in 1879, into French, German, Italian, Danish, and, finally, into English. Its author, M. Bikélas, is already well known as a successful writer, and his translation of some of the plays of Shakspeare into modern Greek was noticed some time ago in the ACADEMY. At the commencement of the narrative he speaks of himself as publishing the notes left by the person concealed under the name of Loukis Laras, who was a Greek merchant residing in England; but we learn from his translator that these notes were of the most meagre character, and that the greater part of the story and most of the personages are the author's own creation. We have seen the book advertised as a novel, but this description of it is apt to mislead, for ordinary readers of fiction are sure to be disappointed with it, while those who are likely to appreciate it may be led to overlook it under this title. It is a narrative, almost without plot,

relating chiefly to the massacres in Chios (Scio) in the early period of the Greek War of Independence, which corresponded in many respects to the Bulgarian atrocities of our time, for they first aroused the indignation of Europe against the Turks, and thus, more than anything else, ultimately caused the Ottoman Government to lose the province of Greece, in the same way as the massacres in Bulgaria led to the independence of that country. What distinguishes it from other stories is the author's mode of handling his subject, and his style. The period to which it relates was no doubt an exciting one, but the most stirring events which signalised it are kept in the background, and the narrator himself, Loukis Laras, is represented as being small of stature, weakly in body, and commercial in disposition, and consequently no hero. But the simplicity both of the narrative itself and of the style is highly artistic; the scenes are conceived with great intensity of imagination, while some of the more moving of them are most pathetically described; and there prevails throughout the book a freedom from exaggeration and a repression of feeling which is as effective as it is rare. There is an entire absence of horrors. The reader feels that they are all around him, that the air is full of them, but he sees nothing of them. The style also, notwithstanding its simplicity, has a certain Oriental flavour in the descriptive passages; and poetical similes are occasionally introduced, as where the gathering of the panic-stricken inhabitants of a village on the eve of a massacre is compared to "the sudden whirl of the leaves on the ground before the storm bursts out."

The story commences in 1821, on the eve of the War of Independence, of which rising the actors were unaware before it suddenly came. The state of panic and suspense which prevailed at this time is vividly described. The scene at first is laid in Smyrna, but shortly afterwards is transferred to Chios, when the news came of the murder of the Patriarch at Constantinople. Here was Loukis Laras's home, and here for a time his family remained, looking doubtfully on the prospects of the insurrection, until the Turkish fleet appeared in the harbour, when they fled, together with a large part of the Christian population, to the west coast of the island. The massacres then commenced, and during this period they remained in hiding, and at last escaped, though under fire from the Turks, in a ship of Psara, first to the Island of Myconos, and afterwards to Spetzæ, off the coast of Argolis. After the father's death they return to Tenos, where Loukis becomes a successful trader. In the course of time he is seized with the desire to revisit his old home and endeavour to regain the valuables which had been concealed in the ground before their flight. The circumstances of this visit are very effectively described. On this occasion he learns that the daughter of an old friend and neighbour is now a slave in a Turkish harem, and, when he has recovered his treasure, he employs it in purchasing her freedom. He afterwards marries her, and settles in England. It will be seen from this outline of the story how simple it is; but some of the occurrences,

such as the death of the faithful maid-servant, who drowns herself on the voyage in consequence of having been dishonoured by the Turks, and that of the old father, are exceedingly touching. Some prominent features of the Greek character, such as their strong family feeling and their shrewdness in business, are well illustrated throughout the volume; and the feeling of various classes of the people at the time of the struggle for independence is interestingly brought out. But it is especially as a work of art that the book deserves to be studied. The following description of the impression produced by the sights and sounds and scents of night in a moment of suspense may be quoted as a specimen passage:—

"Night had now approached, but darkness was not yet complete. The moon had still two hours to run on her slow course before she disappeared behind the hill, and the sky above us was lit up with her brilliancy. Her rays, coquetting with the leaves of the trees, formed on the ground, where I sat, thousands of fantastic devices. I gazed upon these varying shadows, I heard the barking of the dogs in the distant farms, and nearer me the chirping of the crickets, mingled with the harsher croaking of the frogs. But my thoughts were fixed elsewhere; I heard, but did not listen; yet my mind was impressed with those echoes of the serene night, with the perfume offered up by the flowers, and with the play of the moonlight through the branches of the trees."

It remains to say a word about Mr. Gennadius's translation. This is so good, and implies so complete a knowledge of English idiom, and so extensive and well applied a vocabulary, that it is difficult to realise that it is the work of a foreigner. There is all the more reason to regret that one who can handle our language so well as the late Greek *chargé d'affaires* in London should have been withdrawn from among us. In respect of paper, type, and margin the book possesses that dainty character which book-fanciers love.

H. F. TOZER.

Manchester al Mondo: a Contemplation of Death and Immortality. By Henry Mountagu, Earl of Manchester.

Spare Minutes; or, Resolved Meditations and Premeditated Resolutions. By Arthur Warwick. (Pickering & Co.)

Manchester al Mondo has had a curious history. It was first issued without the author's consent in 1631, the "stationers" probably making use of one of the MS. copies then circulating among the author's friends according to the fashion of the time. So far from being annoyed at this surreptitious edition, the noble author selected the same printers for the authorised issue of 1633. Its popularity was great; two generations exhausted fifteen editions, and it became a common practice to present copies of it to those who were present at funerals. The ninth edition was the first book issued after the Great Fire of London—a calamity in which literature had its share of sorrows by the loss of "almost an hundred thousand pounds' worth of books" (p. li.). After 1690 it fell into neglect as a current book, but in the present century has been increasingly sought after by collectors, and especially by the numerous

tribe of them who are interested in the County Palatine of Lancaster. It was last year produced as a dainty little volume under the editorial care of Mr. John Eglington Bailey. The task is, perhaps, not altogether worthy of the powers of the biographer of Fuller, but he has done it well. The Introduction contains the first really adequate attempt to sketch the life of Henry Mountagu, the first Earl of Manchester, who seems to have practised by anticipation the comfortable gospel dear to these latter days of making the "best of both worlds." As to the present world Mountagu, after a hopeful course at school, distinguished himself at the University of Cambridge by his excessive attention to dress (a foppish trait which survived to later years: p. xii.), and, becoming a student of the Middle Temple, embarked upon a parliamentary career, and was successively Recorder of London, King's Serjeant, Chief Justice of the King's Bench, Lord Treasurer, Lord President of the Privy Council, Lord Privy Seal, Baron Kimbolton, Viscount Mandeville, and Earl of Manchester. The facts of this career Mr. Bailey has narrated with care and precision, though he has been prevented by the exigencies of the case from giving details. The majority of his readers will find the biography adequate, and those who wish for more information will be grateful for his plentiful references.

The Earl of Manchester's *Contemplations on Death and Immortality* are spiritual exercises by which he hoped to prepare himself for heaven. The fervour of his piety did not prevent him from being very careful of his worldly fortunes and estate, nor did it ever lead him into enthusiasm or the high-wrought fancies of mysticism. When we have surmounted the dislike occasioned by the piebald appearance resulting from the continual interlarding of unnecessary Latin phrases, we shall find that his English is firm and good, sometimes made picturesque by fancy and sometimes shining with antithetical brilliance. We are frequently reminded of Bacon's essays by these *Contemplations*, though we must allow for a long interval alike as to matter and form. His religious theory was that "the right way to die well was to live well" (p. 12). Perhaps this sentence will give a fair specimen of his style:—

"The Labourer from his work hastens to his bed; the Mariner rows hard to gain the Port; the Traveller is glad when he is within kenning of his Inn; yet we, when death comes to put us into our Port, shun it as a Rock; we fear what we should wish, and wish that we should fear" (p. 49).

Sometimes the thoughts, even when commonplace, are clothed in a garb of unexpected quaintness, as when he tells us that "In this world we are all Benonies, the sons of sorrow; the way to heaven is by weeping cross. The Kalendar tells us we come not to Ascension Day till the Passion week be past" (p. 67). He gives Chaucer's epitaph in a fresh arrangement (p. 77). There are passages which remind one of better-known words of later writers. Thus the three signs of approaching death might have suggested Mrs. Piozzi's *Three Warnings*. (It is not improbable that she derived a hint for her story from Chardin's travels.) "Men commonly

discard those sins they can best spare, but retain those they love best," is an anticipation of a rougher Hudibrastic expression of the same truth (p. 190). The Earl of Manchester observes—"Seldom any enter into glory with ease; yet the Jews say of Moses, his soul was sucked out of his mouth with a kiss" (p. 206). This legend is given in Mr. Baring-Gould's *Legends of Old Testament Characters* (London, 1871; vol. ii., p. 135). It is curious to compare this religious fancy with the profane fervour of Marlowe's Faustus in perhaps the noblest passage of that wondrous drama.

"Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium?—
Sweet Helen, make me immortal with a kiss.—
Her lips suck forth my soul; see, where it flies!"

It may be doubted whether the Contemplator had heard these words; his reading, so far as can be judged from his citations, was exclusively classical and largely patristic in its character. Augustine and Ovid, St. Bernard and Martial, jostle each other in his pages.

The work has been very carefully printed. In our reading we have only noticed two misprints, one of what should be the word *oblectabam* (p. 9), and the other where "sail" is transformed into "fail" (p. 201). Some of the words used are quaint and peculiar. Thus we have *promooter* (p. 23), *retrait* (p. 52), *not-being* (p. 85), *godlily* (p. 99), *pleasant* as a verb (p. 105), the Miltonic word *glistening* (p. 109), *brag*, *cottaged* (p. 123), *Atheous* (p. 184), *ingeminates* (p. 194), *angelize* (p. 231), and *arreption* (p. 236). These, and others which we forbear from noting, will doubtless be garnered in the great English Dictionary which, though still looming in the distance, is gradually coming nearer, to the great joy of all.

Arthur Warwick's *Spare Minutes* is in spirit a very similar work to that of the Earl of Manchester. The Rev. W. J. Loftie has not been able to add anything to our very scanty knowledge of the biography of this author, but he has gathered from the book itself some interesting indications of his circumstances (p. 20). Mr. Loftie's account of the bibliography is not so lucid. The book was registered March 24, 1631, but if printed then no copy is known to have survived. Of the second edition an exemplar in the Huth collection is the only one known. This is dated 1634. Between these two dates the author had died, and the dedication of the second part is signed by his father, who was also an Arthur Warwick. Since then it has been several times reprinted, Mr. Loftie's immediate predecessor being Mr. Henry Southern, who edited a very pretty edition of it in 1821, having previously—in 1820—admitted an article on it in the *Retrospective Review* (ii. 45) from the pen of Mr. George Robinson. The *Spare Moments* are brief essays or meditations, some of which are on set moral themes, while others have been suggested by certain aspects of nature. But whether the author is discoursing on "Ambition" or on the "Red-breast" he preserves uniformly a style of which the chief characteristic is its extreme condensation. He has thought much, but has compressed the result of his meditations into sentences that have the brevity of proverbs. He employs also the method of contrast which

is so familiar an art of the popular proverbialist, and he is not always free from the Delphic uncertainty which so often accompanies oracular wisdom. His language, however, is not overburdened by classical quotations as is the case with *Manchester al Mondo*. Arthur Warwick had a better command of the English language than his learned and long-lived contemporary. His book, though not so popular as that of the patrician, stands on a higher literary level. He is frequently brilliant in his antithetical observations, but just as often he allows his fancy to riot in far-fetched conceits. The matter of the book is good. The moralist, perhaps more than any other writer, has reason to say, *Pereant qui ante nos nostra dixerunt*; for the same ethical precepts are common to many sages, and have been equally disregarded by their disciples.

These books were worth reprinting; and, if they have not the weighty grandeur of Lord Verulam's essays, they make good their authors' claims to be admitted into the goodly company of the earlier English essayists, and to share with Bacon and Feltham the praise of having originated a form of expression which has since become one of the greatest glories of our literature.

WILLIAM E. A. AXON.

NEW NOVELS.

St. Martin's Summer. By Shirley Smith. In 3 vols. (Hurst & Blackett.)

In Fair Bruges. By C. Beeston. (Remington.)

Ellice Quentin, and other Stories. By Julian Hawthorne. In 2 vols. (Chatto & Windus.)

A Dweller in Tents. By L. T. Meade. (Isbister.)

Brigitta: a Tale. By Berthold Auerbach. From the German by Clara Bell. (Leipzig: Tauchnitz; London: Sampson Low.)

THE author of *St. Martin's Summer*, following in the footsteps of Mr. Anthony Trollope, has given his readers a realistic study of upper middle-class English life. Working, as he does, on a somewhat cumbrous plot, and making use of a portentous array of characters that are in truth only so many lay figures, it is to the credit of Mr. Shirley Smith that he has contrived to write a fairly readable three-volume novel. The senior heroine—the story, be it said, deals with the joys and woes of two generations—is a certain Catherine Courtenay, whose early womanhood is blighted by what the author terms the "reflected disgrace" of a felonious brother; for this young man, having robbed his employer's safe, and having barely escaped arrest by timely flight, is obliged to play at hide-and-seek with justice, until he falls a victim to consumption. But this consummation is not reached until the generous shelter afforded by Catherine to her disgraced brother has been the means of bringing about a misconception in the mind of Henry Vaughan, a young squire of family and fortune, which is fatal to the happiness of many years of the heroine's life. Mistaking, not unnaturally, the

shadow of Catherine's dying brother thrown on a wall for that of a more highly favoured rival, Henry Vaughan throws up his suit in disgust, and quickly consoles himself by marrying a vain, shallow woman, with whose physical beauty he is fascinated. After years of wandering, Catherine settles down, apparently a confirmed old maid, in a quiet and old-fashioned cathedral town. Here she meets Henry Vaughan, junior, a gay sub-lieutenant, whose regiment happens to be in garrison at W—. This young gentleman falls desperately in love with Dora Roland, who may be called the junior heroine, and who is Miss Courtenay's especial pet. Dora Roland, although herself possessed of every grace and virtue, owns a Bohemian father, who not only gives music lessons, but actually performs in the orchestra at Covent Garden! To cut a long story short, we may say that at last Dora's unpresentable parent is safely shipped off to America, and the constancy and devotion of the junior hero meet their due reward in the shape of Dora's hand. This desirable result is in a large measure due to the good offices of Catherine Courtenay, who, in promoting the happiness of her young friends, finds a double recompense. Henry Vaughan, senior, has been a widower for some years, and, on meeting his old love once again, comes to the very sensible conclusion that he cannot do better than repair the mistake of his youth. As may have been seen, Mr. Shirley Smith's plot is far from sensational, but the general execution is above the average of that of the novel of the day. The book is well padded with dialogue, which, bearing in mind the fact that it proceeds from the lips of people not over likely to set the Thames on fire, is, for the most part, sufficiently entertaining. In the delineation of character the author has been less successful. It is only the greatest masters of fiction who can endow their more slightly emphasised figures with life and movement by a few bold strokes; but even in Mr. Smith's more laboured compositions we fail to realise that vivid sense of personality which alone can place a novelist's readers in full sympathy with his creations. Before taking leave of Mr. Shirley Smith, we feel constrained to call attention to an implication that young gentlemen who are fortunate enough to secure fascinating partners at balls and dances are in the habit of stealthily kissing their fair ones in greenhouses and other secluded places. Surely this is a most perilous doctrine to teach the rising generation?

Such intrigue as is developed by the authoress of *In Fair Bruges* is concerned with a few weeks' very commonplace love-making in the old Flemish town which gives the title to her story. Readers, however, who believe in the ultimate perfectibility of human nature will condone a flimsy plot in consideration of the manifold virtues and graces with which the creations presented to them are endowed. It is true that the heroine, Diana Saville, is a trifle proud, and, during the early days of courtship, looks down with unworthy disdain upon the hero, Grandby Forrest, who may be described as a gentleman-miller. But, after all, this weakness is ex-

cusable in the only daughter of a baronet of ancient lineage. As for the hero, when we have said that he combines in his person all the virtues which have won immortality for the Chevalier Bayard, with the many accomplishments of the Admirable Crichton, we shall have still conveyed but a feeble idea of this extraordinary paragon of perfection. It would, however, be doing less than justice to this highly gifted individual did we omit to record the fact that, while carrying on a large business as a corn-factor and miller, he yet contrived to fill the proud position of chief contributor to the *Royal and Imperial European Chief Agricultural Chronicle*, and that he might, had he chosen, have been the editor of that influential organ. The nearest approach to a villain throughout these pages is reached in the person of an English commercial traveller who had wandered as far as Bruges, and who happened to come across the heroine's path when the latter was alone one gala night in the midst of an illumination-gazing throng, having been temporarily isolated from a group of friends by a sudden rush of the crowd. This highly objectionable individual not only took advantage of Miss Saville's defenceless condition to thrust himself into her society, but he actually had the audacity to approach his lips to within three inches of her cheek. What atrocity he might have proceeded to commit will never be known, for just at this moment—but the authoress shall herself describe what befel this rude bagman—

"A white, well-shaped hand inserted itself in the collar of the man's coat; and the wearer, then executing one or two wild gyrations, to which evidently an impulse of no ordinary power had been given, fell among the crowd—which, however, obligingly opening for his passage right and left, allowed him to fall with considerable violence to the ground at a distance about eight or ten feet off!"

It is hardly necessary to add that the doughty champion whose "white, well-shaped hand" rescued the heroine from her unwelcome admirer was no other than Grandby Forrest, and that, after some more love-making, the tale is brought to a happy and orthodox conclusion. As a novel, *In Fair Bruges* is a poor piece of work, but as a guide-book to Bruges and its surroundings it has a certain merit and value.

Mr. Julian Hawthorne apologises in a somewhat discursive Preface for having rescued the five stories introduced by "Ellice Quentin" from the oblivion of magazine files. He might well have spared himself the trouble. Unhappily, the vivid imagination, the power of describing the material world in graphic language, and the subtle though keen sense of the humorous side of human life which have contributed in well-balanced proportions to the production of these brilliant little pieces are so rare that readers cannot afford to lose even their slighter manifestations. Avoiding detailed criticism of matter which has already been laid before the public, we may remark that "Ellice Quentin," the first story on the list, is a study in morbid psychology, and that, probably, it might have been expanded with advantage; that "The Countess's Ruby" and "A Lover in Spite of Himself" are two very readable love-tales; that "Kilburn's Oak,"

with which the author begins the second volume, is to our way of thinking the gem of the collection; and that in "The New Endymion," although exhibiting a rare grace and tenderness, the author has somewhat marred the effect by over-drawing upon his imagination. Before we close these volumes we should like to know why American grammatical freaks are reproduced in an English book. It is puzzling to read of a young lady who could take a "straight header" from a diving board that "she dove like a plummet."

A Dweller in Tents is a love-story of the orthodox type leavened by a religious purpose. The hero unexpectedly finds himself, by the sudden death of an aunt, left sole guardian and protector of a little half-brother. And thereby hangs the authoress's tale. For, being very far from blessed with Fortunatus's purse, David Malcombe is obliged to give up all hopes of marrying the woman of his choice in order that he may do his duty by his young half-brother. How everything comes right in the end we will leave Mrs. Meade to tell her readers. Suffice it to say that, unlike many books of its class, *A Dweller in Tents* is really a well-written story.

The publishers of the Tauchnitz German Authors series have been exceptionally fortunate in the latest addition to their collection. Concurrently with the appearance of the German original, the English public have been favoured with a graceful and thoroughly artistic translation of Auerbach's *Brigitte*. Readers familiar with the author's *Schwarzwälder Dorfgeschichten* will be pleased to find, on turning over these pages, that the right hand which penned those matchless sketches of peasant life has lost none of its cunning, and that in Berthold Auerbach Germany possesses a novelist who adds to glowing and unsurpassable descriptions of the beauties of nature that intense human interest which springs from a deep and subtle insight into human nature.

ARTHUR BARKER.

SOME BOOKS OF HISTORY.

Frederick the Great and the Seven Years' War. By F. W. Longman. "Epochs of Modern History" Series. (Longmans.) This is one of the most interesting books of the series, partly, it may be, from the inherent attraction of the story of the war in which Prussia obtained a leading position in Germany, while England gained India and Canada; but something also is due to the way in which the author has grouped his facts. Any English History of Frederick must be based on Carlyle's noble work. But Mr. Longman wisely ignores Carlyle's attempt to glorify Frederick's father, whose chief merit was to have created a fine army; and he omits all about the "tobacco Parliament," in which Frederick William was tricked by his own officers and their Austrian friends, and all about the King's political economy. Carlyle's *Reminiscences* seem to show that he transferred an idealised view of his own father to the old King. Von Arneth's History of Maria Theresa has given us a narrative from the Austrian point of view, but von Arneth is rather reticent about the claims on Silesia and the general current of Austrian policy. The publication of Frederick's Political Correspondence, which is now going on, perhaps came too late to be of use. After all, geographical considerations determine a nation's

policy almost more than anything else. France naturally strove to reach the Alps and the Rhine, and keep Italy and Germany weak. Prussia, with her centre on the Middle Oder, naturally strove to gain the territory which would unite her with her outlying provinces on the Vistula and the Rhine, and tried to push down the Oder to the sea and up the Oder into Silesia. Austria wished to absorb Bavaria and extend her sway in Italy and towards Turkey, and keep the little German States weak and divided—her policy was Austrian and not German. England was anxious to restore harmony between the two German Powers and unite them against France; but when France, abandoning her old policy, combined with Austria to destroy Prussia, Pitt stood by Frederick and enabled him to fit out the armies which saved Prussia from being crushed, just as previously England had given similar help to Maria Theresa, and just as later on it was the English help that enabled Prussia to carry on the War of Independence against Napoleon. Perhaps a little more stress might have been laid on Frederick's years of peace and his early friendship for Suhm, Jordan, and others, on which Sainte-Beuve has some good articles in the *Causeries du Lundi*, and which exhibit the King in a more amiable light than usual. In his later years he was very lonely, his early friends (except Koith) were dead or scattered, and politics became all in all. There are two very useful maps, and four wood-cuts of Rossbach, Leuthen, Minden, and Quebec. Five chapters are devoted to English affairs, and the book is nearly as interesting for English as for Prussian history.

Wietersheim's Geschichte der Völkerwanderung. Zweite Auflage, besorgt von Felix Dahn, erster Band, mit einer Karte von H. Kiepert. (Leipzig: Weigel.) Wietersheim's book was much too diffuse, and Dahn has done good service by compressing it. The present first volume represents three of the old edition. All about the constitution of the Roman Republic, from Servius Tullius onwards, and much other miscellaneous matter is omitted, which the author had printed apparently to get it off his hands. Dahn adds a statement of his own view that the great migrations were caused mainly by the growth of population and the pressure of famine, though partly also by the onward movement of the tribes behind.

"From out the frozen forests of the North
The sons of slaughter pour in myriads forth."

He is also careful to note the forms of the early German tribal constitutions, and the way in which the later confederacies of tribes grew up by a natural process; just as our counties became grouped into kingdoms and the kingdoms gradually welded into larger kingdoms, a process which was aided by the growth of Christianity. Dahn can be the briefer in all this because he can of course refer to the *Könige der Germanen*. The first book reaches to the war with the Marcomanni; the second book takes the Gothic age and all down to the death of Valentinian. A map is added to illustrate the first excursus on the settlements of the tribes before the migration. Another excursus discusses the now discarded hypothesis that the Getae and Goths were the same, and the character of Jordanis's History; a third examines the chronology of the events in the time of Valerian and Gallienus. The work is now probably the most comprehensive picture of the time that we possess.

THE seventh volume of the English translation of M. Guizot's *History of France* (Sampson Low) is a decided improvement on the sixth. Treating of the Consulate and Empire up to the Russian campaign, the author and editor have a straightforward tale to tell, and have done their work well. The story of

the Revolution was one which was not likely to prosper in the hands of strong political partisans; but all the world is now pretty much of one mind about Napoleon. The translation is not always so idiomatic as it should be, and appears to have been done in a hurry. We are told, for instance (p. 4), that in Sieyès' Constitution the Great Elector was to appoint "two Councils of peace and war," though they appear rightly as Consuls on the next page.

Histoire des Romains. By Victor Duruy, Member of the Institute, &c. New Illustrated Edition. Vol. II. (Paris: Hachette.) M. Duruy's admirable History of Rome "from the earliest times to Diocletian" has already been reviewed in these columns (June 28, 1879), together with the first volume of the new illustrated edition. This edition is well entitled to a place in the libraries of students of Roman history, and ought certainly to be conspicuous among our school prize books. The second volume is even richer than the first in illustrations. It embraces the period from the close of the Second Punic War to the First Triumvirate. We can hardly overrate the value of the engravings, numbering upwards of six hundred, which bring before us both the scenes and the actors in every important event; the former through views of famous sites and of architectural remains, the latter chiefly through the medium of coins. The present volume, dealing with the Roman conquest of Greece and the wars in Asia Minor, is copiously furnished with illustrations of the art of those countries. Among these are several splendid chromo-lithographs representing "Corinthian" vases and paintings from Pompeii, with numerous copies of ornaments from Panticapæon and the other treasures of Greek and Oriental art. The remaining volumes will embrace the history of the Empire, which, as the original edition shows, has received much fuller and more original treatment from M. Duruy than that of the Republic.

First Principles of Roman History. By T. S. Taylor. (Belfe Bros.) Mr. Taylor has already decocted the history of England and France for the benefit of children, and he now offers them a very slight glimpse of the history of Rome. It is difficult to understand for what sort of juveniles such a meagre and superficial sketch can be of service. The little book is judiciously written, as far as it goes, but it omits far too much. Of what use, for example, is an outline of the Roman religion in which there is barely room for Jupiter himself? Or an account of the early Roman society where we are vaguely told that "the king was helped to govern by a Senate and an assembly of the people"? This last term is constantly used without the limitations necessary to make it intelligible. The clients are not once mentioned; and, in enumerating the wars of Rome, Mr. Taylor contrives to forget the Cimbri and Teutones. In his anxiety to write down to the level of children the author has produced, instead of a simple consecutive story, a mere *residuum* which must of necessity be dry from its very brevity. We already possess excellent primers of Roman history and antiquities. If anything more is wanted for very young readers, it is a selection of biographies such as might easily be made from Plutarch.

History of the Establishment of British Rule in India. By the Rev. Sir George Cox. (Longmans.) A History of British India for English elementary schools is, we confess, what we had scarcely expected to see within the present century. We have no astonishment left for the fact that Sir George Cox should be its author. We are sorry to say that we are doubtful about the success of the undertaking. Not that Sir G. Cox has not done his task well. Indeed, he has done it too well. Coming fresh

to the subject, he has comprehended too much within its scope. As with an overcrowded map, or, rather, as with one of those historical pictures in which every face is guaranteed to be a portrait, the general result is too accurate, and, therefore, bewildering. Even a professed student of Indian history may fairly admit himself ignorant of some of the names and places here mentioned. For our part, we think that, if Indian history is to be read in schools at all, it should only be read in episodes; and that those episodes should be as little military as possible. Why should not Macaulay's famous essays serve as a model, to which someone might perhaps add Wellesley and Dalhousie and Lawrence? By-the-way, we notice that Sir G. Cox follows Macaulay so closely that he makes Clive advance upon Plassey from Cosimbazar; and that he omits altogether the most stirring of Hastings' achievements, the conquest of Guzerat with a Bengal army. Might he not also have left poor Elijah Impey alone?

The English History Reading Book, by Miss Yonge (London: National Society's Depository), is one among many manuals lately published to meet the requirements of the new Education Code of 1880. It was no easy matter to compress the History of England for more than a thousand years into 109 small pages; yet this has been done by Miss Yonge without any important event being left out, and without the style once becoming dry. The confusion, however, both of language and arrangement is much to be regretted, and the inaccuracies are too frequent to enumerate. But the greatest flaws are a want of appreciation of the due proportion of things, and even sometimes a want of fairness, and a narrow view of morality. It is of no importance that children should know that Henry I. died from eating lampreys, and it is as useless as it is cruel to make them learn the names and dates of all the Saxon kings; but it is of the utmost importance that their hearts should be stirred by stories of such courage as that of Caractacus and Boadicea, and their reverence for goodness strengthened by such noble lives as those of Alfred and St. Anselm. Of St. Anselm Miss Yonge says not a word; while Edburga is held up as an example because she chose a prayer-book instead of a toy, and became a nun instead of a wife! It is very misleading to describe the Turks as "one of those Eastern tribes who had been led away to believe the false teachings of Mahomed, a man who pretended to be a greater prophet than our blessed Lord." Children would naturally infer from this that Turks had once been Christians, whereas Mahometanism must have been an enormous advance on their old religion. It is hardly fair to extol the Crusaders, and entirely to pass over the dreadful cruelties committed by some of them when Jerusalem was taken. Yet still more to be regretted is the narrow view of morality which leads the writer to represent the misfortunes of Harold and of Stephen as having been punishments inflicted on those kings for oath-breaking. Such teaching can only lead children to suppose that they will always see wrong-doing visibly punished. Pictures and verses are added to make the book more attractive, but where architecture is introduced care ought to have been taken to make it historically correct; and we look in vain for any of the stirring songs of the Anglo-Saxon Chronicle, which, with a few verbal alterations, are quite intelligible to children. The next instalment of Miss Yonge's History will, it is to be hoped, have the attractiveness of the present book without its defects.

An Anecdotal History of the British Parliament. By G. H. Jennings. (*Law Times Office*.) This compilation is an expansion of a

work published some eight years since under the joint authorship of Mr. Jennings and Mr. William S. Johnstone, which met with sufficient support from the public to justify the present author on this his second venture. The book is not in any way a formal history or historical essay on the rise and development of Parliament and its usages, but simply what its title imports—a collection of anecdotes bearing more or less on the subject, compiled in many instances from rare and inaccessible works, and arranged in neat paragraphs with convenient handles in the shape of Egyptian headings. The author divides his subject into three sections—the first dealing with the rise and progress of Parliamentary institutions, the second being devoted to personal anecdotes, and the third to miscellaneous matter, such as Parliamentary privilege, the practice and conduct of elections, and so forth. The volume is completed by a fairly good Index; which, however, in another edition might be expanded with advantage.

ORIGINAL VERSE.

ON READING THE SONNET, BY R. C. D., ENTITLED 'IN MEMORIAM, G. P. C.,' IN "MACMILLAN'S MAGAZINE."

YES! mourn the soul, of high and pure intent,
Humane as valiant, in disastrous fight
Laid low on far Manjuba's bloody height!
Yet, not his death alone must we lament,
But more such spirit on evil mission sent,
To back our broken faith with armed might,
And the unanswered plea of wounded right
Strike dumb by warfare's brute arbitrament.
And while these deeds are done in England's name,
Religion unregardful keeps her cell:
The tuneful note that wails the dead, we hear;
Where are the sacred thunders that should swell
To shame such foul oppression, and proclaim
Eternal justice in the nation's ear?

JOHN KELLS INGRAM.

NOTES AND NEWS.

MR. ALEXANDER MACMILLAN received, on March 26, the honorary degree of Master of Arts from the University of Oxford. A similar distinction has been conferred before upon some of those gentlemen who have been partners with the University in the management of the Clarendon Press. In Mr. Macmillan's case, a graceful acknowledgment has been made of his services as publisher to the university for seventeen years, services only terminated when the university resolved to come forward themselves as publishers by their own agent. Apart from this, there will be a widespread feeling of satisfaction that the university should thus recognise the part which business, energetically and honourably conducted, plays in the advancement and dissemination of learning.

ON April 20, the University of Edinburgh will confer the honorary degree of LL.D. upon (among others) Mr. James Burgess, the eminent Indian archaeologist; Prof. S. B. Gardiner, Sir David Macnee, Prof. Bonamy Price, and Prof. A. W. Williamson. The *Independence Belge* adds also the name of M. Emile de Laveleye, the distinguished political economist and professor in the University of Liège; but we do not find it in the list given in the *Scotsman*.

MESSRS. HARPER AND BROS., declaring that they had arranged, through Mr. Moncure Conway, in 1879, with Mr. Carlyle himself for the publication of his *Reminiscences*, and that Mr. Proude, disregarding this arrangement, used his position as editor to furnish advance sheets to his own American publishers, announce that they will issue the work in two forms, one with portraits for sixty cents, the other for fifteen cents.

MESSRS. REEVES AND TURNER are about to publish a volume of prose *Essays and Phantasies*,

by James Thomson, author of *The City of Dreadful Night*, &c. The leading pieces of the new book are "A Lady of Sorrow" and "Proposals for the Speedy Extinction of Evil and Misery." The other contents include "An Evening with Spenser," "Open Secret Societies," "A Word for Xantippe," "The Fair of St. Sylvester," "In our Forest of the Past," with notes on Forster's *Swift* and on George Meredith.

M. EMILE DE LAVELEYE is about to publish an important work on Contemporary Socialism. Among the subjects treated of are:—Contemporary Socialism in Germany—(1) the theorists, Rodbertus, Marlo, Karl Marx, (2) the agitators, especially Ferdinand Lassalle, (3) the Conservative and the Evangelical Socialists, (4) the Catholic Socialists; the greatness and decline of the International; the universal alliance of democracy and the apostle of universal destruction—Nihilism, Bakunin, &c. M. Muquardt, of Brussels, is the publisher of this singularly well-timed work.

UNDER the title of *The New Phrynichus*, Mr. W. Gunion Rutherford, M.A., of Balliol College, Oxford, has in the press, and will shortly publish, an edition of the well-known second-century Atticist, based on a thorough rescension of the text, with collation of new MSS., but containing also a great deal of original work in the direction of the emendation of Attic texts by the scientific application of the testimony of Phrynichus, with an attempt at the same time to justify his position as to the un-Attic character of the diction of the Tragic Poets and of Xenophon. Messrs. Macmillan and Co. are the publishers.

THE same publishers have in the press for their "Classical Library for Higher Students" an edition of the *Medea* of Euripides, by Mr. A. W. Verrall, and *Martial's Epigrams*, Books I. and II., edited by Prof. J. E. B. Mayor. In the "Classical Series" they announce for early publication Mr. Postgate's *Select Poems of Propertius*; *Demosthenes adversus Leptinem*, edited by the Rev. J. R. King; the *Hippolytus* of Euripides, edited by Prof. Mahaffy; and *Select Orations of Lysias*, edited by Mr. E. S. Shuckburgh. For the "Elementary Classics" Mr. C. E. Graves has prepared an edition of Plato's *Euthyphro* and *Menexenus*.

WE hear that over a hundred thousand copies have been sold of the six-shilling edition of Mr. Tennyson's *Works* in one volume. We wish we could persuade Mr. Browning to issue his works in a like one-volume edition, and to add to some of his poems one of those little notes which he sends to correspondents now and then on the circumstances or object of his works. One such on his *Lost Leader* and Wordsworth was published a year or two ago. Another, dated January 23 last, has just appeared in *The Literary World* of Boston on "How they brought the Good News from Ghent to Aix." Mr. Browning writes:—

"There is no sort of historical foundation for the poem about 'Good News to Ghent' [? Aix]. I wrote it under the bulwark of a vessel, off the African coast, after I had been at sea long enough to appreciate even the fancy of a gallop on the back of a certain good horse 'York,' then in my stable at home. It was written in pencil on the fly-leaf of Bartolio's *Simboli*, I remember."

WE would fain see Mr. Browning with twenty or thirty thousand more readers among the thoughtful men of England than he has now, and a cheap edition of his works would give him these at least.

MESSRS. EYRE AND SPOTTISWOODE have ready the New Testament, with copious revision notes at the foot of the pages, by the same eminent editors as their well-known "Variorum Reference Bible."

MESSRS. REEVES AND TURNER promise that their new edition of Keats shall be even a handsomer book than their Shelley, which won them so much praise. Mr. Buxton Forman has much new material for it.

WE are glad to hear that Prof. ten Brink is working at the second volume of his *History of English Literature*, and that he hopes to finish it in a few months. He has been lecturing on *The Canterbury Tales* this winter, and his new volume will contain the latest results of his investigations into Chaucer. We hope that he will let his translator, Mr. Kennedy, have advanced sheets, so that the English second volume may soon follow the first, which Messrs. G. Bell and Sons here, and Messrs. Holt and Co. in New York, have promised us.

A SELECTION from the Latin and Greek verses in *Kottabos*, from its commencement to the present time, will appear under the editorship of Prof. Tyrrell in the Dublin University Press series.

WE understand that the Marquis of Blandford will answer in this week's issue of *Land* some criticisms on his recent writings on land questions, and that one of the English Commissioners who have charge of the Daira Lands will shortly commence a series of papers on the subject in the same journal.

THE Society of Cymmrodorion have arranged to publish the work on the *Gododin* left in MS. by the late Mr. Thomas Stephens. It comprises a full historical introduction, text with various readings, and a translation, illustrated by notes and elaborate historical dissertations. The work will be issued to members in the usual way, and a few copies offered for subscription to non-members.

THE correspondence between Talleyrand and Louis XVIII. at the time of the Congress of Vienna, which we have already announced, will be published in French, German, and English on the same day, towards the end of April.

THE Rev. Dr. Badger has a long and important article on "Muhammad and Muhammadanism" in the forthcoming volume of Smith and Wace's *Dictionary of Christian Biography*. We understand that it is not confined to the theology of Islâm, but that it discusses frankly a variety of questions of political and literary interest at the present time.

FROM the last price list of Messrs. Harper and Bros., of New York, we find that, in the absence of international copyright, the following works (among others) are published at fifteen cents, or sevenpence halfpenny:—Mr. Black's *Swirise*, Miss Braddon's *Asphodel*, Mr. Anthony Trollope's *Dr. Wortle's School*, and Miss Yonge's *Love and Life*. In the case of some other books, apparently, there is not so much competition. Prof. E. Dowden's *Shakspeare* is offered at one dollar, seventy-five cents (7s.); and Mr. Anthony Trollope's *Life of Cicero* and Dr. Andrew Mitchell's *The Past in the Present* both at three dollars (12s.).

PROF. U. J. RUDOLF, of Solothurn, has just published an Abridgment of the History of English Literature—*Ein Abriss der Geschichte der englischen Literatur* (Solothurn: Jent and Gassmann—for the use of the upper classes in the gymnasial and industrial schools. It gives, on the whole, a fair account of the development of English literature, pays special attention to the religious, political, and social life of the English people, and emphasises the relations of English and German literature during the "Blüthezeit" of the former in the sixteenth, seventeenth, and eighteenth centuries. The Abridgment has also appeared in an English form, which may be obtained from Messrs. Sampson Low.

A NEW edition has just been published

(Paris: Leroux) of M. V. Guérin's valuable work upon the Island of Rhodes.

As a proof of the ardour with which the classical authors of Spain are now studied in the most remote parts of the country we may point to the articles on "Cervantes Vascófilo, ó sea Cervantes vindicado de su supuesto anti-Vizcairismo," by Don Julian Apraiz, now appearing in the *Euskal-errria* of San Sebastian. The same journal announces that Señor Arrese y Beitia is preparing an ode in Basque for the commemoration of Calderon. Don Vicente Arana has in the press a collection of "Leyendas Bascongadas," to be published shortly in Bilbao.

THE Philological Society having resolved to allow the Reformed Spelling of which it has approved to be used in its publications by any of its members, Mr. Henry Sweet, one of the Society's Vice-presidents, who edits the *Monthly Abstract* of its *Proceedings*, has adopted the Reformed Spelling, and cut out the useless vowels, &c., which the society has condemned. Members are accordingly informed that "the Papers red ver" so and so; that "Mr. Sweet thought it probable that . . . his earlier views," &c.; that they "have onse been;" that the distinction "could not be anything but a graphic one," and so on, while the forms 'uzed, reazons, theze, servs, sum-one, becum,' often occur. That the changes proposed are in the main justified by etymology and the history of the language, no one can deny, while the use of z for the flat sound of s is surely a gain. The unfamiliarity of the new spellings to the eye soon stops. We hope that no mere feeling of conservatism or prejudice will prevent a fair discussion of the new scheme.

PROF. FARINELLI, the Barlow Lecturer at University College, will commence on May 3 a course of twelve lectures on Dante's *Inferno*. They will be given (in Italian) on Tuesdays and Fridays, at three p.m., and will be open to the public without payment or ticket. The introductory lecture will be on the life and work of Dante.

THE Académie Française has appointed M. Renan to the post of "directeur" for the coming quarter. As a result, it will fall to him to deliver the address which accompanies the annual award of the prizes for virtue.

THE eminent French historian, M. Henri Martin, will shortly pay a visit to Algiers, with the object of studying on the spot the antiquarian remains to be found in the province of Constantine.

THE International Literary Association will meet this year at Vienna some time in the month of September. M. Emile Augier has accepted the post of honorary president of the committee of organisation.

IN explanation of Carlyle's ill-natured remarks in his *Reminiscences* about Charles Lamb, the following story is told. The two were once members of a party who were taken to see a pen of exceptionally fine game-fowls. Carlyle, in his high moral manner, began to improve the occasion by expatiating upon the lessons to be learnt from the birds. At last poor stammering Lamb broke in, "P-p-p-perhaps you're a p-p-p-poulterer?"

TWO new novels of importance have recently been published in Paris:—*Madame de Dreux*, by Henry Greville (Plon), and *Noirs et Rouges*, by Victor Cherbuliez. Of the latter of these we hope to give a short review.

UNDER the title of *Les Contes d'à Présent*, the firm of Ollendorff has just published in an elegant volume the collection of "monologues on vers" by M. Paul Delair which have become so popular when recited by C. Coquelin at the Comédie française. The value of the

is enhanced by a Preface from M. Coquelin himself upon the art of public recitation.

As Canon Simmons's edition of the *Lay Folk's Catechism* will not be ready in time for the first issue of the Early-English Text Society's books this year, Prof. Skeat's edition of Archbishop Ælfric's Anglo-Saxon Metrical Lives of Saints, part i., will be the companion book to Mr. Hertridge's *Catholicism*. The Anglo-Saxon text will have a modern Englishing by Miss Gunning and Miss Isabel Wilkinson, revised by Prof. Skeat.

MR. GRIGGS's facsimile of the First, or Roberts Quarto of *The Merchant of Venice*, with forewords by Mr. Furnivall, is nearly ready for issue; and the Quarto of *The Merry Wives*, with Introduction by Mr. P. A. Daniel, is being rapidly got on with.

MR. FURNIVALL is copying a set of the earliest English wills in the Probate Office, for publication hereafter by the Early-English Text Society. Unluckily, there is no original will in the office before 1485; but in the old Registers the copies of English wills start with Lady Alice West's in 1393, and others follow pretty frequently after 1400, both in the Probate Court and the Commissary Court of London. The dialects of the different will-makers have, no doubt, been corrupted more or less by the London scribes, but the copies still keep many interesting dialectal forms and local terms.

A RUMOUR has been circulating for some time past in philological circles that Prof. Eduard Sievers, of Jena, has accepted a professorship in one of the leading American universities. We are glad to be able to state that this is not the case, and that consequently Germany and Europe will not lose their foremost representative of general Teutonic philology, who is, at the same time, the best German phonologist.

A COLLECTED edition of the dramatic works of "Murad Effendi" is about to be issued by Herr Weigel, of Leipzig.

THE first part has just appeared of a new Italian Review, entitled *Rassegna critica di Opere filosofiche, scientifiche e letterarie*. The editor is Prof. A. Angiulli.

THERE is an American Bibliography of Carlyle in the *Literary World* (Boston, U.S.A.) of March 12, 1881. The Harpers are the chief publishers of his separate works; Scribner and Co. and Lippincott of his complete works.

A DRAPERS' Dictionary is being published in the *Warehousmen and Drapers' Trade Journal*, illustrating historically the technical terms of the trade by quotations from various sources. For example, under "Aprons" there are references to Shakspere, Spenser, Pope, Goldsmith, and other writers.

A CATALOGUE of the valuable library of the late Michel Chasles is in preparation. The sale will take place in the first fortnight in May.

THE third volume of M. Georges Gniffrey's edition of the works of Clément Marot has just appeared. It contains the whole of the epistles, including a considerable number hitherto unpublished.

M. PAUL DE RÉMUSAT will publish shortly, with M. Calmann Lévy, two volumes of the correspondence of his grandmother, M^{me}. de Rémusat, in the years 1804-14.

THE articles on Carlyle by Dr. Eugene Oswald which have recently appeared in *Das Magazin für die Literatur des In- und Auslandes* will be published shortly in a separate and enlarged form.

THE students of Edinburgh University held a meeting on March 25, at which a proposal was favourably received to found a Lectureship in History as a memorial of Carlyle. At present

none of the four Scotch universities has any chair devoted solely to history.

MESSRS. BURNS AND OATES will shortly publish a detailed reply by Father Ryder, of the Birmingham Oratory, to the Rev. Dr. Little-dale's *Plain Reasons for not joining the Church of Rome*.

THE *Rassegna Settimanale* announces the publication in April of *Francesco Berni, con nuovi Documenti*, by Antonio Vergili.

WE have received *Notes of an Irish Tour in 1846*, by Lord John Manners, New Edition (Blackwood); *The American View of the Copyright Question*, by Richard Grant White (Routledge); *Speeches of Babu Surendra Nath Banerjee, 1876-80* (Calcutta: R. C. Palit); *Indian Finance*, by Thomas B. Moxon (Manchester: Heywood); *What must I do to be saved?* by Robert G. Ingersoll (Leicester: Bent); *Plutarch's Lives*, translated from the Greek, with Notes and a Life of Plutarch, by Aubrey Stewart and George Long, Vol. II. (George Bell and Sons); *A Complete Dictionary to Caesar's Gallic War*, with an Appendix of Idioms and Hints on Translation, by Albert Creak, Fifth Edition, Revised (Hodder and Stoughton); *Institutes de Gaius*, 6^e édition (1^{re} française), d'après l'"apographe" de Studemund, par Ernest Dubois (Paris: A. Marecq); *A Dream of the Nineteenth Century upon the Decline and Fall of British Agriculture*, by an Oxfordshire Landholder (Stanford); *Hibernia's House—the Irish Commons assembled at Dublin—a Forecast*, by M. Pee (E. W. Allen); *The Land Question, Ireland, No. IX.*, Mr. Gladstone's Commissioners and Mr. Gladstone (William Ridgway); *The Irish Land Bill of 1870, and the Lords' and Tories' Amendments thereon*, by Sydney C. Buxton (National Press Agency); *The Retention of Candahar*, Speech of Lord Derby, Revised by the Author (National Press Agency); &c., &c.

OBITUARY.

THE greatest of Swedish historians, Prof. Anders Fryxell, died at Stockholm on March 21, aged 86 years. He was the author of the *Berättelser ur Svenska Historien*, which appeared in eighty-five volumes (1823-80). Portions of this great work have been translated into foreign languages, as his known *History of Charles XII.* into German. Two volumes, translated into English by Schoultz, of his *Handlingar rör Sveriges Historia* were published in London in 1843.

THE death is announced at Michelstadt, in the Grand Duchy of Hesse, on March 29, of Lieut. Karl Wyprecht, the commander of the Austrian expedition to the North Pole in 1873 which discovered Franz Josef Land. Lieut. Wyprecht, who was only forty-one years of age, died of pulmonary disease contracted on that expedition.

THE death is also announced of Mr. Lawrence Goodchild, aged sixty-seven, a well-known character in the county of Northumberland. Afflicted with blindness when twenty years old, he yet devoted himself with energy to the work of teaching, and won a high reputation in the North of England. Of his published works, *The Rebel's Wooing* has been compared by local critics to *Redgauntlet*, while his spirited ballads and songs are extremely popular. A sympathetic obituary notice of him was given in the *North of England Advertiser* of last week.

IN France there have died during the past week M. Auguste de Chatillon, aged seventy-three—a poetical contemporary of Victor Hugo, Théophile Gautier, and Alexandre Dumas père—whose *Grande Pinte* and *Leverette en Pal'tot* have afforded laughter to more than one generation;

and M. Achille Delesse, aged sixty-four, member of the Académie des Sciences, and eminent both as a geologist and a geographer.

MAGAZINES AND REVIEWS.

THE *Scottish Celtic Review* (Glasgow: MacLachlan), edited by Mr. Alexander Cameron, is a quarterly Review devoted chiefly to the study of Gaelic after the comparative method, which has been so fruitful of results elsewhere. It is also intended to give English readers the means of judging of the extent and merits of Gaelic literature, of putting on record the folklore of the Scottish Highlands, of helping the study of the dialects of the country, of interpreting Gaelic place-names, and of mending the orthography of Gaelic, which, by the way, is worse than English in that respect, and that is saying a very great deal. We cannot, perhaps, do better than give the reader the contents of the present number, which is a large octavo of eighty pages:—(1) Introductory remarks on the place of Gaelic in the Indo-European family of languages, the tests of etymological affinity, and Grimm's Law with illustrations of its application; (2) Indo-European roots, with derivatives and analysis of some Gaelic compound words; (3) the laws of Auslaut in Irish, translated from a paper by Prof. Windisch; (4) a grammatical and etymological analysis of Gen. i. 1-8; (5) specimens of Old Gaelic—St. Patrick's hymn, with translation and analysis of a part of the hymn; (6) the West Highland tale, how the *Tuairisgeul Mor* was put to death, with a translation; (7) a Gaelic song, by John Macdonald—the *Keppoch Bard*; (8) notes on Gaelic grammar and orthography; (9) the Gaelic air of "The Corrie of the Mist." Most of the earlier articles are earnest efforts on the part of the editor to initiate his countrymen into reasonable views on Scotch Gaelic, which they do not as a rule like to see connected too closely with Irish, it being, as they have usually thought, a much finer thing to dip at once into Sanskrit or Hebrew or anything Oriental than into the source to which history clearly directs them. We wish him success; but, at the same time, we anticipate that he must expect a warm reception from Charles Mackay, LL.D., the author of a work which we see advertised as *The Gaelic Etymology of the Languages of Western Europe*. The portion of this first number which will interest outsiders most is, perhaps, the tale of the *Tuairisgeul Mor*, which the editor has obtained from Mr. Campbell of Tiree, and as to which he says that it was written down some years ago, in Gaelic, from the dictation of John Campbell of Hianish, in the Island of Tiree. We cannot here give a summary of the tale; but we would point out to those who are interested in the non-Arthurian tales included among the Welsh *Mabinogion*, that it contains certain incidents which throw much-needed light on some of the strangest occurrences in the *Mabinogi of Pwyll Prince of Dyfed*. Let us hope that this Review may long last to record such unpublished tales as the one from Tiree, as well as to realise the other aims the editor has in view.

THE most important articles in the *Revista Contemporanea* of March 15 are continuations of "The Founders of Constitutionalism in Spain," by Perez de Guzman, and of "The Spanish Expedition to Italy in 1849," by the Marqués de Mendigorría. The former summarises the great debate on the abolition of the Inquisition of December 8, 1812, in the Cortes of Cadiz; the latter relates the events connected with the flight of the Popo from Rome in November 1848, the proclamation of the Roman Republic, and the protests from Gaeta. The Conde de Toreno discusses the authority of the State in education, arguing that, though the Church

does not claim, and never has claimed, liberty of teaching as a good thing *per se*, she now demands it rightly as a defence against atheistic and pernicious teaching, since she has lost the power of influencing the official instruction. We also note a lively paper of mordant "Refranes y Desvergüenzas" (*dictions*, the French would call them), collected by Fernandez Duro in the neighbourhood of Zamora; and a report of the "Discurso" on the "Ethics of Calderon," by Mariano Catalina, on his reception into the Royal Academy of Spain.

THE current number of the *China Review* contains fewer articles of interest than usual. It begins with a translation of some chapters of the *Lii-li*, or general code of laws of the Chinese empire; on the land tax and the inspection of lands in times of dearth, which, however, do not embody any important principle, and consist only of administrative regulations. To students of the *minutiae* of Chinese law these are, no doubt, valuable; but they lack a wider interest. Following on this, Mr. Chalmers gives a list of the rhymes of the *Shi-king*. The list is full; but its importance is marred by the fact that it is based on the well-known theory of Dr. Edkins that the sound of each compound character found in the classics follows that of its part which has at a later period been treated as its phonetic portion. Recent research, however, points conclusively to the presumption that the ancient characters were composed on a phonetic system, in which each part contributed to the sounds of the characters, in contradistinction to the modern method, by which, speaking generally, the sounds of compound characters are those of what has, in the post-classical age, been called their phonetic portions only. The result is that, while in many instances the influence of the phonetic parts of the characters is noticeable more especially in the terminations, the attempt to make all the characters rhyme in the composition of which the same phonetics appear must fail. Mr. Balfour next contributes a translation of the *Su-shu*, or "Book of Plain Words," a tract with Taoist tendencies which is attributed to the third century B.C. "Notices of Eminent Statesmen of the present Dynasty," and a graphic account of "The Yang-tze Gorges and Rapids in Hu-pei," by Mr. Parker, complete the body of the number, which concludes with short notices of new books and some notes and queries.

"How the Census is taken" is the title of an article in *Cassell's Magazine* for April, in which a former enumerator relates some interesting experiences in connexion with census-taking.

DE LA BELLAUDIÈRE.*

LOUIS BELLAUD DE LA BELLAUDIÈRE, whose poem, *Le Dondon Infernal*, has recently been lithographed by La Societa Prouvençaliste de l'Aube, for the benefit of its members, from the original copy printed at Aix in 1588, is one of the few prominent figures among the crowd of Provençal poetasters who have followed in the wake of the renowned masters of song. The crusades against the Albigenes in the thirteenth century ruthlessly crushed the fantastic life and loves of the Troubadours, and hushed their brilliant, if somewhat artificial, song and speech. But, given an impressionable Southern temperament, and a language the very prose of which has almost the melody of verse, what wonder that the Provençal muse has never been wholly silent?

* *Le Dondon Infernal ou sont Descrites en Langage Provençal les Misères et Calamités d'une Prison.* Par L. de la Bellaudière, de la Maison et Compagnie de Monseigneur le Grand Prieur de France. (1588; reprinted 1880. Aix-en-Provence: Michel Coyzot; Paris: Maisonneuve.)

De la Bellaudière was born at Grasse in 1532. He belonged to *la petite noblesse*, and, like almost every man of his time and station, joined one of the two great camps into which France was divided. The profession of arms in those days was in perfect harmony with his tastes and character. It gave him change, and turbulent occupation, and roystering companions, and fresh fields for licentious enjoyment—notably at Avignon, where Italian customs prevailed, and gave a keener edge to pleasure. Whatever learning he may have picked up as a lad was probably of a very elementary kind, and was not likely to have been much prized by him. In 1572 his company was disbanded on the occasion of a hollow peace; and for seven months, his occupation being gone, he seems to have wandered about in very straitened circumstances. The Massacre of St. Bartholomew, with the general ferment that ensued, and the insecurity of all classes, made it expedient for Bellaud to seek the protection of his native place rather than be a wanderer at the mercy of an uneven and summary justice. Before he reached Grasse he was arrested and cast into prison, though he does not seem to have made himself in any way really amenable to the laws. These were sore straits indeed for a man whose energetic and sensuous nature rebelled instinctively against confinement. He had scant means of making the miserable fare or quarters more endurable; he was stung by a sense of wrong, and keenly felt the horrors of the then existing state of prison life. This feeling found a deeper and more subjective expression than was usual with him. It was while smarting under the sting of privation and suffering, and irritated by the venality and tardiness of justice, that he wrote his vigorous satire, "The Infernal Ding-dong," for once sinking his own personality, save as he made himself a mouth-piece for all in the same sorry plight as himself, and dealing good sounding blows against an iniquitous state of things.

The poem opens with an exclamatory address to those who are so blessed as never to have heard the "ding-dong" of the Palace bell—palace and prison, but liker to the pit of Tophet than to a King's house!

"Blessed he who never heard the frightful sound of this ding-dong—the veritable messenger of fear and terror, of tears and sighs. May he be damned who made such a bell! No sooner has one entered into the pit of this hell, foul with brimstone, than the ding-dong suddenly sounds, and assembles the folk of Purgatory to examine the prisoner, and fix his term of imprisonment. If by chance the poor fellow have done nothing; if he's accused of having bitten the moon; suddenly, God knows how! he's put into a cursed hole with double doors, and therein, all alone, he lies without comfort, not knowing why he is so troubled."

Then follow the description of the hole, infested by importunate vermin—

"Rate, rattons, rattos, and ratonnaillo"—

and the sufferings of a prisoner, which may be compared to those of Ixion, Tantalus, Sisyphus:—

"Ah! the man who is free doesn't wait three hours morning and evening, all shivering and agape, to see Messers the Councillors go by, and cripitiously for justice. He doesn't have a hole for hostelry, stretched like a dog upon his straw, with bread and water for his only company. Better for him than this were the house-room of the grave-yard."

The portrait of Justice as she once was is then drawn; but now her balance is used to weigh golden pieces, her sword is rusty, and she is glad to be rid of her threadbare bandage, that she may the better judge of the worth of crowns, of *cent. per cent.*, of usurious lending, and swell the list of abuses. As newly painted she has the likeness of a mighty spider, whose net catches and keeps the small

fly, while fat folk, with well-lined purses, break through easily enough.

"O lawsuits, serpent with seven heads, how to exterminate thee, who can say! When a clerk, with malignant pen, takes down on paper one's age, name, and station, with the surplus of all one's life, at the dictation of some 'big-wig,' the stoutest heart must be astounded!"

So the poet goes on, showing up the malpractices of Justice, the bribery and corruption—Madam Largesse, without which there is no getting on—the lawsuits and trials, spun out for the better and more wholesale robbery of the luckless prisoner; the heartlessness and brutality of all, down to the varlets and gaolers; the sickening of disappointed hope, the suffering inflicted by the winter's cold. And if complaints do reach a higher quarter, the poor wretch who dared complain had better have called down the lightning of Jupiter. Pluto's palace (for Bellaud mentions no real names, that he may with impunity strike the harder) is, indeed, inspected twice a year, "but, ah, Sirs, if you came without noise you would see another stato of things, and we should at least have clean straw a little oftener!" "The best plan is to arm oneself with the patience of Job, lest one die as rabid as a dog!"

At last Bellaud succeeded, by repeated importunities, in stirring up his brother, a canon in Paris, to petition in his behalf; and he was liberated after nineteen months of imprisonment. Freedom must have been exquisitely pleasant to him, and he does not seem to have settled down to any regular life. Indeed, he was twice again imprisoned before very long for turbulence and rioting—once, in particular, for infringing the regulation that forbade a band of rufflers and rollickers, called *Arquins*, from holding any meetings in hostelry or inn. One cannot help being a little reminded of Villon in following Bellaud's life of straits and prison experiences, "assoiled," in a measure, to posterity by song; but Bellaud never strikes that truly fine and pathetic note which makes Villon so genuine a poet. After a time, seemingly spent in no very profitable manner, Bellaud obtained, through the influence of friends, a place in the household and company of Henri d'Angoulême, natural son of Henri II., the Grand Prior of France and Governor of Provence. In the brilliant and luxurious little Court at Aix Bellaud had his place as poet and member of the Grand Prior's Company of Gentlemen, writing verses to solicit his pay, and publishing his *Dondon Infernal*. When his patron came to a violent end in some murderous fray, where the Valois was true to his vindictive race, Bellaud lost a place in which the new Governor did not see fit to reinstate him. He then moved to Marseilles, and took up his abode with an uncle, whose habits, as a former *Arquin*, induced him to receive the poet as a congenial companion. Family business having called Bellaud to Grasse in 1588, he seems to have experienced a touch of real feeling on finding himself amid early scenes; but the verses wherein he records any such purer emotions, the regret—if he felt any—at the life of misrule and vice which was even then prematurely killing him, have been lost. Here he died, and his uncle received the legacy of his verses,

"tout ce qu'il avait à disposer en ce monde . . . qui estoient aucunes de ses œuvres qu'il se trouvait avoir encore derrière luy; tout le reste estant égaré et tombé en mains mortes."

The *Obros et Rimos*, written in the colloquial Provençal of Bellaud's time, were printed at the printing press newly erected at Marseilles, and published in 1596 through the generous help of Louis d'Aix and de Casaulx. We are greatly indebted to M. Fabre's monograph for much interesting matter connected with the poet and the first edition of his works.

E. L. MARZIALS,

SELECTED BOOKS.

GENERAL LITERATURE.

- AUBRETTIN, J. J. Seventy Sonnets of Camoens. C. Kegan Paul & Co. 7s. 6d.
- CART, T. Goethe en Italie. Neufchâtel: Sandoz. 5 fr.
- CEANUSCH, H. Le Bimétallisme à quinze et demi nécessaire pour le Continent, pour les Etats-Unis, pour l'Angleterre. Paris: Guillaumin. 2 fr.
- ENCYCLOPEDIA BRITANNICA. Ed. T. S. Baynes. Vol. XII. A. & C. Black. 30s.
- GEYMUELLER, H. v. Die ursprünglichen Entwürfe f. Sanot Peter in Rom v. Bramante, Raphael Santi, Fra Giocondo, den Sangallo's u. A. Wien: Lehmann. 160 M.
- GERGOA, W. Notes on the Folk-Lore of the North-East of Scotland. Elliot Stock. 13s. 6d.
- MIGNATY, M. A. Le Corridage: sa Vie et son Œuvre. Paris: Fischbacher. 10 fr.
- PIZMAIER, A. Die älteren Reisen nach dem Osten Japans. Wien: Gerold's Sohn. 4 M.
- SMIT, J. A. R. Die Transvaal-Republik u. ihre Entstehung. Cöln: Mayer. 2 M.
- THOROUGH the Ranks to a Commission. Macmillan. 6s.
- VAUGHAN, H. H. New Readings and Renderings of Shakespeare's Tragedies. C. Kegan Paul & Co. 25s.

THEOLOGY.

- MIDAASCH, der, zum Buche Esther. Uebersetzen v. A. Wünsche. Eingeleitet u. m. Noten versehen v. J. Fürst. Leipzig: Schulze. 3 M.
- SIMONS, E. Hat der dritte Evangelist den kanonischen Matthäus benutzt? Bonn: Strauss. 2 M.

HISTORY, ETC.

- BREAZZO, V. Il Regno di Vittorio Emanuele II. Libro terzo. Torino: Loescher. 4 fr.
- BURDINOKA, M. Cicero u. der Patriciat. Wien: Gerold's Sohn. 3 M. 20 Pf.
- FOURNEL, H. Les Berbères, Etude sur la Conquête de l'Afrique par les Arabes, d'après les Textes arabes imprimés. T. 2. Paris: Leroux. 30 fr.
- HOBENRE, M. Altherthümer der Herzegovina. Wien: Gerold's Sohn. 2 M. 50 Pf.
- LA HUOUAR, Michel de. Mémoires inédits de, p. p. le baron A. de Ruble. T. 3. Paris: Loones. 9 fr.
- LATZ, J. Louée de la Vallière et la Jeunesse de Louis XIV. Paris: Plon. 8 fr.
- NOLL, O. Etude historique sur l'Organisation financière de la France. Paris: Charpentier. 3 fr. 50 c.
- NORTZACK, E. v. Siegel aus dem Rovaler Rathsarchiv. Regal: Frahm. 28 M.
- SCHANZ, G. Englische Handelspolitik gegen Ende d. Mittelalters, m. Besond. Berücksicht. d. Zeitalters der beiden ersten Tudors, Heinrich VII. u. Heinrich VIII. Leipzig: Duncker & Humblot. 32 M.
- SCHIRMACHER, F. W. Geschichte Castiliens im 12. u. 13. Jahrh. Götting: Perthes. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BRAUN, H. Die Entwicklung d. Wellenpapagei's (Melospitacus undulatus Sh.) m. Berücksicht. der Entwicklg. anderer Vögel. I. Hälfte. Würzburg: Staudinger. 16 M. 80 Pf.
- CHALMERS, J. B. Graphical Determination of Forces in Engineering Structures. Macmillan. 24s.
- ETTINSHAUSEN, C. v. Beiträge zur Erforschung der Phytogenie der Pflanzenarten. III.—VII. Wien: Gerold's Sohn. 4 M. 60 Pf.
- HAECKEL, H. Metagenesis u. Hypogenesis v. Aurelia aurita. Ein Beitrag zur Entwickelungsgeschichte u. zur Teratologie der Medusen. Jena: Fischer. 5 M. 40 Pf.
- MICHELIA. Commentarium mycologicum fungos in primis Italicos illustratos. Curantis P. A. Saccardo. N. 7. Patavii. 13s.
- MILNE EDWARDS, A. Etudes sur les Xiphosures et les Crustacés podophtalmiques. Paris: Imp. Nat.
- PAROLA, G. Saggio di Climatologia e di Geografia nosologica dell'Italia. Torino: Bocca. 12 fr.
- PRINGSHEIM, M. Untersuchungen üb. Lichtwirkung u. Chlorophyllfunction in der Pflanze. Leipzig: Engelmann. 12 M.
- SIBSON, Francis. Collected Works of, ed. Wm. M. Ord. Macmillan. 63s.

PHILOLOGY, ETC.

- FABRICIUS, B. Die Elezen d. Albius Tibullus u. einiger Zeitgenossen erklärt. Berlin: Nicolai. 2 M. 50 Pf.
- FLOUET, V. Oyrus u. Herodot. Nach den neugefundenen Keilschriften. Leipzig: Friedrich. 6 M.
- FRANCK, K. De hymni in Cererem Homericis compositione, dictione, setate. Kiel: v. Maack. 1 M. 20 Pf.
- LOEW, J. Arabische Pflanzennamen. Leipzig: Engelmann. 12 M.

CORRESPONDENCE.

PHILIP AYRES.

47 Connaught Street, W.: March 28, 1881.

My attention has recently been called to this now forgotten minor poet, whose *Lyric Poems*, published in 1687, are of interest as including no fewer than forty sonnets written at a time when the form had almost disappeared from our literature. Milton had then been dead thirteen years, and Thomas Edwards, the author of *The Canons of Criticism*, who was the next leading sonneteer after Milton (he wrote forty-five sonnets), was not born till 1699. "Bluo-Stocking" Stillingfleet followed three years

later, and Gray's renowned sonnet *On the Death of Richard West* was not written till 1742. Warton, who is sometimes honoured as being the reviver of the form, did not begin to write till about 1735.

Of the personal history of Philip Ayres little is known, but the following excerpt from the Preface to his poems may serve to throw some light on his character:—

"If any quarrel at the structure of these poems, many of them being sonnets, canzonas, madrigals, &c., objecting that none of our great men, either Mr. Waller, Mr. Cowley, or Mr. Dryden, whom it was most proper to have followed, have ever stooped to anything of this sort; I shall very readily acknowledge that, being sensible of my own weakness and inability of ever attaining to the performance of one thing equal to the worst piece of theirs, it easily dissuaded me from that attempt, and put me on this, which is not without precedent; for many eminent persons have published several things of this nature, and in this method, both translations and poems of their own—as the famous Mr. Spenser, Sir Philip Sidney, Sir Richard Fanshawe, Mr. Milton, and some few others."

Among the forty sonnets in his volume, many are translations from the Italian, Portuguese, and other poets, but the following may be quoted as a fair example of his work:—

"THE REQUEST.—(TO LOVE.)

"O Love, who in my breast's most noble part,
Didst that fair Image lodge, that Form Divine,
In whom the sum of Heavenly graces shine,
And there engrav'd'st it with thy golden Dart:—
Now, mighty Workman! Help me by thy art,
(Since my dull pen Trembles to strike a line,) That I on paper copy the Design
By thee express'd so lively in my Heart.
Lend me—when I this great attempt do try—
A Feather from thy wings, that whilst to write
My hand's employ'd, my thoughts may soar on High;
Thy Torch, which fires our hearts and burns so bright,
My darker Fancy let its Flame supply,
And thro' my numbers dart celestial Light."

In this sonnet Philip Ayres has followed the Gtuttonian model, in others he has adopted that used by Shakspeare, while a few of his sonnets are written after the manner of those by William Habington. S. WADDINGTON.

"THE SWISS FAMILY ROBINSON."

Farnborough, Banbury: March 29, 1881.

I think the subject is hardly enough considered when it is said that Wyss's *Swiss Family Robinson* is "the very best of all those Robinsoniads which have been constructed after the model of Defoe's great book." Capt. Marryatt pointed out its defects thirty years ago in his Preface to *Masterman Ready*. "I promised my children," he says,

"to write a book for them. . . . They said that they wished me to continue a work called *The Swiss Family Robinson*, which had never been completed. . . . I found difficulties which were to me insurmountable, and which decided me not to continue that work, but to write another in the same style. . . . The fault which I find in it is that it does not adhere to the probable, or even the possible. . . . I pass over the seamanship, or rather the want of it, which occasions impossibilities to be performed on board of the wreck. . . . But what compelled me to abandon the task was that much ignorance or carelessness had been displayed in describing the vegetable and animal productions of the island on which the family had been wrecked. The island is supposed to be far to the southward, near to Van Diemen's Land; yet in these temperate latitudes we have not only plants, but animals, introduced which could only be found in the interior of Africa or the Torrid Zone, mixed up with those really indigenous to the climate. This was an error which I could not persuade myself to follow up. . . . Fiction when written

for young people should, at all events, be based upon truth."

To my mind *Masterman Ready* itself is one of the best "Robinsoniads."

C. F. S. WARREN.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, April 4, 5 p.m. Royal Institution: General Monthly Meeting.
- 8 p.m. Victoria Institute: "The Visible Universe," by Prof. Balfour Stewart.
- 8 p.m. Society of Arts: Cantor Lectures: "The Art of Lace-Making," by Mr. Alsn S. Cole.
- TUESDAY, April 5, 3 p.m. Royal Institution: "The Blood," by Prof. Schüfer.
- 8 p.m. Society of Arts: "Canada: the Old Colony and the New Dominion," by Mr. E. Hepple Hall.
- 8 p.m. Society of Biblical Archaeology: "The Times of Israel's Servitude and Sojourning in Egypt," by the Rev. E. de Bunsen; "Abydenus and the Book of Daniel," by Prof. Eb. Schrader.
- 8 p.m. Photographic Society.
- 8 p.m. Institution of Civil Engineers: "The Actual Lateral Pressure of Earthwork," by Mr. B. Baker.
- 8.30. Zoological: "The Habits of the Manatee," by Prof. W. H. Flower; "Descriptions of the Amphibaenias and Ophidiens collected by Dr. I. B. Balfour in the Island of Socotra," by Dr. A. Günther; "The External Characters and Anatomy of the Californian Sea Lion," by Mr. W. A. Forbes.
- WEDNESDAY, April 6, 7 p.m. Entomological.
- 8 p.m. Society of Arts: "The Discrimination and Artistic Use of Precious Stones," by Prof. A. H. Church.
- 8 p.m. Geological.
- 8 p.m. British Archaeological: "The Roman Mosaics at Brading," by Mr. T. Morgan; "The Norman Cathedral at Bath discovered during the Repairs in 1869," by Mr. J. T. Irvine.
- THURSDAY, April 7, 4.30 p.m. Royal.
- 8 p.m. Society of Arts.
- 8 p.m. Society of Fine Arts: Conversazione.
- 8 p.m. Linnean: "The Parasites of Elephants," by Prof. T. S. Cobbold; "The Indian Species of *Primula*," by Dr. Watt; "The Green Colouring of the Hair of Sieths," by Mr. H. O. Sorby; "Individual Variation in the Bronchial Sac of Ascidiens," by Dr. W. A. Herdman.
- 8.30 p.m. Antiquaries.
- 9 p.m. Royal Institution: "Ornament," by Mr. H. H. Statham.
- FRIDAY, April 8, 8 p.m. New Shakspeare Society: "Shakspeare's Old Men," by Miss Constance O'Brien.
- 8 p.m. Quaker.
- 9 p.m. Royal Institution: "Conversion of Radiant Heat into Sound," by Prof. Tyndall.
- SATURDAY, April 9, 3 p.m. Royal Institution: "American Humorists," by the Rev. H. R. Haweis.
- 3 p.m. Physical: "Thermal Electrolysis," by Dr. J. H. Gladstone and Mr. Tribe.

SCIENCE.

The Faith of Islām. By the Rev. Edward Sell, Fellow of the University of Madras. (Trübner.)

THIS is a work written on the lines of Mr. Hughes' admirable *Notes on Mohamadanism*, which was reviewed in the ACADEMY of December 4, 1875. Mr. Sell's book, however, does not cover all the ground surveyed in the *Notes*, since it is strictly limited to the consideration of the religious dogmas and duties of Islām, to the complete exclusion of civil law and other kindred subjects. The narrower field enables Mr. Sell to enlarge considerably on Mr. Hughes' extremely useful, but necessarily concise, statements, and to present his information in the form of a readable book instead of a technical dictionary. If he is not quite so systematic in his arrangement as Mr. Hughes, Mr. Sell is more interesting; and, while he is scarcely less hostile to Islām, he keeps his aversion generally out of sight, and obtrudes the zeal of the Christian propagandist but rarely. Though the compass of his volume excludes the possibility of absolute completeness, there is very little that is important in the modern system of Mohamadan doctrine that he omits. His first chapter sets forth the four foundations of faith—the Korān, Sunneh (or Tradition), Ijma' (or "Consent of the Fathers"), and Kiās (or analogical reasoning). The second

chapter deals with the exegesis of the Korân and the Traditions. The third traces the history of dogma among the leading sects. The fourth enumerates and comments on the articles of faith and their handling by the leading sects—God, angels, sacred books and prophets, Resurrection and Day of Judgment, with predestination and free-will, and an interesting but very slight Appendix on Muslim philosophy. In chap. v. the practical duties of Islâm—the profession, prayer (and ablution), fasting, almsgiving, and pilgrimage—are well described. Chap. vi. is an interesting account of the chief Mohammadan feasts, such as the Moharram festival of the Shiya'is, &c.

The importance of a book of this kind is very great. It stands to the Korân as one of Dr. Tristram's orations before the Judicial Committee of the Privy Council does to the New Testament. There is no more serious mistake than to regard the Korân as the sole foundation of the Mohammadan religion; if it were so, the rationalising of Islâm would be a comparatively easy matter. The teaching of the Korân is on many points so vague and contradictory that a fixed and absolute body of dogma could scarcely be formed from it, and certainly could not be maintained for any time. Unfortunately, Islâm rests on more pillars than one. The word of Mohammad as recorded in the Korân is not enough; there is also the word and example of Mohammad as recorded in the Sunneh, or Traditions of his contemporaries. Nor, further, are these two sources sufficient. You must not draw your own conclusions from them, but in all doubtful cases must abide by the decision of the elders, or, in default of this, the analogical deductions of the great theologians. The result of all this is that Islâm is not the elastic creed which may be deduced from the Korân, nor even the far more definite creed which Mohammad in his later years endeavoured to formulate, but a collection of hard-and-fast rules whereby the most minute details of what the Muslim shall believe and what he must do are rigidly controlled. Mr. Sell's account of the gradual growth of this system of traditional authority, and the fruitless resistance to its paralysing influence, is deeply interesting, and will help English readers to understand more accurately the real difficulties of Islâm as a State religion. One might do something towards widening the religion of the Korân, but when the plastic clay has become fixed by the action of centuries of theological fire the reform seems hopeless. The faith described by Mr. Sell is that form most prevalent in India, but it is practically the same in Egypt and Turkey. The *Faith of Islâm* is modern Mohammadanism—about as like the faith of Mohammad himself as the religion of Knox or Laud, of the Church Association or the Church Union, are like the Christianity of the Gospels; but, nevertheless, modern Mohammadanism is what we need most to understand thoroughly at present.

S. LANE-POOLE.

CURRENT SCIENTIFIC LITERATURE.

United States Commission of Fish and Fisheries. Part VI. Report of the Commissioners for 1878. (Washington: Government Printing Office.) This portly volume is of that order of literature known in England as a "Blue-book," and in America as a "Congressional Document." Both these records of official sapience are heavy reading, compiled without much regard for the requirements of the public at whose expense they are printed, and not unfrequently with a supreme contempt for the English tongue in which they are supposed to be written. But while the "papers presented to Parliament" are shovelled into the Stationery Office badly arranged, and brought forth unindexed, unbound, and in folio or other inconvenient form, the "report ordered to lie on the table" of Congress is well printed, excellently indexed, of a convenient size, strongly bound in cloth, and evidently edited by someone with more than elementary ideas of literary taste. The result is that the American "Blue-books" are preserved, and valued both at home and abroad; while, perhaps not greatly to the loss of the nation and much to the saving of its credit in other countries, most of our Parliamentary publications are destined for a humbler fate. Ill-arranged, unbound, cumbersome in form, and entirely unedited, they are unbought by the people; while the Government, conscious of how little they would add to our credit, takes care neither to send them abroad nor to present them to libraries at home. In bitterness of spirit we feel compelled to pass these criticisms, odious though the comparison may be, after reading the admirable report of Prof. Baird and his colleagues now before us. Ostensibly, it is an account of their operations for one year, in restocking the American rivers and lakes with the fish of which in earlier days they were so recklessly despoiled. But, in reality, it is an admirable series of monographs on fishes and fish tackle, and on American marine invertebrates. The history of the Commissioners' operations in not only stocking the American rivers, but in aiding the fish-farmers of Europe and the Antipodes to introduce Transatlantic species into their waters, is given in ample and interesting detail; while there are excellent papers on the statistics of food fishes, the propagation of various species, and on the sea-fisheries both of Europe and the United States. Several articles on these subjects, and even on deep-sea research, are translated from the German and the Norse, while Messrs. Hargraves and Wilson contribute fully illustrated treatises on the Isopoda and Pycnogonida of New England and adjacent waters. Nor does this exhaust the contents of this valuable "Congressional document." From Bonn, Jena, Edinburgh, Bremen, and Bohuslân come papers on all manner of ichthyological questions; while the carp, cod, salmon, and herring families are accorded an additional three or four hundred pages for the discussion of their public and private relations. Finally, after a few miscellaneous remarks by Dr. Farlow on a new fungus affecting dried cod, the volume of over a thousand pages ends by an exhaustive Index, even though several of the monographs have special indices to themselves. We have no desire to return to an unpleasant matter. But after the patriotic Briton studies this noble volume, distributed broadcast by the liberality of the United States Government, he feels that the English Government, in doling out its proverbially badly got up Blue-books with a niggard hand, only acts with a laudable jealousy for the national reputation.

Water Supply. By G. H. Balfour Browne. (Macmillan.) This small work discusses with much minuteness the question of the water supply of our large cities, the purity of waters,

the quantity necessary for each individual, and the most effective methods of drainage. It may be consulted with advantage by managers and promoters of water companies.

Natural History Rambles: Ponds and Ditches. By M. C. Cooke. *In Search of Minerals.* By D. T. Ansted. (Society for Promoting Christian Knowledge.) These books quite maintain the character of the preceding works of the series. They are clearly written and well illustrated, and they contain a store of information easily assimilated by young people.

Introduction to the Study of Flowers: being Practical Exercises in Elementary Botany. By Andrew Wilson, Ph.D. (Chambers.) The arrangement of this little book is admirable. It aims mainly at practical botany, and a beginner could not have a better handbook in the field. Minute directions for the dissection of many common typical flowers are given, and the elements of their classification are deduced therefrom. The following is an example of the mode of treatment:—

"Pull one or two flowers of the *Iris* or '*fleur de lys*.'

Observe the sword-shaped leaves of the plant.

Their venation is parallel, like that of the tulip and lily.

The parts of the iris-flower are arranged in threes. We thus find parallel venation again united to a three-symmetry (as in tulip and lily).

Iris is, therefore, a *monocotyledon*."

The descriptions are accompanied by a few well-drawn sections of flowers.

Primer of the Industrial Geography of France. By G. Phillips Bevan. (Sonnenschein.) A very useful book as a supplement to the ordinary geographies of France. Full details are given of the coal, iron, and other mining industries; of the forest and wood, food and drink, and agricultural statistics; and of the trades in hardware, pottery, glass, and textile fabrics. The annual produce, value, number of men employed, amounts exported, and other details are given in each case; and the book will be useful both to the general reader as a work of reference and for school purposes.

American Journal of Mathematics. Vol. III. No. 2. (Published under the Auspices of the Johns Hopkins University.) This number opens with the concluding portion of Mr. Rowland's paper, "On the General Equations of Electro-Magnetic Action, with Application to a New Theory of Magnetic Attractions, and to the Theory of the Magnetic Rotation of the Plane of Polarisation of Light." Mr. T. Craig follows with "Orthomorphic Projection of an Ellipsoid upon a Sphere," where by *orthomorphic projection* is meant "projection by similarity of infinitesimal areas." The general theory has been worked out by Gauss, Lambert, and Lagrange. Mr. Craig has taken one of the numerous particular solutions of the problem—one that he thinks likely to be of interest, as, at the present time, there is a run upon the view of the earth being a general ellipsoid. "On the Calculation of the Generating Functions and Tables of Ground-forms for Binary Quantics," by Mr. F. Franklin, is an account (in twenty-seven pages) of methods of calculating the above functions due to Messrs. Cayley and Sylvester, by which the number of fundamental invariants and covariants of any order and degree may be determined. The *Cavaliere Fra de Bruno* (Turin) contributes "Notes on Modern Algebra"—viz., on the development of functions, on a theorem in determinants, on a property of the Jacobian (proof of Clebsch's theorem "the square of a Jacobian of two given forms is a homogeneous quadratic function of these same forms"), and three other notelets. Mr. Hammond (the only English contributor to this number) writes "On General Differentiation," a subject which he has brought under the

notice of the Mathematical Society. "Notes on Relative Motion" is a short article by Mr. J. Loudon, of Toronto, which calls for no particular notice on our part. Dr. Sylvester's contribution is a short one, and consists in part of the correction of slight errors and inaccuracies in previous papers. The title is "On Certain Ternary Cubic-form Equations" under two excursions: *C.* On the trisection and quartisection of the roots of unity; *B.* On the law of squares. Two notes close a number up to the usual average of this periodical—viz., "Change of the Independent Variable," by Mr. J. C. Glashan, and "Note on the Intersections of Two Curves," by Mr. F. Franklin. We have seen a copy of this number which has pp. 113-20 twice over, while pp. 169-76 are conspicuously absent. This is a fault we have come across in previous numbers, and one that is apt to make the recipient of the number think hard words, if he does not utter them, against some person or persons unknown.

NOTES OF TRAVEL.

WE understand that the large-scale map of Eastern Equatorial Africa, between N. lat. 10° and S. lat. 20° and between 25° and 52° E. long., on which Mr. E. G. Ravenstein has for some time been engaged for the Scientific Purposes Committee of the Royal Geographical Society, is now approaching completion. When published this map will be reduced from the original drawings to a scale of fifteen miles and three-quarters to the inch, and will be comprised in twenty-four sheets, each twenty-two inches square. Mr. Ravenstein is also compiling a bibliography of African travel and geography, which will give the authorities on which the map is based, and form a useful companion to it.

THE letters from the Algerian missionary expedition in East Central Africa furnish some useful particulars respecting the little-known region at the head of Lake Tanganyika in which one of their principal stations has been formed. Père Augier writes that the country of Urundi has its physical features strongly marked, a chain of treeless mountains traversing it from north to south. The population is numerous, but very timid. They appear to be agricultural in their habits—manioc, bananas, beans, &c., being largely cultivated. Although there are some marshes, Urundi is reported to be healthier than Ujiji, an additional recommendation being the entire absence of Arabs. The Wabikari, who live near where the missionaries are settled, have shown themselves well disposed, though they have the reputation of being thieves and enemies to all strangers. They were anxious for the party to settle among them on their arrival, but, the Bikari district lying low, it was thought wiser to occupy the right bank of the Murembue, which appeared a healthier site.

In the April number of *Good Words* Capt. A. H. Markham, R.N., brings to a conclusion his interesting papers on his yachting cruise in the *Isbjörn* to Novaya Zemlya and the adjacent seas. In the same number we also find the first part of a paper on Confucius by Dr. Marcus Dods; but Mr. Thomson's excellent account of his East African expedition is discontinued, which is the more disappointing as we hoped to have heard something of Lake Hikwa, which he discovered and named Lake Leopold. This interesting phase in his journey will, we hope, be fully dealt with in his forthcoming work.

MR. E. WHYMPER is to read a paper on the Andes of Ecuador at the Royal Geographical Society's meeting on May 9.

THE most contradictory statements are cur-

rent with regard to the condition of the colony which the Marquis de Rays has been attempting to form in New Ireland, and to which we have before alluded. The *John Hunt*, a missionary vessel lately returned to Sydney, reports that the expedition is in a flourishing state, and that great progress was being made in clearing and building. On the other hand, a telegram from Sydney, dated March 24, avers that the scheme has totally collapsed, and that the colonists have reached Noumea in a deplorable condition.

THE Committee of the International Congress of Geography, which is to meet at Venice next September, have announced that the exhibition of objects of geographical interest will be held in the Royal Palace, and the meetings in the Palace of the Doges. The municipal authorities have decided to have commemorative medals struck for presentation to the members, which will bear the effigies of the famous Italian travellers, the brothers Nicolo and Antonio Zeno.

ACCORDING to statistics published in the *Ceylon Observer*, there are now 35,000 acres in the island planted with chinchona, the total number of plants being nearly one hundred million, valued at two millions sterling. About 10,000 acres are planted with tea, giving an annual yield of 500,000 pounds. The relative importance of coffee in Ceylon is not what it was; but yet it is gratifying to hear that the prospects for the forthcoming crop are very good.

SCIENCE NOTES.

British Ethnology.—Under the title of *Our Nationalities*, a series of small works on the ethnology of the British Isles is in course of production by Mr. James Bonwick. The third of the series—entitled *Who are the Welsh?*—has recently been published (David Bogue). In this work Mr. Bonwick gives an excellent sketch of the present state of our knowledge of Welsh ethnology—an obscure subject, upon which false notions are widely current in the Principality itself. While giving due weight to the traditions of the Cymry, Mr. Bonwick brings the results of modern science—such as the discoveries in the domain of prehistoric archaeology—to bear upon the solution of the problem under discussion. He is forced to conclude that the Welsh are a decidedly mixed people, and that the chief elements which enter into their composition belong to the early Silurian or Iberian type and to the later so-called Celtic type. The preceding volumes of the series have been devoted to the questions *Who are the Irish?* and *Who are the Scotch?* The next will deal with the interesting problem *Who are the English?*

IT has been suggested that the approaching centenary of the birth of George Stephenson would be a favourable opportunity for erecting a memorial building at Newcastle-upon-Tyne, to be called the Stephenson College of the University of Durham. Such a building would be of great service in offering accommodation to the Newcastle College of Physical Science, which is at present located in premises connected with the Mining Institute.

AT the meeting of the Académie des Inscriptions et Belles-Lettres on March 10, Dr. Lagneau read a paper upon "The Ancient Races of Spain." These he divided into four—(1) the Atlantes, who originally crossed over from the opposite coast of Africa; (2) the Iberians, who at one time inhabited all the shore of the Mediterranean west of the Rhone; (3) the Ligurians, who took the place of the Iberians along the sea; (4) the Celts, who occupied the north of the peninsula, and coalesced with the Iberians to form the Celt-Iberians.

As we briefly announced last week, Messrs. Trübner have nearly ready for publication a translation of Faber's *Mind of Mencius*, by the Rev. A. B. Hutchinson, of the Church Missionary Society. The subordinate title of the book is "Political Economy founded upon Moral Philosophy," which may give some idea of its character to those who are not familiar with the name of the great Chinese philosopher. Faber's task, which has been recognised as of the highest value, was to arrange the teachings of Mencius according to a principle of systematic classification. To Faber's comments and explanations Mr. Hutchinson has added some additional notes of his own.

THE Royal Academy of Sciences at Turin have issued a notice that the Bressa Prize, referred to before in the ACADEMY (vol. xi., p. 10), will be awarded after December 31, 1882, to the author or inventor, whatever his nationality, who, during the preceding four years, shall have published the most valuable scientific work or made the most important and useful discovery. The value of the prize thus thrown open to competition is 12,000 Italian lire (£480). Under the epithet "scientific" is comprised not only the physical sciences, but also history, geography, and statistics.

THE electric light will shortly be introduced in Indian railway stations, in accordance with a recommendation of Mr. Louis Schwendler, the superintending electrician to the Government of India. Messrs. Siemens' dynamo-electric machines, with some modifications, and the Serrin lamp will be used; and the light will be tried in the first instance at the Allahabad Railway Station.

LAST week we announced that the municipality of Marseilles had granted a subsidy towards the laboratory of marine zoology proposed to be established on the Gulf of Lyons. We now hear that a dredging excursion in the Australian Seas, organised in connexion with the Sydney Museum, has brought back more than a thousand specimens of marine fauna, some of which are said to be new to science.

PHILOLOGY NOTES.

A Treatise on the Use of the Tenses in Hebrew, and some other Syntactical Questions. By S. R. Driver, M.A. Second Edition, Revised and Enlarged. (Oxford: Clarendon Press.) Mr. Driver's work on the Hebrew Tenses was quickly recognised as among the most satisfactory products of English scholarship. This second edition, besides having been carefully revised, contains two new Appendices on the Principle of Apposition in Hebrew, on the Casus Pendens, on some uses of the infinitive with Lamed, and on instances of variation in the order of words. The third Appendix, on the illustrative use of Arabic, is enriched with some valuable specimen lists, exhibiting the interchange of consonants in the best-known Semitic languages. The fourth contains an interesting grammatical note on Ps. civ. 4. The critical summary of opinions on the origin of the forms of the tenses added in this edition to the Introduction well deserves reading. Mr. Driver has also defined his position more distinctly with regard to emendation of the text.

Darache Hammesiqah, sive Leges de Accentus Hebraicæ Linguae Ascensione. Scripsit Jos. Wijnkoop. (Leyden: Brill.) A treatise, exhibiting great diligence and critical discernment, on the laws which govern the ascension or retraction of the accent from the ultima to the penultima.

WE are glad to receive the seventh instalment of Prof. Fleischer's *Beiträge zur arabischen*

Sprachkunde, reprinted from the *Transactions* of the Royal Saxon Society of Sciences, 1880. The present part carries the commentary on de Sacy's *Grammaire arabe* down to p. 127 of vol. ii. (second edition). The criticisms are searching and suggestive, and fully sustain the reputation of the ripest Arabic scholar of Germany.

DR. G. JAHN has issued the fifth part of his edition of Ibn Ya'ish's *Commentary* on the "Mufassal" of ez-Zamakhshari. This brings the *Commentary* to p. 96 of Broch's text of the "Mufassal," or about half the entire work.

DR. LANDAUER, of Strassburg, has edited for the first time the text of Sa'adja Gaon, or Sa'id ben Jusu's theological work, the *Kitab al-Amānāt wa'l-Itigādāt*, which has hitherto been chiefly known through Jehuda b. Saul ibn Tibbon's Hebrew translation. The text is edited from the Bodleian and St. Petersburg MSS., and the matter is of some interest from an Israelitish point of view. The necessity of a creator, his attributes, revelation and divine law, man the end of creation, free-will, punishment and reward, the state of the soul after death, the Messianic era, &c., are the subjects treated in the work; and the value of the expositions is considerably augmented by the frequent Biblical and Talmudic quotations with which they are illustrated and supported.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, March 14.)

PROF. T. McK. HUGHES, F.S.A., President, in the Chair.—Mr. Griffith communicated notes on a series of neoliths collected in Cape Colony and the Diamond Fields by Mr. J. Rickards, now resident in Cambridge.—Mr. W. W. Cordeaux exhibited an Anglo-Saxon fibula mould, which had been found at Lincoln during the latter end of last year, and seems to have been formed from a concretionary nodule found in the Kimmeridge clay.—Mr. Lewis exhibited a unique small bronze coin, which he had bought at Athens last January: it was struck at Nicaea in Bithynia, and bears on the obverse the youthful bust of Marcus Aurelius; on the reverse Homer, bearded and laurel-crowned, seated on a rock, and looking at a scroll which he holds in his left hand.

ROYAL ASIATIC SOCIETY.—(Tuesday, March 22.)

SIR H. C. RAWLINSON, K.C.B., in the Chair.—Prof. Beal read a paper on "The Chinese Inscriptions lately discovered at Buddha Gaya," and, in connexion with this part of his subject, referred to the travels of fifty-six Buddhist pilgrims from China to India, whose history has been written by I-tsing, a Chinese Priest-writer of the sixth century A.D. The account I-tsing has left shows that the route followed by the priests who went from China to India was by the Southern Sea—i.e., by the Straits of Malacca and the coast of Pegu to Tamralipti (the modern Tamluk, near the mouth of the Hughli), as well as by the northern way of Thibet and Nepal. Sri-bhoja seems to have been a great centre of trade at the time spoken of, and this probably represents the portion of Java bordering on Surabaya. The paper contained many important historical data.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, March 23.)

SIR P. COLQUHOUN, Q.C., in the Chair.—Mr. C. F. Keary read the first part of a paper on "The Genuine and the Spurious in the Eddaic Mythology," having special reference to the theories put forth by Prof. Sophus Bugge, of Christiania, respecting the origin of the Eddaic myths. Premising that he did not intend any direct criticism of the professor's views, the writer pointed out those features of the Eddaic mythology which appeared to him of genuine and early Germanic origins, and examined the myths of death and of the other world which are presented to us in the two Eddas. He laid special emphasis on the belief

connected with the burning of the dead—a rite he considered more Teutonic than Celtic. Even among the Northern Germanic races, however, this rite was falling into disuse at the beginning of the twelfth century, so that its influence on the construction of the Eddaic myths must be referred to an earlier date than the age of Somund. Mr. Keary then quoted from the Arab traveller, Ibn Hankal, tenth century, an account of the funeral rites of a Gothic people then inhabiting the north of Russia, and compared this with the account of the funeral of Baldr.

SOCIETY OF ANTIQUARIES.—(Thursday, March 24.)

EDWIN FRESHFIELD, Esq., V.-P., in the Chair.—The Secretary read a paper written by Mr. P. Orlando Hutchinson upon the gradual decay of ruins, especially castles and abbeys. After referring to Lydford Castle, which has been unroofed and wastonly destroyed since the Stannary Courts ceased to be held there and the prison was no longer required, and to Okehampton Castle, once the residence of the Courtenays, which is in a still worse condition, Mr. Hutchinson described the gradual injury done to old walls by ivy and by damp. He suggested that ruins might be preserved by picking out the joints of the stones and pointing with fresh mortar, which can be coloured with a mixture of red ochre and soot to take off the look of newness. Similarly, walls may be protected from the evil effect of damp soaking down through them, by covering the tops with coal tar and gravel, which would not be conspicuous enough from below to be unsightly.—A discussion followed the paper, some speakers maintaining that Mr. Hutchinson had exaggerated the danger of simple exposure to the weather, and that the processes he suggested might lead to the removal or renovation of portions of ruined buildings, which would be still worse evils.—Mr. C. S. Perceval exhibited and described various seals and matrices, including those of Ecclesiastical Courts *temp.* Edward VI.; of the lordship of Chirk *temp.* Henry VIII.; of the borough of Dunwich; and some Italian specimens, among which were the seals of the University of Bologna and of a doctor in law, representing him in the act of lecturing; and also those of Azzo d' Este, Marquis of Ferrara at the end of the thirteenth century, and of Malatesta de Rimini, who lived about a century after.—Mr. Ferguson exhibited some stone implements from Cumberland and Westmoreland, and maps prepared by him showing the Roman roads and remains in those counties.

FINE ART.

LATEST EXCAVATIONS IN EGYPT.

ANOTHER pyramid has been opened in the great necropolis which extends from Memphis to the Fayoom. It will be remembered that M. Emile Brugsch, at a recent meeting of the Egyptian Institute, gave an interesting account of the last excavations carried out by Mariette-Pasha during the short interval which elapsed between his return to Cairo and his lamented death. Three pyramids had then been opened, one of which was bare, while the others yielded a rich harvest of inscriptions and the sarcophagi of two kings of the ancient empire—namely, Pepi-Raméri (Sixth Dynasty), and his son and successor, Mirenzi (*gy.* Merenra). Not less fruitful has been the first excavation undertaken by Prof. Maspero. The pyramid last attacked belongs to another group, and proves to be the place of sepulture of a still earlier monarch, Unas (*Gr.* Onnas), the last king of the Fifth Dynasty, who was hitherto supposed to have been buried under the huge pile known as the Mastabat-el-Faraoun. An entrance having been forced by the workmen on February 28, the pyramid was entered and examined on March 8 by Prof. Maspero and his archaeological staff. It proved to have been already violated by tomb-breakers of the Græco-Roman period; and it was through a breach rudely tunnelled by these early resurrectionists that the party made their way into the narrow passage which leads from behind the first portcullis-stone

to the first chamber. At the end of this chamber, which is half full of sand, there opens a passage, some sixty or seventy feet in length, thrice blocked by enormous portcullis-stones, and so narrow that some of the party had no small difficulty in crawling through it. The ancient treasure-seekers had not attempted to remove these portcullis-stones, but had worked a passage round them through the masonry. The last portcullis being passed, the corridor becomes larger, and is lined in part with polished granite, and in part with fine Toorah limestone. The limestone is covered with hieroglyphs, filled in with green, and the ceiling is adorned with stars of the same colour. Then follows a chamber with inscribed walls; then another corridor, leading to a chamber containing niches for funeral statues; and, finally, a passage which ends in the burial-chamber of the king. Three of the walls of this chamber are covered with inscriptions; but the fourth is cased with fine alabaster, richly painted with decorative designs. The sarcophagus is of black basalt, and bears no inscription. The lid lies in one corner of the chamber, and the mummy has been pulled out and broken up. One perfect arm, the fragments of the skull, and the ribs of one side of King Unas, have been already removed to the museum at Boulak; and it is hoped that, when the *débris* which covers the floor is properly sifted, the rest of this very ancient skeleton may be recovered. The texts on the walls of the sepulchral chamber are almost identical with those upon the walls of the tomb of Pepi-Raméri, and are similar to other texts found on certain little-known tombs at Thebes. It is Prof. Maspero's intention to publish these new texts as soon as possible. In the meanwhile, he has set his excavators to work upon another pyramid, and hopes to find, in the discovery of more of these early funeral texts, full corroboration of the theories which he advanced in his lectures on Egyptian tombs delivered at the College of France. Egyptologists have long been puzzled by the great historical gap which has hitherto existed between the Sixth and Tenth Dynasties. This period has hitherto remained an incomprehensible blank. But M. Maspero has always refused to believe that any such blank really exists. Observing that the pyramid groups are classed, so to say, from north to south, beginning with tombs of the Fourth Dynasty at Gheezeh, going on to tombs of the Fifth Dynasty at Abouseer, and ending with pyramids of the Thirteenth Dynasty at the Fayoom, Prof. Maspero conceives that the pyramids scattered over the ground between Abouseer and the Fayoom are all successive links in the one chain, and that they will be found to belong to the sovereigns of the Sixth, Seventh, Eighth, Ninth, and Tenth Dynasties. These last discoveries, showing the Sakkarah group to be dedicated to the Kings of the Fifth and Sixth Dynasties, so far corroborate M. Maspero's hypothesis. It is his desire, if the necessary funds are forthcoming, to explore every pyramid from Abou-Roash to the Fayoom, including, of course, the famous pyramid of Mejdoum, where King Seneferoo of the Fourth Dynasty still sleeps undisturbed in that stately sepulchral pile, which to this day has baffled the inquisitiveness of robbers and savants, and to which its occupant gave the proud name of "The Crown."

AMELIA B. EDWARDS.

SOME ENGLISH STUDIOS.

MR. ALFRED HUNT has just finished two remarkable oil pictures, the scenes of both of which are laid in places with which the artist has for some time been known to be familiar. One picture, destined doubtless for the forthcoming Royal Academy, represents a stretch of land-locked water near the Norwegian coast,

on the edge of the Arctic circle. Shallow and very calm waters are touched by the light of the midnight sun; peaks are faintly rosy in the distance; and in the foreground the colours and forms of various craft are sharply and strongly defined. This work, which it is needless at the present moment to describe minutely, and of which no description could render the precise effect, will, we imagine, be accounted an advance even on Mr. Hunt's former essays in the record of Northern scenes, and yet more of Northern air and light. Mr. Hunt's second picture deals with subjects at Whitby, an aspect of the town less immediately recognisable than many he has presented heretofore being this time selected. The quaint Yorkshire coast town, faced by the sea, topped by its gray, ruined church, and backed by the stretching moors, has set Mr. Hunt many a difficult problem, in whose intricacy he would seem to find a pleasure; and in the present example the difficulty of treatment is as great as ever it has been. Few landscape painters, and no figure painters in the audacity of their occasional assault upon the ground of the landscape painter, dare to grapple with matters so complex. The present Whitby is (after Mr. Hunt's wont) not so much a study of form as a study of light; but it will not be imagined that the intricacies of form have been neglected because they have not been displayed. In the foreground—a space of harbour with the last of the tide now lying shallow on mud and stones—the many boats that follow the herring fishery in its autumnal descent from the North to the South are now shoulder to shoulder in Whitby port, some from Montrese, some from Kirkcaldy, some from St. Ives, and some from Penzance, the smoke from their little kitchens clouding the lower air, thinned and diffused in the upper strata, where sunset light breaks over the cliff tops. In middle distance, the red roofs of the town—sailors' houses, eighteenth-century chapels, quaint harbour-side inn—rise in happy confusion, the nearer and higher roofs aglow with the sunset, the others quieter of hue. A bright, but windy, sky stretches high over the scene; its light warm-coloured, yet keen and clear.

MR. HALE, many of whose drawings have been much remarked at the rooms of the Society of Painters in Water-Colours, has but recently completed a landscape in oils which can hardly fail to strengthen his position among artists in landscape. The scene chronicled is a turn in the road at Combe Dingle, Westbury-on-Trym; the time, approaching sunset on an early November day, still bright and glowing, and, indeed, with the peculiarly soft brightness that is the immediate follower of rain. A village girl makes her quiet way along the road, the high banks at its edge being planted with fir-trees, and the hedge-row elms, now bare of leaves, skirting the drive. At the time of year and in the kind of day selected, the English foliage, generally heavy, is least obtrusive, so that there is space in the foreground, and a sense of air and freedom even in the turn of the valley. The road, slightly wot, catches reflections of the sunset light, and the whole picture is as remarkable for its delicacy and purity of colour as for its refinement of design.

MR. CECIL LAWSON, among his recent works, has completed three Yorkshire subjects—one of them intended for the Royal Academy, and the other two for the Grosvenor Gallery. The Academy picture is called *Barden Moors*, but strict local accuracy has not been observed in it. It represents, however, with a great deal of force, a tract of uncultivated, upland country such as is met with often on the broad Yorkshire hills, the middle distance brown and strong like a de Koning, the sky seen miles behind the farthest

of the visible land as in a Crome at the National Gallery. One may feel, indeed, in seeing Mr. Lawson's picture, that the painter has seen attentively the work of the more poetic of the Dutchmen—for of Ruysdael, as well as of de Koning, there is in certain of his pictures a memory—and that he has learnt something from the Englishman who most successfully formed himself upon Dutch models. The barren land, stretching into the distance, and the clear and airy sky above it, form, so to say, the whole of the subject of Mr. Lawson's *Barden Moors*, of which the real charm lies in the successful grappling with ungainly Nature and the vivid realisation of atmospheric effect. One of the Grosvenor pictures is *The Valley of Desolation*—an apparently sensational name given to a certain stretch of upland in the regions about Bolton. The scene, visible often under tranquil effects very unsuggestive of its title, assumes weirdness and significance in hours of storm, and in such hours Mr. Lawson has painted it—the land flat and featureless, writhed over by the limbs of one giant tree. It is darkened and solemnised by congregated clouds, livid blue and angry brown. It may be that the very storm and stress of the landscape as here depicted make the picture one to be seen rather than one to be lived with. But no objection of a similar kind can await Mr. Lawson's third design (called either *Bolton Woods* or *The Strid at Bolton*), which depicts the golden green and brown foliage of the Wharfedale at beginning of autumn; the barren hills extending beyond and above it; and below it, seen in occasional breaks, the blue and white flashes of a rapid stream that hurries to the river. For unity of effect, obtained by the resolute suppression of inadmissible detail, this is probably the most noteworthy landscape which the painter has given us, and at the same time it is probably the most poetical, the most endowed with elegance and grace of nature.

MR. J. D. LINTON's admirable picture of *The Benediction*—that scene in the interior of St. Mark's, in the series of "The Life of a Warrior" which we described a little while ago—is intended, we hear, not for the Grosvenor Gallery, but for the exhibition of the Royal Academy. In its union of high qualities, and its avoidance of occasional defects, it will prove, we believe, the most remarkable oil painting which the artist has produced.

MR. LONG will send to the Royal Academy one very important picture, of which the subject is sufficiently dramatic to afford him that full opportunity for the exhibition of his powers which his recent single figures have not granted. The question *Diana or Christ?*—which is itself the title of the picture—is asked of a maiden who is bidden to show her rejection of Christianity by a pagan sacrifice. A crowd of on-lookers, some of them derisive and a few sympathetic, emphasise by their presence and expression the critical nature of the moment, and the result which will follow from the girl's faithful answer to the query. Mr. Long's dramatic feeling serves him in good stead in the treatment of a theme in which archaeological accuracy is not all that is to be desired.

MR. HENRY HOLIDAY has very recently completed a large and thoroughly studied statue of the recumbent figure of a woman of noble proportions, with thin draperies falling in broad and flowing folds over the trunk and limbs.

M. VAN HAANEN, whose memorable Venetian interior was perhaps the greatest success among the genre paintings in last year's Academy, has sent to Burlington House this year a smaller genre subject from contemporary Venetian life. It is called *Washers*, and represents an open house-door and its flight of stone steps seen from a narrow side canal. Beyond the open

door all is shadow, but on the near side of it sunlight and colour. On the steps, just over the water, are two girls—buxom young women. The one, tucking up her sleeves for washing, stands erect in the doorway; the other, bending to the surface of the canal, has her red head so low that it touches her blue skirts. A picture simple in theme, happy in treatment, happier in the type which the robust taste of the painter has led him to select.

A ROMAN STUDIO.

MR. EUGENE BENSON, whose pictures in the Grosvenor Gallery and Royal Academy have before now commanded attention, sends to London this spring, from his charming studio in Rome, at least three pictures of undeniable merit. One of these is called *Art and Nature*—a subject from the Italian Renaissance. "Art" is represented by the young prince of a Roman villa, which is seen in the middle distance nestling in its trees. He is richly dressed, and is seated on the flowery turf fully intent on his violin. Behind him is a thick *boschetto* of laurel, and in the centre of the composition stands "Nature," in the form of a nude maiden

"passing fair to see,"

who leisurely leans against a marble fountain. To her left are two peacocks (one of which is white) standing in a very Eden of flowers; while behind them is a stretch of undulating *campagna*, as it appears in summer time the moment after sunset, and a glimpse of the far-off sea. This picture will be a favourite with those in England whose happy lot it was to winter in the Eternal City, and who can now no longer do so.

Mr. Benson likewise sends another of his Venetian pictures. It is called *Distinguished Company in Titian's Garden*. Here, several famous Venetians of his time are brought together; Titian, Cardinal Bembo, Pietro Aretino, Sansovino, and others are seated on an August evening at a supper table, in an open *loggia* overlooking a broad lagoon, which is lighted by the rays of the sun setting behind the line of Venetian Alps. The accessories are entirely of the Venetian Renaissance period, and few painters but Mr. Benson could have brought into a single picture so many of the charms of the *locale*. Probably this is the best picture this artist has as yet painted, and it shows in a very marked way his well-known love of Titian, whom he seems to have taken as his master. An old grammarian visiting Venice at this period states that these suppers given by Titian were most charming, and that he met at them most delightful company.

The name of the third picture is *Narcissus*. The scene is laid in "Titian's country," near Certina. The towering Dolomites in the background on the left are shadowed by storm-clouds, while in the intense blue noonday sky of these high regions white cumulus clouds are rapidly rising from the horizon on the right and gathering round the mountain's peak. In the centre, on a sloping pasture gay with wild Alpine flowers, a flock of sheep is seen huddled together, under the shade of a wide-spreading mountain ash. In the foreground on the right stands "Narcissus," the nude figure of a manly youth, gazing intently into a still pool at his feet, utterly unconscious of aught around, and brooding over his own image reflected in the water. The pasture slope, with a white ewe giving suck to her black lamb, as well as the lustrous figure of "Narcissus," is in full sunlight. A small study of this interesting picture was exhibited in the Grosvenor Gallery two years ago; but the present work is a larger and more developed treatment of the same subject, and Mr. Benson has treated it in full sympathy with the tradition and methods of old Venetian art.

MR. MADOX BROWN'S PANEL AT MANCHESTER.

MR. MADOX BROWN'S third panel in the Manchester Town Hall depicts the expulsion of the Danes from Manchester A.D. 910. The Vikings who so much harassed Europe about that period made many plundering expeditions into the dominion of Northumbria, and the picture just finished represents the flight of the invaders after an unsuccessful expedition of this kind. The Danes usually began their apprenticeship to rapine early in life, and hence they are represented as very young men—many of them beardless boys, with here and there a man of maturer years. For the better safe-keeping of their pillaged treasure, they were accustomed to convert it, where practicable, into gold bracelets, and these are seen worn on the wrists of every Dane—the number and value of them denoting the rank and wealth of the wearer. The front of the picture shows a narrow winding street of a small wood-built city, and down its steep pavement a number of the Danes, after their repulsed assault, are seen rushing in headlong flight. A rich young chieftain, badly wounded, has been snatched up by his comrades from the thick conflict where he fell, and is being borne hurriedly past on a hastily constructed stretcher, while over his prostrate body and the heads of those who bear him are held the shields of his many followers, to ward off missiles thrown from windows overlooking the scene, where the townsfolk not actively engaged in hand-to-hand encounter (women, old men, and young children) bear their part in the general struggle. An effectual part it is, too, for a tile just thrown from the still out-stretched hand of a woman has struck down the Raven standard-bearer, and over and about him three other Danes have fallen confusedly, while beyond the spot where their bodies cumber the pathway a number of their vanquished companions, who have gained the shelter of the rampart gate, pause and regather their strength to fire parting shots from their crossbows, and hurl back threats of future vengeance—before they make for the open country beyond, where the peaceful fields lie green in the early sunshine, and the old Saxon church in the distance breaks the line of the far purple hills. Compared with its predecessors, this fresco is seen to have less contrast of subtle characterisation than the *Baptism of Edwin*, and to be less distinguished by some one signally happy thought, such as the pervading breeze which animates the entire surface of the *Romans*; but it is also seen to heave with restless energy from the foot-worn steps of the city gate on the right to the public square on the left, where the soldiers of Edward the Elder are smiting the loiterers in the race for life. The colour of the first panel is mainly the red of the old sandstone on a bleak, sunless day, relieved by a silvery streak of river where the Medway is seen winding between the half-built fort and the remote blue Derbyshire hills. The colour of the second panel is the blue of an interior, and finds central expression in the dress of the young queen and the robe of the officiating priest. The scene just described is painted in the full flood of morning sunlight cast upon the dark sailor costumes of the Danes, and upon the white of the wood-built houses and of the quoins of the sandstone gate. It would not be easy to convey an adequate sense of its brilliancy.

ART SALES.

AN important print sale was held at Christie's on Wednesday in last week, when a large collection of the etchings of Méryon and other prints were disposed of. The Méryons were, as a whole, much more remarkable for quantity than quality. They were not the carefully

chosen assemblage of a collector, but had apparently been brought together promiscuously for purposes of trade. A few, however, out of the one hundred and fifty sold were of really fine quality, and it is chiefly of some of these that we append the prices. The ordinary published state of *Le Pont Neuf et la Samaritaine* fetched £10, the same of the *Pont au Change vers 1784* selling for £9 9s. Both are after Nicolle, and among the best of Méryon's smaller work. A fine impression of the always rare subject, *Entrée du Couvent des Capucins français à Athènes*, in the second state, fetched £12 12s. (Fine Art Society); a not very brilliant impression of the *Strège*, called in the sale catalogue "second state," but really the first, fell for £11 11s. A good impression of *Le Pont Neuf* reached £11 10s.; and a very bright impression of *Le Pont au Change*, in the first state, with the balloon "Speranza," £15 15s. (Horne); an impression of the *Abside*, described in the sale catalogue as in the second state, but really in the third, with the date erased, fell for £11; while a magnificent impression of the second state of that subject—the state immediately before that in which the date was erased—was properly appreciated by connoisseurs, and reached the sum of £25 4s. (Noseda). There were likewise a few pencil drawings by Méryon; not generally the completed drawing which he made before executing the etching, but charming fragmentary and preparatory studies. One of the best lots—a preparation for the *Rue des Chantres*—fell to Mr. Thibaudeau; who also purchased a New Zealand drawing, not really that which Méryon made on the spot, but, as his own words inscribed upon it testify, "after my original drawing made at Akaroa." The distinction between Méryon's preparatory studies and the finished work afterwards made from them as the final preparation for the etching is always interesting to the amateur.

Of the highly priced impressions of *The Liber Studiorum* of Turner sold the same day, we note the "Castle above the Meadows," commonly known as *Oakhampton*—a very pleasant impression—£10 10s. (Addington); *The Little Devil's Bridge*, £21 (Waller); *The Leader Sea-piece*, £14 3s. 6d.; *London, from Greenwich*, a tolerable impression, £11 (Agnew); *The Junction of the Severn and Wye*, a beautiful impression, undoubtedly in the second state, £14 14s. (Agnew); *Woman at a Tank*, sometimes called "Hindoo Ablutions," £12 12s. (Waller); *The River Wye*, £19 19s. (Whitehead); and *The Source of the Arveron*, a fine first state, £21 (Colnaghi). A few etchings by Whistler, Waltner, and other artists were also sold.

NOTES ON ART AND ARCHAEOLOGY.

MR. HUBERT HERKOMER, A.R.A., has been for some time past engaged in the preparation of a large picture for the proprietors of the *Magazine of Art*, which he has executed for the special purpose of raising art in the streets to a higher level and bringing its influence to bear on those who have little other opportunity of being benefited by it. The subject is one on which the artist feels very strongly. In a recent lecture he said "the hideousness and vulgarity of pictorial advertisements seem an insult to the understanding of our thinking and educated classes," and the magnificent work he has just completed is designed to promote a better state of things. The picture is now being engraved, and it is hoped the means to be employed in carrying out the artist's object will have the desired effect.

THE Irish National Gallery has just become possessed of a very characteristic example of Franz Hals, *A Young Man selling Fish*. It came from the Wilson sale in Paris, and was bought for about four hundred pounds. The picture is engraved in the earlier illustrated

catalogue of the Wilson collection—the catalogue issued a few years ago.

MR. ANDREW TUER is far advanced, we hear, with a book on Bartolozzi, which will contain not only a series of carefully issued illustrations, but all kinds of particulars with reference to this now fashionable engraver, his works, his pupils, prices, and other matter. Mr. Tuer's own collection of Bartolozzi's, formed to assist him in the writing of his forthcoming volume, will shortly come into the market.

MR. W. THOMPSON WATKIN informs us that a new *Tabula Honestae Missionis* has been found on the banks of the Meuse at Liège. It is apparently of the early part of the reign of Trajan, but the exact year has not yet been determined. Its chief interest consists in its giving the name of a new Legate, or Governor, of Britain, Titus Avidius Nepos. It is in favour of two *alae* and six cohorts, all of which were previously known as forming part of the Britannio-Roman army.

THE most important contribution to the twentieth volume (new series) of the *Numismatic Chronicle* is Mr. B. V. Head's admirable essay on "The Chronological Sequence of the Coins of Ephesus," which has been published in a separate form as a History of the Coinage of Ephesus, and reviewed in the ACADEMY (Sept. 11, 1880). Another valuable paper is Canon Greenwell's notes "On Some Rare Greek Coins" in his own collection, including an unpublished tetradrachm of Eryx with Aphrodite and Eros on the obverse, a fine tetradrachm of Amphipolis, an octadrachm of Abdera, and a very noteworthy Cyzicene stater with a bearded and bald laureate head, which is undoubtedly a portrait, and probably the first portrait of a living man ever set upon a coin. Mr. Thomas contributes a curious and interesting paper on the Indian Swastika, the triquetra, and other sun symbols; and Prof. Percy Gardner attacks a kindred subject in his article on "Ares as a Sun-god," in which he traces solar symbols in the coinage of Macedonia and Thrace. The Thracian Ares Prof. Gardner identifies as a sun-god, and takes the laureate head on the gold coins of Philip II. of Macedon to represent, not Heracles or Apollo, but Ares. Prof. Gardner has also a paper "On Some Coins of Syria and Bactria," in which he discusses a coin of Agathocles, with types of Alexander, and some early Seleucid pieces. Dr. A. Colson, of Noyon, has two articles—on a coin of Tarentum illustrating farriery, and on coins generally ascribed to Livia wife of Augustus. Mr. Arthur Evans has a good paper on a series of Illyrian coins, which, he says,

"shows us the two ends and some of the intervening links of a long chain of foreign influence. The earlier issue of King Genthius displays the shield and helmet of Macedon; the coins of the unknown prince, whom we may justly look upon as the last of his successors, bear upon them the tutelary divinities of Republican Rome."

MR. B. V. Head contributes a curious account of a Himyaritic tetradrachm copied from the coinage of Alexander, and bearing in Himyaritic letters the name of a king, which Mr. Head reads Ab-yatha', but which is unknown in the history of Arabia Felix. In the same paper Mr. Head examines M. Schumberger's views as expressed in *Le Trésor de San'd*. Mr. Stanley Lane-Poole furnishes a lithographic table of the Mohammedan dynasties during the Khalifate, with the view of assisting Oriental numismatists. There are also a good many papers on English and Scotch coins, and one on the coins of the decline of the Mongols in Persia by Gen. Schindler.

WE have already noticed the researches that Dr. Richter has been making among the various writings of Leonardo da Vinci, and the interest-

ing results he has gained. These writings are so scattered, that it is very difficult to gain a clear and consecutive meaning from them. Often pages are lost; and the subject begun in one place is broken off, and continued perhaps in quite another book in a different collection. Nothing, in fact, can well be more intricate than the manner in which the MSS. are composed. Sometimes they are the mere hasty jottings of an artist's note-book; at others they are the well-considered results of scientific knowledge. It is impossible to say what may come next, or where gold may be hidden. Under these circumstances it is no small boon to the artistic world that M. Ravaissou-Molliou has undertaken the task of translating and editing the whole of the twelve books of MS. in the possession of the French Institute. In the March number of the *Gazette des Beaux-Arts* M. Ravaissou gives a history of the da Vinci MSS., and describes the difficulty he had in deciphering them. In the first place, instead of reading through a looking-glass, as most translators have done, he thought it better, considering the gigantic task before him, to construct an entire da Vinci alphabet; but, even when he had mastered this, the capricious distribution of syllables, the irregularities of spelling and punctuation, and the utter want of all arrangement threw endless difficulties in his way. In spite of all, however, M. Ravaissou persevered; and, the French Government giving their cordial support, he decided to publish the whole of the twelve books in exact photographic facsimile, as well as a translation. The first publication of this grand undertaking was made at the beginning of this year, and consists of the MS. marked A by Venturi, which is reproduced with a faithfulness extending even to the discoloration of the paper. Other books are soon to follow, so that the world will soon be in possession of all the wisdom stored in these Paris MSS., which are known to contain notes on hydraulics, optics, astronomy, and other sciences far in advance of Leonardo's own time, if they do not actually reveal anything unknown to modern science. If we add to this patriotic French undertaking the work which Dr. Richter is about to bring out in English and German giving a fresh translation of the *Trattato*, we shall see that it only needs the complete translation of the Ambrosian MSS. at Milan to solve all the mysteries that have hitherto clung to the name of Leonardo da Vinci.

We learn that M. Lefebvre, author of the well-known *Traduction comparée des Hymnes au Soleil composant le XV. Chapitre du Rituel funéraire égyptien*, has been appointed to the Directorship of the new French School of Egyptology at Cairo. M. Lefebvre has hitherto filled a subordinate place in the French postal service, and well merits the promotion which enables him to devote his talents to science.

SENHOR GERSON DA CUNHA has published at Bombay the first part of a work entitled *Contributions to the Study of Indo-Portuguese Numismatics*, which carries the subject from the foundation of Goa down to the year 1580.

M. BASCHET announces a photograph—to form a pendant to that of the “*Liberateur du Territoire*”—from a drawing by M. G. Lefebvre, of the “*Punch*” given by the commercial travellers to M. Gambetta at Cherbourg.

A SOCIETY has been formed in Paris by some amateur archaeologists for the purpose of re-opening the excavations at Tunis, which yielded such interesting results some years ago when they were undertaken by the Baron de Billing on the part of the French Government. Several curious objects have been discovered, not only the usual amphorae, paterae, &c., found in burial-places, but a number of small skulls in stone of very strange form sealed with little bits of bronze. These are to be

opened only in the presence of the members of the society. The latest discovery announced in the *Chronique des Arts* is that a temple, dedicated to Heracles, has been uncovered, and that in it has been found a beautiful statue of that god in white marble, and seemingly of Greek origin.

WE learn from the *Times* that M. Léon Cahun, who went out last year to the East charged with a mission from the French Minister of Public Instruction, has just returned. He has been able to explore little-known parts of Northern Mesopotamia, and examine a good number of undescribed ruins. Among the most interesting are those of a manufactory of pottery established at Rakka in 1108 by the Sultan Mahmoud-Abou-al-Hasim, Parthian ruins at Djaber, and a Roman villa absolutely intact at Kessafa, the ancient Sergiopolis, between Palmyra and the Euphrates.

ON May 1 a national exhibition will be opened at Milan under royal patronage, at which all objects will find a place, from fine art to agriculture. The number of paintings promised from all parts of Italy is about 3,000, of works of sculpture 1,000. The exhibition will remain open till the end of November.

M. A. CARBAULT has published (Paris: Thorin) a little volume upon the Athenian Trireme, originally written as a thesis for a doctor's degree at the Sorbonne. In it he maintains the orthodox view, which has recently been questioned, that the rows of oars were placed diagonally one above the other.

AN important international photographic exhibition is being held in the Austrian Museum at Vienna. It seems to be more devoted to the scientific and technical applications of photography than to portraiture or landscape. Some of the most noteworthy works are the biographs and chemographs exhibited by the Royal Military Geographical Institute. These show the important applications to military science of which photography is capable. A large space is also accorded to the so-called momentary photographs, which take objects in rapid movement. None of these, however, are so remarkable as those exhibited lately in England.

THE most interesting article in the *Gazette des Beaux-Arts* for March is that by M. Ravaissou-Molliou noticed above, but others remain which call for remark. M. O. Rayet, an archaeologist well known by his own researches, expresses his views regarding the much-talked-of statuette of Athene Parthenos recently found at Athens, and described by Mr. C. T. Newton in the *ACADEMY* of February 12. “The Preservation and Restoration of Historic Monuments” forms the subject of a first article by M. Paul Gont. M. L. Gonse continues his account of the works of Jules Jacquemart, the recent acquisitions of the Louvre in modern sculpture are discussed by M. Courajod, and the collection of M. Roxard de la Salle is reviewed by M. Paul Mantz.

HERR ALFRED RUBERT has communicated to the *Deutsches Montagsblatt* an account of the recently discovered portrait of Goethe. It is an original chalk-drawing by Gerhard von Kügelgen. Hitherto, three life-size portraits of the poet by this master, all of them in oil, have been known to exist. The first of these, painted in 1808, is in the possession of the Imperial Russian University of Dorpat. The second is the property of Baron Franz von Bernus, of Neuburg, near Heidelberg. The third was purchased in 1822, after the painter's death, by Dr. Rauch, of Dorpat, one of the Czar's physicians in ordinary, and was by him bequeathed to his daughter, Frau von Dehne, of Rückel, in Esthonia. The two latter paintings were copies by Kügelgen's own hand from his

original life-size picture of Goethe. Both were painted in 1810. The chalk-drawing which has just come to light has many points of resemblance to the three oil-paintings, but where the copies of 1810 differ from the original of 1808 it resembles the original. Herr Rubert believes that it served as the sketch from which Kügelgen worked while executing the likeness of 1808, and goes so far as to say that in many points it is preferable to all the three oil-paintings. There is no doubt about its genuineness; it bears on its back the inscription, “*del. Gerh. v. Kügelgen*.” Goethe himself gave it to the Hofrath Rochlitz, of Leipzig, who bequeathed it in his will to the Kirchenrath Meissner, of Dresden, who in turn left it to his daughter, the wife of Pastor Engel, of Greiz, in whose possession it now is. It may be satisfactory to many to learn that the picture and its history have undergone the severe probation of what we may call the final court of appeal on all matters relating to Goethe—the Freie deutsche Hochstift of Frankfurt, which has published the following judicial document:—“Das Goethebild ist äusserst willkommen. Die Kreidezeichnung muss offenbar von Kügelgen mit grossem Fleisse liebevoll ausgeführt sein. Das Vorhandensein einer solchen war bisher völlig unbekannt.” As a photographer in Greiz has been commissioned to copy the chalk-drawing with a view to publication, a lengthened description of it seems unnecessary.

THE death is announced of Mr. John Prescott Knight, R.A., on March 26, at the age of seventy-eight. He first exhibited portraits in about 1827. In 1844 he was elected a member of the Royal Academy, and two years later secretary, an office from which he retired in 1873.

MESSRS. MARCUS WARD AND Co. have sent us a packet of “Easter Cards,” each conveniently fitted into an envelope of the right size. The designs are seasonable, being for the most part bright flowers of the opening spring, with a short text. In our opinion, Christmas cards, in becoming too popular, have sadly lost their appropriateness. No such charge can be brought against these, which seem to us far more graceful presents than Easter eggs. The name of the publishers speaks for the artistic character of the execution.

THE STAGE.

“ROMEO AND JULIET” AT THE COURT THEATRE.

MDME. MODJESKA'S Juliet, which was seen for the first time in London on Saturday, is a creditable and distinguished effort in the face of difficulty, but it is not a success. We have had foreign Juliets before now, and one of them, Mdle. Stella Colas, was extraordinarily triumphant. Her foreign accent was stronger than Mdme. Modjeska's, but she had youth, impulse, the beauty of colour and gesture, that fitted her for Juliet precisely. Mdme. Modjeska is beautiful and graceful, and we have said already her outland accent is not so pronounced as was that of Mdle. Colas. But it is not the exact degree of foreign accent that is the mischief in the English theatre—it is the presence of it at all. Again, the beauty of Mdme. Modjeska does not accord with Juliet's; her grace of gesture is of more mature years than that of the Veronese maiden; and when she says of marriage that, by reason of her tender years, it is “an honour” that she “dreams not of” the inappropriateness of the observation is distinctly visible. These are things which a purely conventional view of the functions of stage comment might lead us to pass over, but they are of the essentials of the matter, and we must be suffered to point them out. The wild joy of Juliet, her girlish rapture and distress,

her grace and glow—so Italian, if you will, but, still more, so young—these the accomplished Polish actress is unable to exhibit. Her passion and her coquetry are those of a woman. But even early in the performance—as early as the balcony scene—it becomes evident that the actress has studied the character with her usual intelligence and with her usual closeness, and that her interpretation has been conceived in the spirit of an artist. No unworthy success, no twisting of the text to novel and inappropriate purposes, is attempted; and the art of facial expression and the knowledge of stage business—both of them employed by an actress of refinement and taste—result in a performance which, as we said at the beginning, is in a high degree creditable. We should like to be able to add that it is wholly satisfactory, but the warmer admirers of M^{me}. Modjeska may profitably reflect that even our English-born actresses have hardly given us one ideal Juliet since the days of Miss O'Neil. Miss Neilson much more recently was delightful in the part—she, at least, was splendidly Southern in her beauty and impulse. Since her death there has been no one. Mr. Forbes-Robertson is fairly to be credited with a success in Romeo. He has earnestness, if he has hardly intensity of passion, and his rendering of a character is always one which he has thought out carefully for himself. Mr. Wilson Barrett is one of several actors who have played Mercutio with noticeable excellence. The public, however, is a little too much inclined to forget that the part, though short, is almost necessarily effective. Generally it suffers only from over-boisterousness; and, in Mr. Barrett's hands, this is not so. Again, the public is too apt to expect undue effect from the delivery of the famous address beginning "Oh! then I see Queen Mab hath been with you." A real success is not to be made or tested by the delivery of stated speeches closely observed—such a speech as this one, such a speech as Portia's on the "quality of mercy," such a speech as Jacques' on the Seven Ages. The delivery of such addresses might fairly test a pupil in a class for elocution, but it is but an insignificant part of the business of an actor, and both by the public and the profession far too great a point is generally made of it. The character of Friar Lawrence is played by Mr. John Ryder with equal vigour and discretion. The actor who plays the apothecary—Mr. G. W. Anson—does not make the mistake of making too much of him. *Romeo and Juliet* at the Court Theatre appears to be equipped for a considerable run. The scenery is sufficient and the dresses bright, and there is some originality—but we cannot say wholly commendable originality—in the arrangement of the scenes. Shakspeare's words are spoken from beginning to end, and the ridiculous conclusion commonly adopted is, at the Court, discarded; and this measure of respect to Shakspeare makes us wish that even a yet larger homage had been paid—by the subordination of the convenience of the stage carpenter to the faithful presentation of all scenes in their rightful sequence. Still, even then, with M^{me}. Modjeska as Juliet, we could not have considered the performance a satisfactory one.

STAGE NOTES.

We hear that the new play in preparation at Sadler's Wells is an adaptation of a successful English novel. It is made by the young dramatist to whom we owe *A Clerical Error*, the bright little piece long played at the Court Theatre. The new play, in which Miss Bateman (Mrs. Crowe) will have a principal part, is nevertheless not a one-part play. There are good parts for Mr. E. H. Brooke and Mr. Beveridge; and also for Miss Kate Pattison,

the young actress who, during Mrs. Kendal's absence from the cast of *The Money-Spinner*, took that lady's part with uncommon success.

At the Imperial Theatre, of afternoons, Miss Helen Barry, who has hitherto been reckoned more an actress of drama than of comedy, has been playing with some vigour the principal part in Mr. Boucicault's early comedy *London Assurance*.

THE new piece at the Princess's Theatre will be played for the first time to-night. It is by Mr. Richard Lee, and it is understood that its interest will be of a sensational rather than of a literary kind.

MUSIC.

RECENT CONCERTS.

AN overture by Herr Svendsen was the only novelty at the third Philharmonic Concert (Thursday, March 24). It is a "symphonic introduction" to the triple drama of *Sigurd Stenbe*, or "Bastard," written by the famous Norwegian poet, Bjørnstjerne Bjørnson. The play deals with no actual or historic Sigurd, but with an imaginary hero of that name. The music is interesting and original, if not altogether satisfactory. The overture was placed at the end of an unusually long programme, and we shall hope to hear it again, under more favourable circumstances. Herr Joachim played in magnificent style Beethoven's violin concerto and a nocturne of his own composition. Spohr's *Power of Sound*, and Sterndale Bennett's fantasia overture, *Paradise and the Peri*, were performed with much precision and more than usual delicacy. M^{lle}. Orgein and Mr. Sims Reeves were the vocalists announced; the latter did not appear, Mr. Frank Boyle taking his place. M^{lle}. Orgein sang "L'Amore," from Mozart's dramatic cantata, *Il Re pastore*, the violin *obbligato* being played by Herr Joachim.

Cherubini's grand and solemn Requiem in C minor was performed last Friday for the first time by the Sacred Harmonic Society. The scanty applause seemed to betoken that the work was not properly appreciated; it has, however, only to become generally known in order to become greatly admired. The music is too grand and too sublime to be at once understood; it contains no solos, and appeals in no way to the popular taste. It is regarded, and justly, as Cherubini's masterpiece. The performance of the work, though good, was not all that could be desired with respect to pure intonation and shading. The programme included Handel's Coronation anthem, *The King shall rejoice*, and Mendelssohn's *Athalie*. The attendance was very large.

It is scarcely possible to imagine a finer rendering than that given last Saturday at the Crystal Palace of Schubert's immortal symphony in C major. It is the last of the nine, and, in fact, the culminating work of the composer's life. It was commenced in March 1828, and he died in the following November. It was discovered in 1838 by Schumann, performed at Leipzig in the following year under the direction of Mendelssohn, and first given in England at the Crystal Palace in 1857. Mr. George Grove and Mr. August Manns deserve the hearty thanks of all lovers of music for the opportunity granted to them of hearing such perfect performances of the whole of Franz Schubert's symphonies. The last two are the greatest, but they are all interesting, and there is not a dull bar in any one of them. The programme of Saturday's concert was extremely long, and, as usual, the novelty—Mr. Mackenzie's *Scottish Rhapsody*—was placed at the end.

M^{me}. Schumann again delighted a large and critical audience at last Monday's Popular Concert. She played Chopin's beautiful nocturne in B major (op. 62) and his scherzo in B minor

(op. 20), and, for an encore, a valse by the same composer. Her interpretation of Chopin is perfect; she makes us forget the player—one thinks only of the dreamy, romantic, and fitful music. Mr. Eugene d'Albert took part in a trio by Mozart and the Hungarian dances by Brahms and Joachim. The concert commenced with a very fine performance of Beethoven's quartet in F minor by Messrs. Joachim, L. Ries, Zerbini, and Piatti. J. S. SHEDLOCK.

WE regret to announce the death of Herr Nicholas Rubinstein, the younger brother of the illustrious pianist and composer, Anton Rubinstein, and himself a pianist of great ability. He appeared at the Musical Union in 1861. He was Director of the Moscow Conservatoire of Music.

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APRIL will be published on TUESDAY, APRIL 12TH. ADVERTISEMENTS intended for insertion cannot be received by the Publishers later than TUESDAY NEXT, the 5TH INSTANT.

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SATURDAY, APRIL 9, 1881.

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The primary duty which the Prince had to discharge was to pilot safely the vessel of the Austrian State through the troubled waters of the period which separates the ancient Roman empire of the Germans from the German empire of 1871. The Emperor Francis had rejected the suggestion of the Prince Regent of England that he should resume the Imperial Crown of his ancestors. His answer is well known. "I will not be," he said, "a Jacobin Emperor." A compromise was therefore necessary, under which it was indispensable to work up some of the old materials into a new political edifice, constructed somewhat after the pattern of the Confederation of the Rhine, with the presidency of Austria in the place of the protectorate of Bonaparte. The care of keeping this confederation of States from parting asunder was an ungrateful task for the Austrian State-Chancellor. "My life," he says (vol. iii., p. 395),

"has fallen at a hateful time. I have come into the world either too early or too late. Now, I do not feel comfortable; earlier, I should have enjoyed the time; later, I should have helped to build it up again; to-day, I have to give my life to prop up the mouldering edifice. I ought to have been born in 1900, and I should have had the twentieth century before me."

These lines were penned between the Conferences of Carlsbad (1819)—which had been convoked in consequence of the alarm created throughout Germany by the assassination of the Russian Staats-Rath von Kotzebue at Mannheim by the student Sand—and the Ministerial Conferences of Vienna, where the Final Act of the Germanic Confederation was settled in 1820.

We have spoken of the Memoirs as somewhat fragmentary; at the same time they may be compared to a variegated mosaic, in which here and there sparkling gems are introduced alongside of larger pieces of *pietra dura*. There are two most agreeable interludes of travel, in one of which the Prince describes his impressions of Northern Italy during his journey to Leghorn in 1817 in the suite of the Archduchess Leopoldine, the newly married Princess of Portugal, and in the other his visit to Rome in 1819, when he was accompanied by his eldest daughter, Marie Countess Esterhazy, whom he was destined to lose so soon. He gives an interesting account of his kindly reception by Pope Pius VII., who had suffered so much from Bonaparte, and who reminded him of more than twenty occasions in which the Prince had interceded with the latter on behalf of his captive. But it is not so much the political incidents of the Prince's visit to Rome which will interest the reader as his account of what he saw during the Holy Week, and his remarks upon the antiquities and the art treasures of the Holy City. We have his *critiques* upon the Forum and the Coliseum, upon the works of Michelangelo and of Raphael, upon the studios of Canova and of Thorwaldsen. In his opinion the effect of the illuminated cross of St. Peter's surpassed all description; while the double illumination of the cupola of the cathedral was equally magnificent, and the *girandole* at the Castle of S. Angelo was the most beautiful exhibition of fireworks that he had ever seen. This is

no slight encomium from one who had seen the famous *girandole* let off in the Place Louis Quinze at Paris in 1810. Such was Rome in 1819. Such also was Rome when we saw it ourselves in 1834, on the occasion of the visit of the King of Naples. Future ages may be glad to have the high testimony of Prince Metternich to the ancient glory of the Roman Easter.

The pleasure which the Prince had derived from his visit to Rome and to Naples, where he witnessed a magnificent eruption of Vesuvius, was destined to be soon alloyed with bitter domestic sorrow. Within two months he lost two daughters, the young and charming Princess Clementine, whose portrait by Sir Thomas Lawrence warrants her father's eulogium on her beauty, and his eldest daughter, the Princess Marie, wife of Count Esterhazy, who was almost an *alter ego* of her father. "The burden which Providence lays upon me," he says (vol. iii., p. 387),

"is very heavy, and would crush many men. As I loved this daughter, she on her side loved me more than as a father. For many years she has been my best friend. I had no need to confide my thoughts to her; she divined them. She knew me better than I knew myself. She had never a thought which did not become mine; never spoke a word which, in her place, I would not have said. I was constantly impelled to thank her that she was what she was. I have sustained an irreparable loss. The only blessing is that I feel myself but slightly bound to earth." "In such a mood of mind," he goes on to say, "the world weighs on my shoulders with all the important matters it has of late heaped up" (July 25, 1820). "Even on the day of my daughter's death I had to sit six hours and a-half at a Ministerial Council and eight at my writing-table."

The *côté faible* of Prince Metternich's policy in the view of many Englishmen was Italy, and they have been disposed to resent the suppression of the military insurrection at Naples by Austrian troops in 1820. But two things must be borne in mind in respect of Italy. Prince Metternich was not the advocate of the replacement of the Bourbons on the throne of Naples. That was Prince Talleyrand's handiwork; and the result was brought about by the unexpected return of Bonaparte from Elba, and the consequent defection from the cause of the Allies of Murat, who had been left, by the Peace of Paris in 1814, in possession of the Neapolitan throne. Prince Metternich, even after Murat's defection, offered him an asylum within the Austrian dominions; and, if the execution of Murat at Pizzo and of Ney in Paris were political blunders, they were Bourbon blunders, with which the Prince was in no way concerned. But it must not be overlooked that there was good reason for Austria to suspect, in 1820, that Russian hands were fanning the flame of insurrection in Italy; for Italy, since 1815, had been flooded with Russians, who spread an idea, however false it might be, that every liberal movement would find a protector in their Emperor. Austria had also reason to dread a dynastic alliance between Russia, France, and Italy against herself and Prussia (Gentz's *Memoir*, vol. iii., p. 192). And although, under certain circumstances, she might count on the alliance of England, the English Ministry, after the downfall of Bonaparte, was disposed to shake

itself free from all Continental alliances, and this notwithstanding it had been at the urgent instance of the Prince Regent that the Emperor of Austria had consented to burden himself again with the Crown of Lombardy, as being the only Power competent to protect the plains of Northern Italy against the encroachments of France. Italy was, as it proved to be, a *damnosa hereditas* to the Austrian Emperor; and one of Prince Metternich's earliest State papers is a memorandum upon the internal condition of Italy and suggestions for a national government of the Lombardo-Venetian provinces. What happened, in fact, was a general maladministration of Italian affairs, arising partly from the rupture of all administrative traditions consequent on the conquest of Italy by Bonaparte, partly from the inexperience and the incompetence of the ministers, whom the various reigning princes invited from time to time to co-operate with them in the business of administration. We are disposed to think that it was a mistaken policy on the part of Austria to countenance the abolition by the Neapolitan Government of Lord W. Bentinck's Constitution in Sicily, although England was a consenting party. We speak from personal experience of the sentiment of the Sicilian people so late as 1834, when they still clung tenaciously to the memory of "il tempo degli Inglesi" as a period of great prosperity and of great contentment. The financial difficulty—the sting which Bonaparte left behind him rankling in the wounds of the States which overthrew him—seems to have been the chief excuse for this retrograde step.

The Congress of Verona forms the diplomatic conclusion of the third volume; and the last State paper deserves attentive perusal, as it is a memorandum addressed by Prince Metternich to the Emperor Alexander I., in which he discusses the revolutionary efforts of secret societies, and the distinction between the agencies which brought about the military revolt at Naples (1820) and the civil revolution in Piedmont (1821). The former he attributed to pure Carbonarism, owing its origin to national sources; the latter to a combination between the French dissidents and the Piedmontese revolutionists, who had compromised their hatred against Bonaparte. The limits of our space bid us pause here, but our notice of these Memoirs may perhaps be continued on a future occasion.

TRAVERS TWISS.

"ENGLISH MEN OF LETTERS."

Dryden. By George Saintsbury. (Macmillan.)

THE scope and character of this little work are sufficiently indicated by the title-page. It was no part of Mr. Saintsbury's task to provide us with the fruits of original research, to solve problems, to furnish us with new views. What he has undertaken to do is to put into a popular shape what others have presented less attractively—in other words, to compile from the biographies of Johnson, Malone, Scott, and Christie a clear and accurate narrative of Dryden's career, to give us a critical account of his principal writings, a dissertation on his genius and style, and a

general estimate of his services to literature. All this Mr. Saintsbury has done, and done on the whole skilfully, honestly, and pleasantly. His work is not likely to supersede the vigorous, and in many respects admirable, biography by Scott; it is still less likely to supersede the masterly critique by Johnson; but, with these exceptions, it is, beyond question, the best account of Dryden which has yet appeared.

Where Mr. Saintsbury principally fails in the biographical portion of his work is where he is dealing with that period in which Dryden comes into contact with political history. Now, in discussing such works as *Absalom and Achitophel*, *The Medal*, the *Religio Laici*, and *The Hind and Panther*, historical commentary is of the very essence of his task. Without constant reference to contemporary history these works become almost unintelligible. Indeed, between 1681 and 1688 the whole key to Dryden's conduct and work is to be sought in the events which were passing round him. It is impossible to contemplate them apart. But on contemporary history Mr. Saintsbury is altogether silent. He has consequently failed to comprehend the significance of some of Dryden's most characteristic contributions to the literature of his age. He tells us, for example (p. 101), that the *Religio Laici* was not composed to serve any political purpose; his account of the circumstances under which *Absalom and Achitophel* appeared is meagre in the extreme; and in *The Hind and Panther* he sees nothing but a sort of combination of *Absalom and Achitophel* and of the *Religio Laici* (p. 96). To the controversy with Stillingfleet he does not even allude. We are still more disappointed with his account of Dryden's private life and character. We know comparatively little of both, it is true, but that little Mr. Saintsbury ought surely to have given us. We look in vain for the beautiful anecdote told by Dean Lockier, for the many stories of the poet's generosity and exceeding kindness to all with whom he was brought into friendly contact, for any allusions to his love for his children, to his noble conduct with regard to Collier, to the touching account of his last moments. We are sorry to have to notice these omissions, for, as lovers of Dryden, we are grateful to Mr. Saintsbury for so ably vindicating his hero both from the aspersions cast on his private character by Mr. Christie, and on his change of faith by Macaulay. It is, however, a pity that Mr. Saintsbury has weakened this vindication by an assertion, which, if not positively inaccurate, is, as he must well know, a quibble. Dryden, he says (p. 104), "gained, as can be proved, not one penny by his conversion." We are, for facts and Macaulay, against Mr. Robert Bell and sophistry. A case can undoubtedly be made out for Dryden, but it must be argued quite apart from the question of pecuniary gain.

Of the critical portion of Mr. Saintsbury's study the most valuable parts are the discussion on the dramas, which will be read with great pleasure by all who are interested in Dryden; the discussion on the Chaucerian imitations, and the interesting remarks on Dryden's versification. The examination also of the earlier works is full of instruction, and the discovery of great poetic promise in the

poems prior to the Heroic Stanzas is singularly novel and interesting. It savours of paradox; it may possibly savour of truth. Modern English literature can boast few sounder critics than Mr. Saintsbury, and if he can discern merit where others discern only failure the probability is that he is right and that they are wrong. Where Mr. Saintsbury's criticism appears to least advantage is where he is discussing the translations and the prose works. A comparison between Dryden and Juvenal was not only invited but indispensable, but this Mr. Saintsbury has altogether avoided. When he tells us that Dryden's is the standard translation of Juvenal, he must surely have forgotten Gifford's—beyond question the finest version of a Roman classic in our language. Nor is he more successful in his remarks on the translations of Persius and Virgil; and when he informs us that Dryden's versions of Horace are by "no means excessively Horatian" he creates the impression that he is treading on unfamiliar ground. Mr. Saintsbury must surely be aware that in genius, temper, and style no two poets could be more radically and essentially different. On Dryden's theory and method of translation, on the influence which these translations exercised on our literature between the end of the eighteenth century and the first quarter of the nineteenth, he says nothing. With the prose works he has dealt at some length, but he has not sufficiently discriminated the various styles, nor has he marked with sufficient precision either the exact position of Dryden in the history of our prose literature or the several stages in the development of his prose style. If Mr. Saintsbury will consider attentively the Preface to the *Annus Mirabilis*, the Dedications and the Preface to the Fables, he will see what we mean. If, too, he will turn to Denham's Preface to his translation of the Second Aeneid and to Cowley's Preface to his Miscellanies, he will, we think, modify what he says on p. 21. It is almost incredible that Mr. Saintsbury should have passed by, without even an allusion, the piece which is, regarded as a composition, the finest of Dryden's prose writings; we mean the Dedication to *The State of Innocence*.

In treating of Dryden's poetry it is remarkable that Mr. Saintsbury should have omitted to point out the poet's two distinguishing characteristics. In brilliant and sonorous declamation, at once copious and pointed, at once majestic and easy, at once massive and flexible, he stands alone. There is nothing in Lucretius, the only poet who could for one instant be compared with him, which will not pale before the rhetorical splendour of such passages as the lines in *Absalom and Achitophel* commencing "Auspicious Prince;" as the lines in *The Hind and Panther*, part i., commencing "But, gracious God;" as the lines in part iii. of the same poem commencing "Be vengeance wholly left." They are rhetoric without a flaw. Again, in Dryden's hands satire became once more what for nearly eighteen centuries it had ceased to be. He was at once the pupil and the rival of the Roman satirists. Nor has Mr. Saintsbury pointed out the

great change which passed over his versification between 1688 and 1700. We think, too, that he might have paused for a moment over that beautiful poem, the *Epistle to Sir Godfrey Kneller*; and that, in curtly dismissing *Eleonora*, he should at least have taken the trouble to direct attention to the four most exquisite verses Dryden ever wrote:—

“As precious gums are not for lasting fire;
They but perfume the Temple, and expire;
So she was soon exhal'd, and vanished hence,
A short, sweet odour of a vast expense.”

We recommend the verses—and all who have properly studied Dryden would be at no loss to recal other passages only less beautiful—to the consideration of those critics who would deny Dryden's title to be called a “poet.” Mr. Saintsbury has done ample justice to his author's lyrics. We wish he had been at the same pains to do justice to the true poetic sensibility of which we find so many traces in Dryden's narrative and occasional works.

In conclusion, we must pay a just tribute to the minuteness and accuracy of Mr. Saintsbury's information; but we hope he will forgive us if we protest against the language in which he has clothed his excellent matter. He has assuredly not sought his model in the works of the great man with whose prose he must necessarily be familiar. Indeed, his style too often unites the vices of the worst school of this bad age. Such phrases as “a literary tit for tat,” “the Whigs were so desperately hard up for literary talent,” “the spirit of literalism,” “literary personality” (whatever they may mean), “a pot-boiling adaptation of *Troilus and Cressida*,” “This, too, was something of a pot-boiler,” “this poem possesses a very fair capacity for holding water,” and the like meet us at every turn. When Mr. Saintsbury wishes to tell us that the arguments against the sincerity of Dryden's apostasy will tell equally against Cardinal Newman, he puts it thus:—“But what is sauce for the nineteenth-century goose is surely sauce for the seventeenth-century gander.” This may pass for true Attic pleasantries with some of Mr. Saintsbury's readers. In our opinion it savours of something very like vulgarity.

J. C. COLLINS.

Amazone. By C. Vosmaer. (The Hague: Nyhoff.)

M. VOSMAER, the well-known Dutch *littérateur* and author of *Rembrandt, sa Vie et ses Œuvres*, has just issued a new book of high excellence. It is greatly to be regretted that he has not again availed himself of the French language to give expression to his admirable thoughts, since the number of persons able to read Dutch is so small that the work will hardly be known beyond the limits of Holland. And yet it deserves a larger public, for *Amazone* is a very remarkable book. It is cast in the form of a novel or novelette, but it is certainly not for the sake of the plot that these 364 pages will be read. The story is merely a thread on which to hang reflections upon literature and art—reflections full of exquisite observation, deep thought, and subtle insight.

The impulse to write this book was given by a journey to Italy; it is, in truth, the record of all the author saw, experienced, and thought under a fictitious guise. The hero, Siward Aisma, goes abroad to seek balm for the wounds of his heart. When the reader first meets with him his aim has succeeded so far that he is able to ridicule himself, and to perceive that a man heart-sick is to other people either annoying or absurd. At Paestum he falls in with some fellow-travellers, two ladies and two gentlemen, with whom he soon finds that he has tastes in common. All are Dutch, except an Italian composer, and are depicted as really interesting persons, of pronounced and very different characters. They see all the sights of Paestum together, and discuss the subjects of architecture and art. A fine description of the temples is given, beside many charming reflections. Thus M. Vosmaer contends that only when we recognise that architecture is nothing but mathematics converted into poetry will the feeling for architecture be awakened in us. Then we learn to feel the full pleasure given by a line, by its elongation or contraction; then we enjoy the result as a music of lines, a symphony of stones, for the melody and harmony of the lines produce the same effect as those of sounds in music.

The party become firm friends, and we find them afterwards in Naples and Capri. In the course of their conversation we learn to know them better, and discover that, though they are very different, they have the love of art and a higher education in common. The principal female figures are those of Ada Ebers and Marciana van Buren—Ada the victim of a mismanaged education, conducted by two devout old aunts, Marciana the victim of an ill-assorted marriage. Their speculations upon life are of course coloured by their individual experiences, and are sharp, sarcastic, ironical, and lofty according to the various speakers.

The fifth chapter contains a description of the contrast between the North and South of Italy as expressed in nature as well as in art, and these observations become the starting-point of an antithesis between Roman and Greek art. This is followed by reflections upon Pompeian and Japanese art—the author according high praise to the latter—and by observations upon the fact that in former days the artist and artisan were the same person. Roman art is discussed a little farther on, and Vosmaer advances the statement that Rome itself disappoints the artist at first sight. Dutch literature is also a theme for conversation and reflection. We wander with the friends through the Capitol and Vatican galleries, where they much enjoy comparing the different expressions of the Wounded Amazon statues. Of course these walks through Rome afford endless opportunities for observations on art—observations that are as instructive as they are entertaining. A few pages are devoted to a discussion of Ouida's *Ariadne*, which is treated as an artistic work, the idea of which Aisma asserts is derived from Hawthorne's Faun in *Transformation*. The question “Why do artists paint?” is discussed, and afterwards an admirable explanation is given of how drawing should be taught. One of the

friends contends that we ought to learn drawing as we learn to read. Reading and writing are taught that we may know how to express ourselves and to understand what other people write, but not in order that we may ourselves become authors. It is the same with drawing; it need not be taught to make us artists, but in order that we may learn to understand the language and grammar of art. The story ends with the betrothal of the hero and Marciana; but the novelistic part, as we have said, has the least of all to do with the book. It is a work full of deep, suggestive thought. M. Vosmaer, in writing it, has but added another testimony to his artistic greatness and depth.

ELISE A. HAIGHTON.

Amaranth and Asphodel: Songs from the Greek Anthology. By Alfred J. Butler, Fellow of Brasenose College, Oxford. (C. Kegan Paul & Co.)

THIS little volume is so good as to make it a real task to select specimens. It is as sweet as it is short; far too short, we think, to remunerate its author. It would probably have commanded a wider sale if it had been four or five times as long.

Mr. Butler is right in claiming for the Greek Anthology the special interest of scholars. There is, as he well says (Preface, p. ix.), no book in which the motives and conditions of Hellenic life can be more widely and variously studied. Every circumstance of every-day existence, from the cradle to the grave, finds a place in it. Most of the great names belonging to the history or literature of Hellas are commemorated in it. Lastly, many of the choicest remains of Hellenic poetry are preserved in it alone. Few books, notwithstanding, have been so little edited or require so much still to be done. The editions of Jacobs and Dübner, the two best known, are both of them somewhat unwieldy; the smaller editions are uncritically edited and without notes. It would be difficult to mention any work which would be more acceptable to philologists than a thoroughly revised edition, with a really good commentary.

Mr. Butler divides his volume into four parts—Songs of the Love of Women, Songs of the Love of Nature, Songs of Death, Songs of Hereafter. Here is his version of *Ἀστέρας εἰσαθρῆς, ἀστὴρ ἐμός*:—

“Thine eyes are fixed upon the starry skies,
Thou star of mine!
Would I were heaven with multitudinous eyes
To gaze on thine.”

Both Sappho's Odes are translated; the following is from the Ode to Aphrodite:—

“What doth thy wild heart most desire?
Whom lovest thou dost thou long to lead?
Who, Sappho, doth requite thy meed
With scorn and wronging?”

“Know, one that flees shall follow thee,
One taking not thy gift shall give,
One loving not for love shall live,
Though loth her longing.”

Neither of these we think quite up to the level of the original, or, indeed, of most of Mr. Butler's volume. Far more successful is

the version of the beautiful lines ascribed to Plato:—

"Be still, ye wooded cliffs and waterfalls
And mingled bleatings from the murmuring
meads,
For Pan with sweetly ringing music calls,
Laying his lip on pipe of bounden reeds:
And round him, dancing swift with glimmering
feet,
Nymphs of the forest and the fountain meet."

If Mr. Butler has a fault it is perhaps an occasional affectation or over-refinement, such as "bounden" in the passage above; or

"daffodils
Bloom as the rain befriends their dewy frills"
for *θάλλει δὲ φίλομβρος Νάρκισσος*; or

"The shadowy lashes of thy lightning eyes"
for *γλήναι λασίασιν ὑπ' ὀφρύσιν ἀστράπτουσαι*;
and the lines immediately following,

"Yet why show curs the quarry? Midas' reeds
Show how a tongue without a fastening speeds,"
for

*Ἄλλὰ τί μὲν' ὡς κυσὶν ὀστῆα; μάρτυρές εἰσιν
τῆς ἀθυροστομίας οἱ Μίδεοι κάλαμοι.*

The verses headed "A Poor Fisherman," as a whole, are so good as to deserve quotation at length, and will be interesting to those who tire of the over-sweetness of Mr. Butler's amorous Muse. They are, besides, particularly characteristic of the Greek Anthology.

"By cunning creels he got his daily prize,
Wont like a merlin o'er the waves to leap,
Netting the crannied rocks in fisher's guise,
Scorning the stately galley's long-oared sweep.
His fourscore years did break not suddenly
By stormy star or hurricane from the steep;
But in his reed-hut, as a taper dies,
After his many days he fell asleep.
This tomb nor child nor goodwife bade arise,
But faithful fellow-craftsmen of the deep."

We doubt, however, whether the fourth line will convey to most readers the impression which Mr. Butler means. To us it suggested, not that the fisherman used a small boat—*οὐχὶ πολυσκάλμου πλώτορα ναυτίλης*—but that, intent on his netting, he disregarded the dangers which a too close proximity to some many-oared trireme might involve.

Like most versifiers of the time, our translator has his experiments; notably what seems a peculiar modification of the elegiac couplet. We take as a sample "Democritus, the Laughing Philosopher."

"This is the sage's laughter, when at the last he
saith,
'Truth unlaughing I spoke, "Time and Life
are a laugh,"
'Seeing for all my wisdom and host unnumbered
of books,
'Under a tomb I lie, leaving naught but a
laugh."

We confess this experiment sounds ill to our ears. Why has not Mr. Butler tried the "genuine article"—in other words, reproduced the Greek metre exactly, or at least with that positional quantity which seems most nearly to approach it? We are inclined to believe that in his hands, at any rate as an occasional variety, it might prove a success. But, for fear of prejudging what others may approve, we give one more specimen:—

"Down from the hills unbidden the oxen came to
the fold,
Came in a grievous plight covered with flakes
of snow.
Woe's me! under an oak Therimachus, fallen
asleep,
Taket his last long rest, sent by a flash from
heaven."

R. ELLIS.

*The Town, College, and Neighbourhood of
Marlborough.* By F. E. Hulme, F.L.S.,
F.S.A. (Stanford.)

PROBABLY no other English district of equal size could supply the general historian with matter more interesting, or more varied, than can the country round the Wiltshire town of Marlborough. The town itself has a long and unusually eventful history, the written records of which, as well as those which survive in the habits of the people, because of the seclusion of the place, have been comparatively little obliterated; and in the country round are scattered, in most attractive profusion, old buildings, such as churches and manor-houses, as well as still more ancient monuments, such as the stone-circle of Avebury and Silbury Hill. Moreover, though the literature of the subject is extensive, yet the more generally interesting facts have never been summed up in any compact and readily accessible form. Mr. Hulme, a member of—to use his own favourite expression—"the magistral staff" of Marlborough College, seeing the opportunity, has in this book attempted to supply in a convenient form an account of the town, as it is at present, and of its history, of the college, the fame of which has now swallowed up that of the town, and of some of the interesting features of the country, within a somewhat arbitrarily drawn circle, with a radius of six miles from the town. For the historical portions he has drawn, from the municipal records, from files of old newspapers, and from previous writers, many amusing and some interesting extracts; but these, being strung on no thread, give, as the author himself modestly suggests, no better idea of the history than a number of separate bricks do of a whole house. In describing the present aspects of his subject, Mr. Hulme, being able to rely upon his own observations, has attained greater success. As to the account of the college, we have, if we are not mistaken, read something, in many points, very similar in a recent number of the *New Quarterly Magazine*. Of the natural history of the district the author takes but little notice, except to refer his readers to various scattered writings on the subject. On the whole, he has supplied, not the desired and altogether delightful book that might be written on the subject, but an unusually amusing, if somewhat incomplete, local guide.

A few of the purple patches scattered through the book may serve as a sample of the rest. A curious story is quoted how, one market-day in 1771, the Mayor of Marlborough went with his officers into the market and seized more than a hundredweight of butter, which he afterwards distributed to the poor, because it was being sold at less than eighteen ounces to the pound; and, the market people objecting, the mayor settled the matter by a peremptory decree that butter was only to be admitted into the market in half-pound and pound parcels of nine and eighteen ounces respectively. Again, the following advertisement is quaintly precise:—"On Tuesday, September 28, 1773, one guinea will be given to be played for at backsword, which will be adjudged to the man who breaks most beads; and eight men breaking eight heads shall receive five shillings each. The

blood to run an inch or deemed no head." Coming down to the present time, Mr. Hulme records the interesting fact that about Marlborough mummers still pass from house to house at Christmas-time with their old-fashioned play; though, by-the-way, we believe he exaggerates the rarity of this survival.

Space for much more interesting matter might have been made in the book by the omission both of many trivial passages, such as that which gives an elaborate account of the colours of the riband on the caps of the college boys, and also of much that is but slightly connected with the subject, such as the full schedule of the ancient monuments included in the recently proposed Act, and the memorandum by the Society of Antiquaries of London on the difference between wise and foolish restorations of old buildings.

Though it is not mentioned by Mr. Hulme, it is not going far from his subject to point out that the Marlborough College Natural History Society is now preparing for publication a very elaborate and important map of the district, on which the Rev. A. C. Smith, of Yatesbury, has been engaged for many years in accurately marking each of the many burial-mounds, standing stones, and other antiquities; while, in an Index, each of these objects is duly described, with references to, and quotations from, all works in which it has been particularly noticed.

EVERARD F. IM THURN.

NEW NOVELS.

Miss Williamson's Divagations. By Miss Thackeray (Mrs. Richmond Ritchie). (Smith, Elder & Co.)

Mr. Caroli: an Autobiography. Edited by L. G. Seguin. In 3 vols. (Sampson Low.)

Love Knots. By the Author of "Ursula's Love Story." In 3 vols. (Hurst & Blackett.)

Divided. By the Author of "Shakspeare's Stories Simply Told." In 2 vols. (Remington.)

His Little Mother, and other Tales and Sketches. By the Author of "John Halifax, Gentleman." (Hurst & Blackett.)

MISS THACKERAY—who, it may be presumed, wishes to be still known under her maiden name—has, as a writer of fiction, such a special gift that we gladly welcome her re-appearance in volume form, even although this volume contains nothing more than a number of magazine "reprints with additions." No novelist of the present day has anything approaching to her two powers—of making little things tell in description by simply adjusting them properly to their surroundings, and of striking a gently sarcastic rather than cynical humour out of the most ordinary circumstances. These powers come out especially in the first and the last of the stories in this volume, "Da Capo" and "Fina's Aunt," which present, in many respects, a perfect contrast. The latter is the narrative by a faded governess of some incidents in the life of a commonplace family of the Kensington sort. There is nothing notable in any of these people; but how real

they all are—Mrs. Ellis always doing wrong in the right way; Miss Ellis with her pomposities and proprieties, and her Captain Blower of the Heavies; poor, much-enduring, inarticulate Aunt Josie; matter-of-fact, rather too articulate Sophy King; and the shabby doctor-hero, with his honest pride and his professional skill! There is one page which is so realistic that it actually seems to leave some Kensington dust on the reader's hands. The most ambitious story in the volume, and on the whole the best, is the first, "Da Capo;" and it is so good that we cannot but regret that Miss Thackeray should have given it the feeble and scarcely necessary sequel of "A Postscript from a Stage-box." The chief scene is laid in Switzerland, and the story narrates the troubles experienced by Aurelius Baxter, a proud, fiery colonel, in detaching Felicia Marlowe, a young beauty and heiress, with a temper quite equal to his own, from some very odious people with whom she is travelling. These are Mr. Bracy, a fat nonentity; Mrs. Bracy, a poetess; and their nephew Jasper, who seems made for—or by—Mr. Burnand and Mr. Du Maurier. Here he is sketched as he first appears, gazing at the sky:—

"He was handsome, with one of those silly expressions which came from too much intelligent detail.

"I beg pardon," said he, "that amber cloud floating in ultra-marine called me irresistibly;" and he pointed and stood quite still for an instant, as actors do at the play, who have, of course, to emphasise their movements as well as their words."

But it is Miss Thackeray's power of describing objective nature that is most notable in "Da Capo;" it is manifestly not only growing, but growing on her. She has almost as much capacity for nature-photography as Mr. Black; and quite as much power of spiritualising such photography as Mr. Hardy. There is a description in particular of a sunset at Interlaken, in which this power of introducing "far-off interests" is conspicuously shown.

"The fire leapt from snow to snow, dazzling in tender might. The mountain seemed to put out great wings, to tremble with a mysterious life; the snow-fields hung in mid-air, the radiance of their summits seemed to spread into space. . . . Voices changed, people changed; for a few moments one impulse seemed to touch all these human beings, calling them to something most mysterious and beyond them, utterly beyond expression or remembrance. . . . Upon a balcony of the hotel our poetess had appeared shrouded in a long gauze veil. She stood, tablets in hand, pausing for inspiration."

We are glad of Miss Williamson's *Divagations*, as of any small mercies from the gifted authoress; but we should be almost sorry if this volume does not turn out to be merely the prelude to a worthy successor to *Old Kensington*.

Miss Seguin's venture in the field of fiction is a most happy and successful one. There is a *vraisemblance* as of *Robinson Crusoe* in the autobiography of Mr. Caroli, and it is besides a very charming and thoroughly wholesome story. It tells of the life-romance of the son of the captain of an Italian merchant vessel by an English mother. The elder Caroli is a man of good descent and corresponding character, but he is throughout unfortunate, and ultimately disappears

from his family. Before that catastrophe, his wife takes up her abode in London with her brother Jacob. To what type of Englishman the latter belongs we at once learn from our first introduction. Mrs. (or the Countess) Caroli flings herself "into the arms of a short, stout, elderly man, in a snuff-coloured suit, a brown wig, and gaiters," and kisses him on both cheeks. "Pah!" cries the man, as though he had swallowed something which he disliked, "none of your fancy foreign ways here, Bel." Then he takes her head between his hands, and kisses her lips. As might be expected, Giuseppe Caroli and his uncle Jacob do not agree well; and there is ultimately a quarrel between them, in which the mother takes her son's part, over the disappearance of the poor Italian captain, whom the coarse-grained rather than bad-hearted Londoner more than suspects of wholesale swindling. As it turns out, the elder Caroli has fallen into the hands of Algerine pirates, a fate which also befalls his wife and son. A very large portion of the book is occupied with the adventures of the latter in Algeria, which is ground thoroughly familiar to Miss Seguin. There is interwoven with this portion of the story a complicated love affair. Finally, Mr. Caroli escapes from Algeria and returns to London, only to find the Angela he supposed to be his married to his cousin. All ends well, however. Angela proves a coarse virago; and Mr. Caroli learns, like Mr. Richard Swiveller, that all his years of trouble there has been "a young lady saving up for him" in Antoinette Dufours. The interest in this simple and tender story is sustained from first to last, and the close is genuinely affecting. Miss Seguin attempts no elaborate portrait-painting; but the characters she does draw, such as "cockney" Uncle Jacob and Miss Potts, who marries and tyrannises over him, are as true to life as the story itself is realistic in virtue of its very simplicity.

At p. 163 of the third volume of *Love Knots*—the author of which, we are carefully informed, is not Miss Alice King, but Mrs. Gertrude Parsons—Lord Dowry informs Mrs. Deane, "I loved you from the first. I was conquered by your grace and loveliness here, where I first saw you, when you spoke to me from the carriage that sweet evening which seems now to have been so long ago." This is surely the language of an ardent lover; and the reader of it will not be surprised to learn that it requires a considerable supply of "the smaller creature comforts," in the shape of "tea, cold meat, and poached eggs," to bring him to reason, although even then he "felt so overpowered by admiration that he scarcely dared to trust himself to look in her face." Yet at p. 306 of the same volume this Adonis of forty tells Hester, a young lady not yet of age, "Mine is a love so strong that, though I could endure refusal now, I could not bear disappointment afterwards. My love is such as—you may believe me—I never felt before." Hester does "believe," and trembles in a very ladylike manner, and so her "love knot" is tied. It is not the first of the kind, however, in the book, for are there not "Lord Byermere and his wife," and Richard

Lanesbey, "whose marriage is the brightest fact in his history"? And after Lord Dowry is married there remain John Deane and Sir Francis Carminowe. "They visited India, China, Japan, the United States, and Canada, and then returned to their mothers; and their mothers were beginning to feel uncomfortable, for these young men had not yet found their mates." This is a little difficulty, however, that is easily got over. Mrs. Merrifield Smith becomes a widow at a convenient time, and Sir Francis Carminowe falls in. As for John Deane, whom his mother wished for one time to marry Hester, he says, in answer to his mother's question, "What takes you to the castle?" "My love for Amy, I suppose. Would you like it?" The advice of that remarkable woman is "Secure her," and he follows it. Three volumes so full of cross purposes, kissing, and match-making we have not come across for a long time; one emerges from them with a feeling akin to that which Tommy Traddles must have experienced after he and his head of hair had escaped from the embraces of the Crewler sisterhood.

Divided is an unnecessarily, even a harshly, pathetic story. No end seems to be served, no moral is pointed, by "dividing" poor Sylvia Wyndham and Dr. Clarke Taylor before they are united. The reader of *Divided*, however, will not deeply regret the death of Lionel Wyndham, as arrant a cad as ever figured in a novel. It is thus that this "gentleman" speaks of his wife to a physician whom he consults for the first time; "What is the matter with her now? They tell me she is going on well; where's the proof of it so long as she lies there looking so detestably weedy? . . . She has lost everything in the way of good looks. I can't bear to see a woman emaciated and washed out." There is considerable promise in the author, in spite of tendencies to boarding-school English. By-the-way, what is meant by "the extreme elegance and femininity [the spelling and italics are the author's] of her drawing-room?"

Mrs. Craik's latest volume consists about equally of short stories and short and light papers of what the well-known writer who describes himself "A. K. H. B." might style the "concerning" order. We are not equally satisfied, however, with the two sections of the volume. It seems to show that the author can write good short sketches—there is a great deal of vigour and sense in the paper "About Travelling and Travellers"—but cannot write short stories of the same degree of excellence. There is a pure vein of tenderness in fictions of the type, and by the author, of *John Halifax, Gentleman*. But it is a perilous vein, and is apt to run into what Carlyle calls "weak-eyed sensibility," just as Wordsworth's simplicity sometimes degenerated into downright silliness. "Tenderness over drowning flies" is only a shade worse than the tenderness over a drowned dog which sobs through the thirty odd pages that constitute "Poor Prin: a True Story." "There is such a thing," says our author, "as heroic pain, sympathetic pain, pain which almost does one good." We feel tempted to parody this and say, "There is such a thing as maudlin tender

ness, silly tenderness, tenderness which almost disgusts one." There is decidedly more "body" in "His Little Mother;" and there is genuine pathos as well as artistic delicacy in the delineation of the relations between Dorcas and Cyprian Hall, ending in the catastrophe of the "Little Mother's" death. But then Mrs. Craik allows the reasonable space of eighty pages for the telling of the story. Clearly she requires three volumes to do herself justice.

WILLIAM WALLACE.

SOME BOOKS OF TRAVEL.

Sacred Palm-lands; or, the Journal of a Spring Tour. By A. G. Weld. (Longmans.) This small book gives the account of a journey made by a lady and her mother to Egypt and Palestine. It does not pretend to deal with knotty questions, either of archaeology or of politics. The author tells her story very pleasantly, describing what she saw, and taking a keen interest in everything, whether it be places, people, flowers, or remains of art. Some people fear to visit Palestine lest the holy places should lose their charm, and many who have gone there declare how disenchanted they became; but the author affirms that this has not been the case with her. At the time of her visit, the month of March, the ground was covered with flowers, in which she takes a great delight. Having the advantage of a Syrian gentleman, Mr. Kayat, to look after them, the lady and her mother managed to see a little of the inhabitants; their sex also gave them occasional advantages in this way, and the work gives interesting glimpses into the character and manners of the people. The writer points out that the "Arab of Palestine" is not an Arab at all, but the direct descendant of the ancient Canaanite. This question has recently been very ably dealt with in a paper by M. Clermont Ganneau published by the Palestine Exploration Fund, where it is shown that many of the old Canaanite customs, and even religious rites, still remain, scarcely hid under the outward forms of the prevailing Mahommedanism. The Jews, she says, "seem to get on well with the Fellahin and other Arabic-speaking inhabitants of this country;" to which she adds that it is "from the Hebrew element in the population of the Holy Land that I cherish most hopes of the ultimate well-being of this country, looking forward to the time when the removal of disabilities, under an improved form of government, shall encourage more of the hard-working men of this race to return to the home of their fathers."

The author has evidently studied the late writers on Jerusalem, such as Wilson, Warren, and Conder; still she gives a very slight account of the Haram-es-Sherif, and some of the most interesting points are without mention. The Bahr-el-Khebeer, or Great Sea, in the rock between the Kubbet-es-Sakhr and the Aksa, one of the wonders of the place, she seems not to have even heard of. This vast underground cistern is full of water, and is supposed to have been connected with the Temple services, which must have required a large supply. There is a conduit all the way from the Pools of Solomon, beyond Bethlehem, from which the water came to this reservoir. The tunnel and conduits under the convent of the Sisters of Zion are connected with another water supply which came from the north. When visiting the Huldah gate, the author expresses her regret that the large column and fine old capital in the entrance hall cannot be drawn or photographed, on account of the religious scruples of the Moslems. The lady may be surprised to hear that Mr. Tipping sketched the spot. The capital will be found in Mr. Forgysson's first work in which he

started his theories of the topography of Jerusalem; and what looks very much like a copy of Mr. Tipping's drawing of the column and passages will be found in Pierotti's book. The writer of this notice made more than one sketch of the interior of this gateway, and found no difficulty from Moslem scruples. In the case also of the tomb of David there was no hindrance to enter and sketch in 1869. Things must have changed since then; and the present feeling will show that the Noble Sanctuary, or Place of Sacred Rest, has not escaped the acrimonious results of the political situation, a condition of things which other travellers also agree in describing.

Jewish Life in the East. By Sydney Montagu Samuel. (C. Kegan Paul and Co.) This book is written by a Hebrew, and gives minute details of the condition of his people in the East. A great many Jews, in spite of poverty, manage, when they are old, to make their way to the Holy Land, principally to Jerusalem, to die there; and the distribution of the funds raised to support them (*Haluka*) has long been a scandal. The writer seems to have been at great trouble to make himself acquainted with every thing connected with this subject, and he also records his opinions in a very open and candid manner. The Jews are divided into two great bodies—the Sephardim and the Ashkenazim; the former of these are the Liberals, while the Ashkenazim may be described as the High Church party. They refuse to move with the times. They consider that all study should be confined to the *Tora*, or the Law, and the Talmud. Having this rigid limit of knowledge strongly fixed in their mind, they oppose all attempts to improve the standards of education in the schools. A library was formed in honour of Sir Moses Montefiore; but, as it was composed of secular works, the Rabbis launched their excommunication against it, and the library was dispersed. A German philanthropist sent a sum of money to Jerusalem to be spent in the cultivation of "secular knowledge;" but the money was returned. The Rabbis of this sect can enforce their excommunications by withholding from the offender any share in the *Haluka*, of which they control the distribution. The author believes that, if the Jews were better educated, they could find employment, and cease to be dependent upon charity. He also gives some statistics of agricultural movements begun by Jews, which he thinks are hopeful. The Jews were originally an agricultural people, and why should they not become so again? The soil of Palestine is fertile when irrigated and properly cultivated; but the Jew, it would seem, is not acclimatised to his native soil, and cannot work in the sun like the *fellahin*. Mr. Samuel met Mr. Lawrence Oliphant at Constantinople, and discussed with him the scheme which has since appeared in *The Land of Gilead*, and of which he writes in high praise. Although he is evidently a sincere follower of the faith of his brethren, that does not prevent him from appreciating a clever thing. In treating of Mr. Oliphant's scheme he quotes a saying which has been put into the mouth of a well-known French banker:—"Quand le Messie viendra nous rassembler en Palestine, je le prierai de m'offrir l'ambassade de sa Majesté judaïque à Paris!"

Prospects of Peru. By A. J. Duffield. (Newman.) This is a very lively picture of Peru during the Guano age, and tells many disagreeable truths about the Government of that country in no measured language. Mr. Duffield takes for granted that Chili will occupy Peru for a considerable period, and thinks that it will be for the benefit of the country. Those who know anything of Peru will allow that Mr. Duffield's language, if strong, is not exaggerated. A country which might be

one of the most productive in the world has been governed since its independence with the exclusive aim of putting money in the pockets of those for the time being at the head of affairs. Like a spendthrift, Peru has been living on its capital of guano instead of working and using its revenues for the development of industry. It is to be hoped that the late disasters may bring the higher classes to a sense of their folly, and call a real patriot to the head of the State. With an honest and wise Government that will invite capital and labour into the country, its future may be glorious; but it is to be feared that long years of dissipation, dishonesty, and laziness have incapacitated the present race of semi-Spaniard rulers for any serious work of reform. At any rate, their recent thrashing can do them no harm, and it will be to their advantage if they take to heart the home truths contained in Mr. Duffield's book. Of a country where courtesy and hospitality extend from the highest to the lowest, and where vulgarity is unknown, it is difficult to despair. Probably the best thing Chili could do for herself and Peru would be to annex all the deposits of guano; Peru, thus left without pocket-money, would be compelled to develop her other natural advantages. These, both mineral and agricultural, are inexhaustible; and a few years of honest labour and frugality would raise Peru to a higher and nobler position than she has ever yet occupied since her independence.

The Flight of the "Lapwing": a Naval Officer's Jottings in China, Formosa, and Japan. By the Hon. Henry Noel Shore, R.N. (Longmans.) The life of gunboat officers on the China station in time of peace is so very uneventful that he must be a bold man who ventures to record his experiences; but Mr. Shore has, nevertheless, contrived to fill a very substantial volume with the impressions of what came under his notice during a cruise of about two years' duration. Some eighty pages of the book, it is true, are filled with reprints from the *Times*, &c.; and in his Preface the author tenders "his grateful acknowledgments for the valuable assistance derived from numerous pamphlets, magazines, and newspaper articles," as well as to a number of books, including *Marco Polo's Travels* and Records of the Missionary Conference at Shanghai in May 1877, so that it is hard to say what he gives on his own authority. The account of the stranding of the *Lapwing*, however, is, without doubt, the narrative of an eye-witness, and Mr. Shore supplies us with illustrations showing the gunboat ashore and resting on a "gridiron" of spars. The book contains plenty of readable matter, and throws some light on the progress of European civilisation in the Far East. It gives a map of the Island of Formosa, and another showing the course of the *Lapwing* from Hongkong in the south to Newchwang on the coast of Manchuria and thence to Nagasaki in Japan.

Notes of Travel in Fiji and New Caledonia. By J. W. Anderson, M.A. (Ellis.) Mr. Anderson's jottings are intended to rectify the "glowing and gushing descriptions" of ordinary travellers, and probably give us a fair idea of the impressions of the settler. For such a one a primrose is hardly even a yellow primrose. The summer isles of Eden are good or bad ground, as may be, for growing sugar and cotton; the inhabitants are "labour," good or bad, and their qualities are estimated mainly in reference to their power of work, or of driving a bargain. We have also some accounts of their natural habits and ways of thought, their feasts and dances, houses and implements, with a slight general sketch of the group of islands; but most of this has been done before. We hear the usual complaint that Government, by

receiving the taxes in kind at a fixed rate, instead of in money, has injured the local traders; but the measure, besides according with previous custom, was an obvious protection to the natives against imposition. The author has some original views about missionaries. The people are not yet intellectually capable of choosing a new religion, and should therefore be placed, for a hundred years or so, under professors of morality and sanitary science, till able to decide which form of Christianity, if any, they should finally adopt. The origin of the Pacific races requires a longer study than Mr. Anderson has given to it. Hawaiian and other traditions throw more light than he is aware on the later migrations. He imagines these might have proceeded by land; but he computes the submerged continent at 50,000 square miles, which would have afforded a very narrow bridge to New Zealand and Hawaii. His statement that the Papuan hair grows in tufts has long been disproved. Hawaiki is less generally known as the "underground" region (except that it is below the Western horizon), than as the traditional home of the race. Mr. Anderson says of himself that he is "not descended from two first parents who sauntered about in the Garden of Eden," but "is a development of the extinct *Catarrhini lipocerci*, or tailless and narrow-nosed apes;" and he speaks of another "ambiguous race called Pro-Malays," whose ancestors he identifies with certain Indian races by half-a-dozen verbal resemblances. After this philological flight he should not write *syrup de grosseilles*, or *porceppe* for *porc-épic*. His notes on New Caledonia, and on the traces of an intercourse between its inhabitants and the Australians, are not without interest.

Aide-Mémoire du Voyageur. Par D. Kaltrunner. (Zurich: Wurster.) This volume is intended as an introduction to the same author's *Manuel du Voyageur*, favourably noticed by us some time ago. It aims at presenting its readers with a general view of geographical science—a vast subject to be adequately dealt with in a volume of moderate size. Yet, by conciseness of diction and a careful selection of facts, the author has succeeded in doing justice to his subject, and in producing a work which may be perused with advantage by the "travelers, students, and men of the world" for whose use it is specially intended. Physical geography is treated of in the most satisfactory manner. The chapter on the political geography of the United Kingdom is not quite free from errors, but, upon the whole, the work has been done conscientiously. The maps are excellent, and present some novel features; paper and typography alike leave nothing to be desired.

The Zermatt Pocket-book: a Guide-book to the Pennine Alps from the Simplon to Arolla. Intended for the Use of Mountaineers. By W. M. Conway. (Stanford.) This volume, small and light enough to find a place in any pocket, gives mountaineers all needful practical information as to every possible route up a peak or over a pass in a district where the enterprise and obstinacy of the Alpine Club have come near to exhaust possibilities. It is a supplement for the regular guide-books to the ordinary traveller; a substitute for them to the mountaineer who, after many seasons' experience, carries in his own brain all they can tell him. The information, so far as we can test, is most accurately given, and the number of references to Alpine literature will make the Pocket-book serviceable in the library as well as on the mountains. On one point, however, of some historic interest, Mr. Conway is not so clear as he might be. He has not realised that his Schwarzenberg joch (or Mattmark Weisssthor) is the New Weisssthor, not only of Mr. Marshall Hall in 1849, but of all early travellers and

guide-books; the *arête blanche*, which affected so severely the nerves of the first generation of mountain explorers, was the ridge forming part of the south boundary of the Schwarzenberg Glacier. The confusion between the distinct passes which of late years have shared the name of New Weisssthor was cleared up in Murray's *Handbook* (ed. 1879). Mr. Conway is probably right in abstaining from references to scenery. But he gives a bad reason for doing so. "If a man with the view before him cannot see its beauties," he writes, "it is beyond the power of the present writer to mend his wits." The object of references to scenery in guide-books is surely to aid the traveller, who cannot go up every peak to select the most repaying viewpoints. But a traveller who does not wish to go up every peak is, perhaps, outside the range of Mr. Conway's "wits." On tourists who climb for glory his sentence is summary. "Travellers who have never climbed before will probably insist on going up the Matterhorn, Weisssthor, and so forth, in their first season, and think themselves rather remarkable people because they come down unskilled; they are, however, none the less fools." After this, no one can say the Alpine Club preach rashness, whatever they may practise. Lists of inns and climbers' requisites are given. In the former the good inn at Val Tournanche is omitted; the latter errs, if at all, on the side of over-elaboration. The "complete mountaineer" of to-day appears to be a somewhat heavily burdened individual.

AGNOSTICISM.

FROM night to night, thro' circling darkness whirled,
Day dawns, and wanes, and still leaves, as before,
The shifting tides and the eternal shore:
Sources of life, and forces of the world,
Unseen, unknown, in folds of mystery furled,
Unseen, unknown, remain for evermore:—

To heaven-hid heights man's questioning soul
would soar,
Yet falls from darkness unto darkness hurled!

Angels of light, ye spirits of the air,
Peopling of yore the dreamland of our youth,
Ye who once led us thro' those scenes so fair,
Lead now, and leave us near the realm of Truth:
Lo, if in dreams some truths we chanced to see,
Now in the truth some dreams may haply be.

SAMUEL WADDINGTON.

NOTES AND NEWS.

DR. HUNTER'S *Imperial Gazetteer of India*, which is on the point of publication by Messrs. Triibner, will be dedicated by special permission to the Queen. A special feature will be the article "India" itself, which is the most elaborate account of the country yet published, whether from the physical, economical, or historical point of view.

MR. TENNYSON has, we are glad to hear, given careful and full readings of his chief dialectal poems to the Nestor of phoneticians, Mr. Alexander J. Ellis, the present President of the Philological Society. Mr. Ellis has carefully corrected his previously prepared phonetic copies of Mr. Tennyson's texts by the Laureate's own pronunciation, so that his very tones and accent will be reproducible to all time from Mr. Ellis's copies, as music is from notes. These copies will be printed in the fifth part of Mr. Ellis's great work on Early-English Pronunciation for the Philological, Early-English Text, and New Shakspeare Societies, which will contain the English dialects, and will be published next year.

Catharine of Aragon and the Sources of the English Reformation is the title of a work, translated from the French of Albert du Boys, and edited, with notes, by Charlotte M. Yonge, to be shortly published, in two volumes, by

Messrs. Hurst and Blackett; who will also issue during the present month a new novel, entitled *Sydney*, by Miss Georgiana M. Craik, in three volumes.

THE Life of the Rev. J. M. Phillippo, late a missionary in Jamaica, written by Dr. Underhill, hon. secretary of the Baptist Missionary Society, is now in the press, and will be issued during the present month by Messrs. Yates and Alexander.

MESSRS. GRIFFITH AND FARRAN will shortly publish *The Song of Solomon*, rendered in English verse, in accordance with the most approved translations from the Hebrew and Septuagint, by the Rev. James Pratt, D.D. Careful and reverent study has convinced the author, in common with Dr. Ginsburg and other critics, that the allegorical view of the book is not correct. An effort has been made to do justice to the poetry of the *Song* by giving a metrical rendering. The volume will be illustrated with wood-engravings representing various scenes in the Holy Land.

THE Rev. Dr. Grosart has issued a prospectus of "The Huth Library," a new series of old English books—Elizabethan and Jacobean—which he proposes to print for subscribers. Mr. Alfred H. Huth has generously placed his book-treasures at the disposal of Dr. Grosart, with a view to reprinting such rare books as he may please. "The Huth Library" will include the works in prose and verse of Robert Greene, with a translation of Prof. Storojenko's biography and critical study of Greene; the works of Nash; of Gabriel Harvey; the prose works of Sir Philip Sidney; the works of George Whetstone; the non-dramatic works of Thomas Dekker; the translation of *The Courtier* of Count Baldessar Castilio by Thomas Hoby, 1561, with unpublished annotations by Gabriel Harvey from autograph notes in Dr. Grosart's copy of *The Courtier*; and various works by Chettle, Munday, Middleton, and others. Dr. Grosart's prospectus gives a portrait of Henry Huth, Esq., engraved by W. J. Alais from a photograph.

IN accordance with one of the last wishes expressed by Thomas Carlyle, a tree has been planted at Haddington on the site of the house in which John Knox was born, and within view of the churchyard where Mrs. Carlyle lies buried. The expense, including that of an enclosure and a suitable inscription, will be defrayed by a niece of Carlyle.

MESSRS. GRIFFITH AND FARRAN are preparing for early publication a volume entitled *Poetry for the Young*. The collection consists almost entirely of complete poems. They are arranged in four parts, the first part containing the simplest pieces, and the last the most difficult. A few pages of explanatory matter have been appended to each part, but it has been thought desirable to make the notes as few in number and as concise as possible.

THE same publishers have in the press a small volume entitled *His Native Land*, by the Rev. A. J. Bunnic, M.A., with a Preface by the Rev. J. Miles Moss. It will be illustrated with a map and photographic view of Jerusalem. The author's object is to arouse a deeper interest in the Scriptures by giving some account of the land where the events they record took place.

THE Rev. S. W. Earnshaw proposes to print for private distribution the parish registers of Ellough, in Suffolk. They date from 1540, and are of considerable interest to the local genealogist. Two hundred and fifty copies will be printed, and the subscription price is fixed at 10s. The proceeds derivable from the sale of the work will be devoted to the restoration of the nave of the parish church.

MESSRS. TRUBNER AND Co. will immediately

publish the second and concluding part of Dr. C. M. Ingleby's *Shakespeare: the Man and the Book*. To this volume Mr. Fleay contributes an essay on "Metrical Tests applied to Shakespeare," together with the tables on which the essay is based.

THE following have been elected members of the Athenaeum Club under its special rule:—Mr. John Brett, A.R.A., Gen. Pitt-Rivers, and Prof. Rawlinson.

PROF. MARTIN DUNCAN, F.R.S., and Mr. Percy Sladen, F.L.S., have completed their work on the Echinodermata of the Arctic Sea.

THE Life of Bishop Macilvaine, by the Rev. Canon Carns, is in the press, and will be issued shortly by Mr. Elliot Stock.

THE *Atlantic Monthly* for May will have for its initial article a paper on Carlyle, by Mr. Henry James. This will be followed by additional chapters of "The Portrait of a Lady;" poems by Mr. Whittier, Mr. Trowbridge, and others; and a variety of fiction, criticism, &c.

FOLLOWING UP the success of his *Linguistic and Oriental Essays*, Mr. R. N. Cust has in preparation, and will shortly publish with Messrs. Trübner, a second series, entitled *Pictures of Indian Life, sketched with the Pen, 1852 to 1878*.

THE chapters which Mr. G. J. Holyoake has contributed to the *Co-operative News*, chiefly upon co-operative and emigrant education and incidents in America, will shortly be published in a collected form by Roberts and Co. American and Canadian editions, which will include also the article entitled "A Stranger in America" contributed by Mr. Holyoake to the *Nineteenth Century*, will be issued by Messrs. Belford, Clarke and Co., of Chicago and Toronto.

THE third and last volume has just been published (Librairie des Bibliophiles) of Scar-ron's *Roman Comique*, edited by M. Paul Bourget, after the original editions of 1651 and 1657, together with the continuation, known as "La Suite d'Offray." The volumes, which form part of the "Petite Bibliothèque Artistique," are enriched with ten etchings by M. Léopold Flameng after the designs of his son, M. François Flameng.

THE History of Slavonic Literatures by Pípin and Spasovich, which was reviewed in the ACADEMY of March 12 last, has been translated into French by M. Ernest Denis (Ernest Leroux).

WE are glad to hear that the long-expected second volume of Prof. Pasquale Villari's work on *Machiavelli and his Times* has just appeared.

MR. H. C. CALVERLEY, of Hull, has projected a somewhat novel literary enterprise. He proposes to publish simultaneously in a limited number of provincial newspapers a new book which he has in hand upon Carlyle.

TWO new volumes (xx. and xxi.) of the complete works of Herder, edited by Bernhard Suphan, have just been published (Berlin: Weidmann).

WE learn from the *Revue Critique* that Mr. Kumanoudis, of Athens, is preparing a list of "Addenda" to the *Thesaurus* of Henri Estienne, mainly derived from inscriptions and the Byzantine writers.

THE total number of students at the German universities during the winter term of 1880-81 amounts to 21,164. Berlin takes the lead with 4,107; Leipzig has 3,326; Munich, 1,890; Breslau, 1,281; Halle, 1,211; Tübingen, 1,074; Göttingen, 959; Würzburg, 921; Bonn, 887; Königsberg, 788; Strassburg, 745; Marburg, 604; Greifswald, 599; Heidelberg, 543; Erlangen, 473; Freiburg, 443; Jena, 438; Giessen, 391; Kiel, 284; Rostock, 200. The greatest

number of foreigners were in Heidelberg and Strassburg.

AMONG English works recently translated into German we notice Prof. Mahaffy and Prof. Sayce's Appendices to Dr. Schliemann's *Ilios*, on the origin and on the language of the Homeric poems respectively; Merrifield on the Deviation of the Compass in Iron Ships; and Holden's Life and Works of Sir William Herschel, to which Prof. W. Valentiner, of the Karlsruhe Observatory, contributes a Preface.

Our *Times* is the title of a new magazine to appear in London next month, under the editorship of Mr. A. J. Duffield, the translator of *Don Quixote*.

HERR BAENSCH, of Berlin, is about to publish a reply, which is said to be by an author who possesses a considerable knowledge of French and German militarism, to M. L. Seguin's pamphlet, "The Next Campaign," which has attracted so much attention on the Continent.

THE prize for history given in Belgium every fifth year has just been awarded to M. Gachard, the royal archivist, for his work entitled *Histoire de la Belgique au Commencement du dix-huitième Siècle*.

AT the meeting of the Clifton Shakspeare Society held on March 26 reports in connexion with *Henry IV.* were presented from the following departments:—Rare Words and Phrases, by Mr. L. M. Griffiths; and Plants, by Mr. Leo Grindon, of Manchester. A paper on "Falstaff," by Mr. J. W. Mills, B.A., was read. Mr. J. A. Sanders read a paper on "The Likeness between 'Bobadil' and 'Falstaff.'"

VICTOR HUGO's new poem, *Les quatre Vents de l'Esprit*, will appear in May, and will have four divisions—satirical, dramatic, lyrical, and epic.

M. G. DE MOLINARI has published in a collected form (Paris: Dentu), under the title of *L'Irlande, le Canada, Jersey*, the interesting letters which have been appearing lately in the *Journal des Débats*.

THE French Association for the Promotion of Greek Studies has awarded its annual prize to M. Gevaert for his learned work on the history and the theory of ancient music.

AMERICAN JOTTINGS.

THE most interesting piece of literary news from America is the forthcoming volume by the veteran poet, Mr. J. G. Whittier. It is entitled *The King's Missive*, and consists chiefly of republished verses. There is, however, a "Prelude" which is fresh, and is not without a touch of genuine pathos. The aged poet thus addresses his friends, old and young:—

"I spread a scanty board too late;
The old time guests for whom I wait
Come few and slow, methinks, to-day.
Ah! who could bear my messages
Across the dim unsounded seas
On which so many have sailed away!

"Come, then, old friends, who linger yet,
And let us meet as we have met,
Once more beneath this low sunshine;
And grateful for the good we've known,
The riddles solved, the ills outgrown,
Shake hands upon the border line.

"The favour, asked too oft before
From your indulgent ears, once more
I crave, and, if belated lays
To slower, feebler measures move,
The silent sympathy of love
To me is dearer now than praise.

"And ye, O younger friends, for whom
My hearth and heart keep open room,
Come smiling through the shadows long,
Be with me while the sun goes down,
And with your cheerful voices drown
The rumor of my even song.

"For, equal through the day and night,
The wise Eternal oversight
And love and power and righteous will
Remain; the law of destiny,
The best for each and all must be,
And life its promise shall fulfil."

WE learn from the *Nation* that a performance of the *Oedipus Rex* of Sophocles, in the original Greek, will be given by the students of Harvard University on the evenings of May 17, 19, and 20. Prof. J. K. Paine has composed an orchestral accompaniment for the choruses.

PROF. GOLDWIN SMITH has reprinted (Toronto: Hunter, Rose and Co.), though only for private circulation, a considerable number of his scattered essays, reviews, and letters to periodicals, excluding only those that are purely political.

A BIOGRAPHY of the violinist, Ole Bull, is being prepared by his widow, in conjunction with Prof. R. B. Anderson, of Wisconsin, who has just finished a translation of the works of fiction of Björnsterne Björnson.

A NOVEL undertaking, but one by no means to be censured, is announced from America. A "Summer Tramp in Europe" is to be conducted by two professors in the Western States, Prof. D. S. Jordan, of Indiana, and Prof. H. B. Boisen, of Williams College.

MESSRS. HOUGHTON, MIFFLIN AND Co., of Boston, will shortly publish, under the title of *England Without and Within*, a collection of the papers by Mr. Richard Grant White which have recently appeared in the *Atlantic Monthly*.

MESSRS. JAMES R. OSGOOD AND Co., announce that they have in hand the second volume of the *Memorial History of Boston*.

THE recent celebration in Germany of Chamisso's centenary birthday seems to have found a responsive echo also in America. Mr. Henry Phillips, jun., of Philadelphia, has just issued an English version of the poet's fragmentary dramatic sketch of *Faust*. The translation is smooth and elegant; and it is only a pity that the able translator did not try his hand at Chamisso's humorous ballads, which are quite unknown to those not conversant with German.

WE hear that Mrs. Oliphant's new story, *Left in Trust*, will appear as a *feuilleton* in the Sunday edition of the *New York Tribune*.

MESSRS. G. P. PUTNAM'S SONS have in preparation for the Society of Political Education, *What is a Bank?* by Mr. E. Atkinson, of Boston; *The Usury Question*, comprising the essays of Jeremy Bentham and John Calvin, with a summary of the results of the usury laws of the United States, by Mr. David A. Wells; and a classified bibliography of all books relating to political science. This last will include material prepared by Prof. Sumner, of Yale, Messrs. David A. Wells, R. L. Dugdale, and George Haven Putnam, and a list of books on Protection prepared by Mr. Henry C. Baird.

PROF. J. M. HART, of Cincinnati, has just published a *Syllabus of Anglo-Saxon Literature* (Cincinnati: R. Clarke and Co.), adapted mainly from ten Brink's well-known History of English Literature. Prof. Hart's short sketch may be recommended as, on the whole, the best introduction to Old-English literature that is accessible to the English reader.

OBITUARY.

THEODOR SCHEIBE, the most popular of German novelists, recently died at Vienna, aged sixty-one. He produced no less than one hundred and twenty romances dealing with the social life of Vienna or with familiar incidents in the national history, most of which appeared originally as *feuilletons* in the newspapers. Ten stories have to do with the revoc-

lutionary movement of 1848, in which Scheibe himself played a part, being condemned to death *par contumace*, but shortly afterwards included in the general amnesty.

THE death is announced, in Guernsey, of M. Georges Metivier, at the advanced age of ninety-two. He was the compiler of a valuable dictionary of the Franco-Norman language.

MAGAZINES AND REVIEWS.

In the *Fortnightly* Mr. Herbert Spencer gives the usual instalment of his *Principles of Sociology*, this time on political heads—chiefs and kings. After noting the original absence of political control in primitive societies, and the resistance which it meets with when first attempted, he goes on to consider the causes which aid its growth. Among them are, first, the recognised superiorities of seniority, of bodily strength, of mental pre-eminence, and of wealth; and, secondly, the military life, especially in communities where war is chronic. The most novel point, however, is the influence ascribed to the medicine-man and the ghost-theory, in abetting the rise of kingship or chieftainship, together with the pregnant hint that headship tends to become hereditary mainly through the operation of nomad pastoral life in producing a patriarchal system. The chapter is broken off somewhat abruptly in the middle, we hope through no more serious exigency than that of space. Sir John Lubbock has a most interesting paper on Fruits and Seeds, illustrated by wood-cuts, the latter, we fancy, a revolutionary innovation in the *Fortnightly*. It is a very thorough study in the new biology, admirably exemplifying the quickening tendency of Darwinism in turning away attention from mere structural and classificatory details to the real active life of the organism itself, in its relations with the outer world. Sir John deals mainly with the various devices whereby seeds get themselves dispersed, either by the agency of the wind, or by elastic valves, or by burying themselves in the earth, or by clinging to the hair of animals, or by offering special attractions of colour and sweet juices to birds, who swallow them whole, digesting the pulpy coverings, and rejecting the hard-coated seeds themselves. The cases chosen for illustration are extremely apt and suggestive, and much of the reasoning is both novel and acute. Mr. Horsley, Chaplain of the Clerkenwell Prison, has a curious paper on what he calls "The Crime of Suicide," with suggestions for putting down "this form of murder, which is often more cowardly than those forms of the offence which are expiated on the scaffold;" but in spite of his truculent mode of regarding so pitiable a confession of utter failure, and the strangely unsympathetic tone of his remarks towards the miserable "criminals," the article is full of useful statistics and sound common-sense. The stern professional bias does not wholly outweigh the value of observations made officially upon over two thousand would-be suicides. Mr. R. L. Stevenson discourses in a pleasant literary essay, written in his usual finished style, upon the *Morality of the Profession of Letters*—an essay in which the manner is exquisitely light and graceful, and the matter naught. He writes as though Grub Street were wholly extinct, and all authors had nowadays a permanent settled income at their backs of £500 a-year. Now, the truth is, Grub Street has only changed its place, cleaned its life, and grown scrupulously respectable; but it exists, as poor and shifting as ever. Most authors begin with fond expectations of doing their best work and living modestly on the proceeds; but, unless they happen to be wealthy, they soon find that they must do their best work in stolen moments as

a *paragon* for pure love, and give up the main part of their time to their worst work for the filthy lucre whereon to keep body and soul together. This is an evil which Mr. Stevenson's cunningly wrought optimism will not cure.

THE *Day of Rest* for April has an interesting article on Dean Alford by Mr. Alexander Strahan, being one of a series entitled "Twenty Years of a Publisher's Life." It does not attempt to give even a sketch biography of the Dean, but well illustrates his marvellous industry and versatility from the experience of the writer. Incidentally, it discloses something of the early history of the *Contemporary Review*, of which Mr. Strahan was the founder as well as publisher, and of which Dean Alford was the editor from its first appearance in December 1865 until his death in 1871.

THE *Rivista Europea* of March 16 finishes a paper by Signor Fraccaroli on "The Genesis of Classical Metre," which is an attempt to analyse the prosody of the Italian language so as to discover the limits within which it admits of the use of classical metres. Signor Mola contributes a series of documents from the Venetian archives which throw light on the character of Giacomo Casanova, the famous adventurer, in his early days at Venice. Signor Mabellini publishes a few hitherto unedited sonnets of Reprandino Orsato, a Paduan poet of the end of the fourteenth century.

IN the current number of the *Archivio Storico Italiano*, Signor Livi publishes a number of documents illustrative of the condition of the silk trade in Bologna in the thirteenth and fourteenth centuries; it owed its prosperity to the energy of some merchants banished from Lucca. Signor Gherardi makes a contribution to university history in the fifteenth century by quoting some letters addressed to Lorenzo de' Medici concerning a squabble in the University of Pisa in the year 1474. The *Archivio* publishes as an Appendix the beginning of a *Catalogue raisonné* of the Strozzi papers contained in the Florentine archives; the papers are full of interest for students of Italian history at the beginning of the sixteenth century.

LETTER FROM SMYRNA.

March 24, 1881.

If the weather is fine, I know of no voyage in the Mediterranean so pleasant as that from Beyrût to Smyrna in one of the comfortable steamers of the Messageries Maritimes. Tripoli, Laodicea ad Mare, Issus and the Beilân Pass, Tarsus and Soli, can all be visited by the passenger if he so choose; while the vessel coasts along the historic shores of Phœnicia and Asia Minor, within sight of the mountain of Baal Kasios and the Khimaera and the scanty relics of Knidos and Halikarnassos.

The chief object of my drive to Tarsus was the Duneq Tash, the so-called tomb of Sardana-palos, which is still a standing puzzle for the archaeologist. It is formed of huge masses of concrete composed of stones embedded in mortar, and once garnished on the outside with blocks of cut stone, a few of which still remain. The lower part of the inner surface of the wall on the southern side shows traces of having been lined with stone slabs, probably sculptured like those of an Assyrian palace, and above them is a row of holes for the beams of a roofed corridor. The structure is of rectangular shape, the enclosing walls, which have the appearance of an inverted flight of steps on the outside, being nearly twenty-three feet broad. Within them, at the two narrow ends of the rectangle, are two square masses of solid concrete, the easternmost of which has been tunnelled by M. Langlois. In the angles of the enclosing wall on either side of this square

mass are the original entrances into the building, which face north-west and south-east; while the other side of the enclosing wall to the north-east of it has been built like an inverted flight of steps, corresponding to the form of the inner side of another parallel wall of concrete, which rises beyond it. These two walls once enclosed a covered gallery, the flat roofing-stones of which rested on the upper steps of the walls where they approached nearest to one another. The places where some of these roofing-stones rested are still visible. As all the enclosing walls of the monument have the same curious appearance on the outside as the walls which formed the gallery, it is probable that the gallery formerly ran the whole way round the structure, though its external wall has now been everywhere destroyed except on the north-eastern side. The interior of the monument has been converted into an Armenian burial-ground; and it is here, if anywhere, in the soil which has accumulated to a considerable depth that excavations would be likely to be successful. On the southern side of the building I noticed numerous fragments of marble which may have come from it. The original purpose of the monument is hard to determine. I can only suggest that the square blocks of concrete at either end of the rectangle may once have been pyramidal, and have served as the bases of statues of the Kilikian Hēraklēs, who is represented on coins of Tarsus as standing on the top of a pyramid. Not far from the Duneq Tash the walls of the Greek city are being quarried for building purposes, and in one place several fragments of marble columns have been brought to light. But the only inscription I saw was the well-known one beginning Ο ΔΗΜΟΣ Ο ΤΑΡΣΕΩΝ.

A day or two after my arrival at Smyrna, I accompanied Mr. Dennis upon a visit to the figure of Niobē, which I shall leave him to describe in his own words. I will only say that, by tying two ladders together, we succeeded in climbing up to the inscription he has discovered at the side of the figure, and in examining the details of the figure itself more thoroughly than has been done before. The inscription consists of four very legible Hittite characters, the cap, the bent arm, the bull's head, and the boot—which all occur in the inscriptions of Carchemish and Hamath—and two, or perhaps three, others, which are unfortunately much obliterated. Thanks to the ladders, we found that a curious ornament, in form like a lotus bud or the uræus serpent, rises from the middle of the back of the figure's head, and that a single lock of hair is rudely sculptured in an oblique line across each of the shoulders. In fact, I have been more struck than ever with the Egyptian character of the figure and its resemblance to the sitting image of Nofre-tari, the wife of Ramses II., carved in the rock a little to the north of Abu Simbel. However, when we remember the Egyptianising character of the Hittite sphinxes at Eyuk, or the close relations that existed between the Hittites and Ramses II., we need not be surprised that Egyptian art should have had an influence upon the rude art of the Hittite conquerors of Western Asia Minor. We further found two shelf-tombs cut in the rock a little above the figure of Niobē on the western side; and, if Mr. Dennis's compass is to be trusted, we also ascertained that the figure faced, not north-west as I had supposed, nor north-by-east as Major Gordon believed, but north-north-west.

Our next expedition was to Ali Agha, where Mr. Baltazzi offered us kind hospitality and proposed escorting us to the ruins recently visited by himself, in company with Mr. Ramsay and M. S. Reinach, on a rugged mountain summit called Nimrud Kalessi, as well as to a figure carved on the rock, and resembling

the *pseudo-Sesostris* which M. Guichon averred he had seen several years ago in the same neighbourhood. M. Reinach is at present conducting excavations for the French School of Athens on the sites of Kyme and Myrina, midway between which Ali Agha stands. Mr. Dennis and myself left Smyrna by a steamer which called first at Old Phokaea, then at New Phokaea, and finally landed us at Ali Agha. On our way we passed the sites of Klazomonae and Leukê, where, unlike Mr. Pullan, we saw fragments of ruined wall through the glass, and, as we sailed past the Arginusae Islands, had a good view of the acropolis of Pergamos rising above Elea, with the long line of *débris* which marks the excavations of Mr. Humann glistening in the sun. After reaching Ali Agha, we walked over to the scene of M. Reinach's excavations at Kyme, where some interesting archaic stone figures had just been discovered. One of these, which was unfortunately headless, closely resembled the sitting figures discovered by Mr. Newton at Branchidae, and still retained traces of the red paint that once adorned it; the others were sitting figures of Kybelê, which seemed to me archaistic rather than archaic. However, a few days afterwards a fragment of early Phoeniko-Hellonic pottery was discovered in the same place. The spot where they were found was a necropolis of the Graeco-Roman period; and, as M. Reinach had excavated there down to the rock itself, I can account for the presence of these archaic remains only by supposing that the ground subsequently turned into a cemetery had been originally a suburb of the ancient Greek city, where, perhaps, a temple of Kybelê stood. I fancy that the *prae-Hellenic* city, whose foundation was ascribed by legend to the Amazons, lay on one of the heights farther inland, at a little distance from the sea, by the side of which the Aeolic settlers built their "village." At any rate, I know of no other prehistoric site immediately on the seashore.

Our expedition to Nimrud-Kalossi was prevented, partly by a snow-storm which overtook us the day after our arrival at Ali Agha and confined us to the house the whole day, partly by M. Reinach's report of the ruins, from which we gathered that they were not older than the Alexandrine period. We therefore devoted our time and energies to the rediscovery of the sculptured warrior, whom we fancied might turn out to be of Hittite origin. Our quest, however, was fruitless; but in searching for the warrior we made some other discoveries, which are of possibly greater importance. As soon as the weather allowed, we rode across the plain to the west of Güzel Hissar, in a north-easterly direction, passing on our way a small eminence of cretaceous limestone, containing rifled tombs and an old raised road of Greek or Roman construction. After crossing the Kojah Chai we rode up a broad and rocky slope, and found ourselves at the foot of a crag which had a double summit. This crag was surrounded with the remains of a well-built Cyclopean wall, and a little examination soon showed that it was the site of a prehistoric fortress. As we climbed the highest or western summit of the crag, we came across other portions of Cyclopean masonry, and at the top found the entrance, which faced the east. The two door-posts, each consisting of a single block of stone like those of Mykenae, still remained, though one was fallen and broken in two, but the lintel-stone was wanting. The posts, however, showed traces of the ledges on which it had rested. According to M. Reinach's measurements, the upright monolith is two mètres five centimètres long by one mètre twenty-five centimètres broad in the thickest part, while the fallen monolith is two mètres fifteen centimètres long by one mètre ten centimètres broad. The difference of length is easily accounted for by the fact that

a part of the upright monolith is buried in the ground. The path led from the entrance of the acropolis into the valley of Uzûn Hassanly, and at a little distance from the gate consisted of a flight of steps. After passing through the entrance, we came to the remains of some building, which may have been a temple. The lower or eastern summit of the crag was fortified like the rest of the acropolis, and one of the corner-stones of its enclosing wall which I measured was eighty-eight inches long by fifty-five broad. The stone had been shaped by cleavage; the drill-holes were still visible in many places, and there was no trace of a metal tool. Nor was there any trace of Hellenic masonry, from which we may conclude that the fortress was deserted either before or shortly after the arrival of the Greeks. This conclusion is confirmed by the existence of Greek tombs cut in the rock of the crag both without and within the Cyclopean walls. One of these is on the very summit of the acropolis, and close to the remains of the building I have spoken of. I noticed traces of Greek letters of large size cut in the rock over it, but could make out only four of them. We found no pottery of the historical age on the site, except fragments of Hellenic ware in the neighbourhood of the rifled tombs. I believe that the site represents the *prae-Hellenic* city of Myrina, or Smyrna, founded according to tradition by the Amazons, or, as I should prefer to say, by the Hittites. It is about four miles distant from Kalabassary, the site of the historical Myrina, at the mouth of the river (the Kojah Chai) and on the sea-coast.

The day after the discovery of this early site, we first visited the excavations at Kalabassary, and then rode along the northern bank of the Kojah Chai, keeping a ruined aqueduct on our right and passing an old raised road that must once have led to Pergamos and have joined the raised road to which I have already alluded. We passed the site we had discovered the preceding day on the opposite side of the river, and noticed two or three rock-tombs below it which we had not observed before, and then came to a point where a narrow channel was cut through a projecting ridge of rock. After this we had to climb a rugged mass of cliff and then descend the opposite side of it in order to regain the bank of the river. Here we unexpectedly came across an artificial cutting through the rock about thirty-two yards in length and twenty-five feet in height at the highest part, the cutting itself being about two feet broad. The channel curved towards the north-east, and at the eastern end led into a sort of natural basin full of deep water. At this end the rock had been left so as to form a double arch. Just midway in the cutting a large basaltic block in the right or southern wall was carved into the likeness of a bull's head, as M. Reinach was the first to notice. The rock through which the channel was cut jutted out into the river; and the remains of a tablet, which probably once contained an inscription, were visible in one part of its external face just over the water. The channel was evidently intended for an aqueduct, the course of which could still be traced by a raised mound of earth as far as the cutting I have previously mentioned, and from thence by means of a ruined mediaeval conduit as far as Kalabassary. I have no hesitation, therefore, in regarding it as an aqueduct made by the Greek inhabitants of the historical Myrina, and used and repaired as late as Byzantine times.

After examining this curious cutting, we forded the river and led our horses up the steep and rugged bank on the opposite side. Here we found ourselves on a lofty plateau, above which towered a crag of broken rock partially covered with snow. Up this Mr. Dennis, M. Reinach, and myself made our way on foot,

and soon discovered that the whole crag was surrounded by a wall of Cyclopean masonry of far ruder construction than that of the site we had visited the day before. We made our way along the line of it with some difficulty, but found nothing that indicated a later date. At the western end a triangular mass of the rock jutted out at a lower level than the rest of the crag, and looked towards the site we had previously discovered, the summit of which lay at a considerable distance below. This triangular mass was carefully fortified with a well-preserved rude Cyclopean wall, and the foundations of a square building lay a little in its rear. From the line of wall we looked down upon Nimrud Kalossi, which rose into the sky somewhat farther up the valley of the Kojah Chai. On this side a Juruk village was perched upon the slope of our acropolis; in the valley on the other or southern side was the village of Uzûn Hassanly. As this valley was broad and seemed to have an easy outlet, while the approaches to both the prehistoric cities we had discovered led into it, I came to the conclusion that the old road from Magnesia to the plain of Kymê lay through it. On questioning Mr. Baltazzi afterwards, he told me that this is actually the road to Magnesia still followed by the cattle-drivers, and considered by them the shortest route. Mr. Dennis suggests that it is part of the road from the Ephesian territory to Phokaea meant by Herodotus; at any rate, it is quite possible that Hittite sculptures like those in the pass of Karabel may be discovered upon it. I must not forget to mention that we found three Hellenic tombs cut in the rock within the precincts of the old fortress, one of which we explored. We found, however, no other traces of late occupation upon the site, except a fragment of Hellenic pottery which I picked up near one of the tombs; and the style of building, as well as the situation, would seem to show that it was earlier than the site which I venture to call Old Myrina.

The day after our discovery of this ancient acropolis we rode to Menemen, past the two sites which are supposed to represent Larissa and Aëon Teikhos. At Menemen I could find nothing earlier than the Byzantine period, and the hill in which some explorers have seen the acropolis of Temnos shows no trace of having been occupied before the Middle Ages. A deserted mosque in the town would probably be of interest to lovers of Byzantine architecture, as it is a good specimen of a Byzantine basilica, the east end of which has been supported on the north and south sides by enormous buttresses, as a protection, I suppose, against earthquakes. I noticed another mosque which had evidently been once a basilica. According to Mr. Spiegelthal an old site exists on one of the ridges of Sipylos to the south of Menemen.

My last excursion from Smyrna was with Mr. Ramsay, in search of the inscribed stones I had heard of two years ago as existing at a village called Kara Oghlanya, at the eastern extremity of Sipylos. They turned out to be Greek mortuary inscriptions. One of them was in the village church, and consisted merely of the two words: ΜΗΝΟΦΙΑΟΝ ΜΕΝΕΚΑΤΟΡ[Σ]. A second was upon one of the two ancient columns which served to support a fountain, and ran

... ΗΣΤΙΣ ΜΕΝΕΚΑ
[ΤΟΤΕ] ΤΗΡ ΑΤΤΗΣ ΚΑΙ
[ΑΝ]ΔΡΟΣ ΑΤΤΗΣ ΚΑΙ ΤΕ
[Κ]ΙΝΩΝ ΚΑΒΙΟΤ ΕΤΥ[ΑΡ]ΙΣ
ΤΗΠΙΟΝ ΑΝΘΩΚΗΝ.

The third was a good half-mile distant, at a fountain close to a collection of hovels called Kojah Kushely. It was inscribed on a marble tablet which had been broken, but had once represented the *façade* of a temple supported upon two Ionic columns with three groups of figures

between them. The inscription was as follows: ΑΡΙΣΤΟΒΟΤΑΟΝ ΠΥΘΟΚΑΗΟΥΣ ΑΡΕΜΟΤΝ ΠΥΘΟΚΑΗΝ ΑΡΙΣΤΟΒΟΤΑΟΥ ΣΩΣΙΤΕΝΟΥ. Three wreaths were below, the first of which contained the letters Ο ΔΗΜΟΣ; the other two were broken. We heard of other inscriptions in a ravine a little to the westward of Koja Kushely, which runs between the high ground on which both Koja Kushely and Kara Oghlanya stand and the precipitous eastern cliff of Sipylos. A Greek city probably existed here, from which the columns and inscriptions have been brought, and I believe that the old road from Nimphi and Karabel to Magnesia will be found to have run through it. We intended to have visited "Humann's acropolis," eastward of the Niobe, the day after our exploration of Kara Oghlanya; but bad weather obliged us to return to Smyrna.

A. H. SAYCE.

SELECTED BOOKS.

GENERAL LITERATURE.

- ARANA, D. B. Histoire de la Guerre du Pacifique, 1879-80. 1^{re} Partie. Paris: Dumaine. 4 fr.
- BOYD, R. N. Chili: Sketches of Chili and the Chilians during the War, 1879-80. W. H. Allen & Co. 10s. 6d.
- CAPPEL, A. The Old and New Churches of London. Bumpus. 16s.
- GOSSE, E. W. English Odes, with a Critical Introduction. C. Kegan Paul & Co. 6s.
- GUTTERBOCK, P. Die englischen Krankenhäuser im Vergleich m. den deutschen Hospitälern. Berlin: Hirschwald. 2 M. 50 Pf.
- HELLENBACH, L. B. Aus dem Tagebuche e. Philosophen. Wien: Rosner. 5 M.
- HULME, F. E. The Town, College, and Neighbourhood of Marlborough. Stanford. 6s.
- KERULF, R. Ueb. den Kopf d. Praxitelischen Hermes. Stuttgart: Spemann. 2 M. 65 Pf.
- PLUMACHER, O. Zwei Individualisten der Schopenhauer'schen Schule. Wien: Rosner. 2 M. 40 Pf.
- STATHAM, F. R. Blacks, Boers, and British. A Three-cornered Problem. Macmillan. 6s.
- STEVENS, R. L. Virginius Puerisque, and other Papers. O. Kegan Paul & Co. 6s.
- TAOLLOPE, H. M. Corneille and Racine. Blackwood. 2s. 6d.

HISTORY.

- AUBÉ, B. Les Chrétiens dans l'Empire romain, de la Fin des Antiques au Milieu du III^e Siècle. Paris: Didier. 7 fr. 50 c.
- BLANC, Louis. Dix Ans de l'Histoire d'Angleterre. T. 10^e et dernière. Paris: C. Lévy. 3 fr. 50 c.
- BOHMKE, J. F. Regesta imperii. V. 1198-1272. Neu hrsg. u. ergänzt v. Ficker. 2. Lfg. Innsbruck: Wagner. 16 M.
- MADAME DE CAYLUS. Souvenirs et Correspondance de. mis en Ordre par Kaüicé. Paris: Charpentier. 3 fr. 50 c.
- MAGNIENVILLE, R. de. Le maréchal d'Humières et le Gouvernement de Compiègne (1648-94). Paris: Plon.
- OESTRALBY, II. Historisch-geographisches Wörterbuch d. deutschen Mittelalters. 2. Lfg. Gotha: Perthes. 2 M. 40 Pf.
- POSECK, O. Die Markgrafen v. Meissen u. das Hans Wettin bis zu Conrad dem Grossen. Leipzig: Giesecke. 9 M.
- RUSLE, A. de. Antoine de Bourbon et Jeanne d'Albret. T. 1. Paris: Lahitte. 8 fr.
- SZANTÓ, E. Untersuchungen üb. das attische Bürgerrecht. Wien: Konegen. 1 M. 60 P.
- TOMASCHKE, W. Die Goten in Taurien. Wien: Holder. 2 M.
- VILLARI, P. Niccolò Machiavelli e i suoi Tempi. Vol. II. Torino: Loescher. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERT, Paul. Premières Notions de Zoologie. Paris: G. Masson.
- CARTAILHAC, E. Congrès international d'Anthropologie et d'Archéologie préhistoriques: Rapport sur la Session de Lisbonne. Paris: Nilsson. 5 fr.
- ENDSWORTH, F. W. Mathematical Psychics: An Essay on the Application of Mathematics to the Moral Sciences. O. Kegan Paul & Co. 7s. 6d.
- FRASER, A. C. Berkeley. Blackwood. 3s. 6d.
- HANIEL, J. Die Fühl- und Geruchsinne in der Stoppenberger n. Horst-Hertener Mulde d. westfälischen Steinkohlengebirges. Essen: Bader. 30 M.
- HARPER, T. The Metaphysics of the School. Vol. II. Macmillan. 18s.
- LOBIOL, P. de. Description de quatre Echinodermes nouveaux. Berlin: Friedländer. 2 M. 40 Pf.
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CORRESPONDENCE.

A FORGOTTEN EDITION OF IGNATIUS.

Laverton Rectory, Bath: March 29, 1881.

It may be interesting to some of your readers to have an account of an edition of the Ignatian (and other) Epistles published at Paris in 1516 (in quarto, at the Ascension Press), which, though it was an *editio princeps* in respect of one Ignatian letter (and also of seven letters of St. Antony the Great), and though it is mentioned by Ussher and Pearson, has been almost universally forgotten for the last two hundred years. The account will bring to light such an amount of errors and omissions as is, perhaps, without a parallel in the case of any other work.

In order to make my statement intelligible, I must begin by saying that the first publication (but in Latin only) of the fifteen reputed Ignatian Epistles took place at Paris at the close of the fifteenth and in the early part of the sixteenth century. Three of the Epistles (as well as the Reply of the Virgin to the last of the three) were published in 1495, at the end of a Life of Thomas à Becket. Eleven others (with Polycarp's Epistle, never before printed) were published by Faber Stapulensis in 1498, annexed to the works of Pseudo-Dionysius the Areopagite. All these fourteen Ignatian letters (as well as the Virgin's letter and that of Polycarp) were republished by Symphorien Champier (Champierius) in 1516, with the addition of another Ignatian letter never before printed, viz., that to Maria Cassobolita. They were annexed to seven Epistles (printed now for the first time) of St. Antony the Great. The book bore the title of *Epistolæ Sanctissimorum*, followed by an enumeration (see below) of the writers of the Epistles, and the number written by each. The contents of this 1516 book were republished at Cologne in 1536 (in folio, at the press of Peter Quentel), annexed to the works of Pseudo-Dionysius (with the Commentary of Dionysius Carthusianus). Strangely enough, the 1516 book has been almost entirely overlooked by bibliographers and editors, having been confounded with the 1536 reprint. This is the more surprising, because Ussher, in his edition of Ignatius, in two of the three passages (Prolegomena, pp. cxxvii. and cxlii., and second page of Preface to Notes) in which he mentions Champier's edition, expressly distinguishes it from the 1536 reprint, of which he himself made use. Moreover, though he often quotes the readings of the latter, he nowhere associates Champier's name with it. Apparently, however, he had not seen the earlier book, for (contrary to his wont) he does not, in mentioning it, give its date, or the place of its publication, or its other contents (i.e., in addition to the Ignatian Epistles), nor does he ever quote its readings.

Pearson also, though he mentions the earlier book, seems never to have seen it, and was apparently mistaken as to its date. For his account (*Vind. Ign.*, pp. 25 and 27, A. C. L. edition) implies that it was published at the close of the fifteenth or very beginning of the sixteenth century, whereas its real date was 1516. This mistake, however, shows that Pearson did not (like almost all subsequent writers) confound it with the 1536 reprint. In fact he never mentions the latter, for the words "Anno MDXXXVI," inserted in square brackets in the A. C. L. reprint of the *Vindiciae*, are due to a mistake of the learned and usually most accurate editor, Archdeacon Churton, who was misled by the common account, the incorrect-

ness of which it is surprising that he did not discover from its inconsistency with Pearson's own words.

In spite, however, of the mention of the earlier book by Ussher and Pearson, its existence seems to have been unknown to all the bibliographers except Panzer, and to all the editors of Ignatius (since Ussher) except Zahn, and even to the latter till after a large part of his edition had been printed off. Moreover, Panzer and Zahn make strange mistakes in connexion with it, as shall now be shown.

Panzer mentions the book twice, on two consecutive pages (vol. viii., p. 30, No. 851; and p. 31, No. 859) under two quite different titles, evidently in ignorance that his two articles relate to one and the same work. In his former article, he gives the title thus: "Epistolæ S. Antonii Magni VII. cum explanationibus Symph. Champierii. Item Ignatii Antiocheni Epistolæ XV. et aliorum," the words "et aliorum" being substituted for "Divae Virginis Mariæ ad Ignatium Epistola I. Divi Polycarpi ad Philippenses Epistola I." The importance of this non-enumeration of the full contents will appear hereafter. In his later article, Panzer gives the title as "Epistolæ Sanctissimorum immo et Sancti Sanctorum collectæ industria Symphoriani Champierii," without any further specification of the contents. It is plain that Panzer had never seen the book itself, but derived his two titles from two different catalogues (which he mentions), each of which evidently gave a different part of the full title. Moreover, in his two notices (vol. vi., p. 434, No. 801, and Supplement, vol. xi., p. 407) of the 1536 book, he does not mention Champier's name, nor give any intimation that a portion of its contents consisted of a reprint of the 1516 book. It is clear, however, that he had not himself seen the 1536 book any more than the earlier one.

Zahn has made still more extraordinary mistakes. In his note on p. 298 he follows the common account in speaking of Champier's edition as having been published at Cologne in 1536, adding, however, that he had never seen a copy of it. But in his subsequently written note on p. xli. of the Prolegomena, he says that he had afterwards found a copy of the 1516 book (of the existence of which he had apparently never before heard), and gives its title at length. But his discovery of the book seems to have led him into the strange error of inferring that the 1536 edition never had any existence at all!

Nor is this all. Strangely enough, Zahn nowhere in his edition mentions the fact that Champier was the first who published the Epistle to Maria Cassobolita. On the contrary, his critical note on p. 179 would naturally lead the reader to suppose that that Epistle was included in Faber Stapulensis' edition of 1498. And similarly, his words on p. 298 seem naturally to imply that Champier merely republished together the two sets of Epistles which had already been published separately, one set in 1495, the other in 1498. This omission of any reference to Champier's having been the first to publish the Epistle to Maria Cassobolita is the more surprising because the matter is stated correctly (except in respect of the date of Champier's edition) on p. 82 of Zahn's previous work upon Ignatius (published in 1873), and also because in his edition itself the non-insertion of that Epistle in Faber Stapulensis' edition is mentioned on p. xxix. of the Prolegomena (compare also p. xxv., where the number of Epistles in Faber's edition is rightly said to be eleven, not twelve). Apparently, therefore, the omission can only be attributed to some extraordinary oversight.

It may further be mentioned that a notice (plainly derived from Panzer) of the 1516 book is to be found in the article "Ignatius," in

Smith's *Dictionary of Greek and Roman Biography and Mythology*. The account is correct so far as it goes, but imperfect, the writer having evidently been misled by Panzer's non-enumeration (already pointed out) of the full contents of the book. Accordingly, he does not mention among its contents the letter of the Virgin or that of Polycarp. Moreover, in his later article, "Polycarpus," he makes no reference at all to the 1516 book, evidently not having been aware that Polycarp's Epistle was included in it.

It may be added that there is no copy in the Bodleian of either the 1516 or 1536 book, though there are copies of the earlier ones of 1495 and 1498. The absence of the 1536 book is the more surprising, because there are copies of other works of Dionysius Carthusianus printed at the same press in 1533, 1534, 1535, and 1543. But a copy of the 1536 book was made use of by Funk, the latest editor of Ignatius (see his *Prolegomena*, p. lv.), who, however, seems to have been quite ignorant of the existence of the earlier book of 1516.

J. H. BACKHOUSE.

PS.—It may be useful to enquirers into the early editions of Ignatius to be informed that two editions (not one only, as generally stated) of eleven of the Epistles were published (along with other works) in the year 1502—one at Strassburg (Argentina), the other at Venice. Ussher and most other editors and bibliographers mention the former only; Zahn the latter (which he himself made use of: see his *Prolegomena*, p. xxvi.). Panzer mentions both—the Strassburg one in vol. vi., p. 29, No. 21; the Venice one (of which he himself had a copy) in vol. viii., p. 353, No. 117. But in the Index to Panzer (vol. x.) under "Ignatius" the Strassburg edition is by an oversight omitted. The Bodleian has no copy of either.

"CHARGER" AND "SURGER."

Newton Abbot: April 6, 1881.

Speaking to some old folk in a Devonshire village the other evening on the changes which have come over words since our present version of the Bible came into use, I mentioned the word *charger*. An old man remarked that he remembered people speaking of a *charger* and a *surger*, used years ago for sifting meal, the one being fine and the other coarse. Perhaps students of our dialects have met with the words elsewhere. HILDERIO FRIEND.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 11, 7.30 p.m. Aristotelian: "Fichte," by Mr. J. Wallis.
8 p.m. Victoria Institute: "Supposed Palaeolithic Tools of the Valley of the Axe, Devonshire," by Mr. N. Whitley.
8.30 p.m. Geographical: "Kafiristan and the Shiah-Posh Kahr of the Hindu Kush," by Col. H. C. Tanner.
TUESDAY, April 12, 7.45 p.m. Statistical.
8 p.m. Anthropological Institute: "The Ethnological Relations of the Gypsies," by Mr. J. Lucas; "Sepulchral Remains at Rathdown, County Wicklow," by Mr. G. A. Kinahan.
8 p.m. West London Scientific Association: "Ancient Life—History of the Earth," by Mr. J. Logan Lobley.
8 p.m. Institution of Civil Engineers: "The Relative Value of Upland and Tidal Waters in producing Scour," by Mr. W. R. Browne.
WEDNESDAY, April 13, 4.30 p.m. Royal.
8 p.m. Microscopical: "The Diatoms of the London Clay," by Mr. W. H. Shrubsole and Mr. F. Kitton.
8.30 p.m. Antiquaries.
THURSDAY, April 14, 8 p.m. Society of Telegraph Engineers: "The Application of Electricity to Lighting and Heating," by Mr. St. George Lane Fox; "A Portable Absolute Galvanometer and a New Transmission Dynamometer," by Prof. Ayrton and Prof. Perry.
8 p.m. Mathematical: "The Geodesic Curvature of a Curve on a Surface," by Prof. Cayley.

SCIENCE.

Kamilaroi and Kurnai. Group-marriage and Relationship, and Marriage by Elopement, drawn chiefly from the Usage of the Australian Aborigines. Also the Kurnai Tribe, their Customs in Peace and War. By Lorimer Fison, M.A., and A. W. Howitt, F.G.S. With an Introduction by Lewis H. Morgan, LL.D. (Melbourne: Robertson; London: Macmillan.)

MR. FISON, a missionary long resident in Australia and Fiji, and Mr. Howitt, the well-known Australian explorer, have, in this volume, done an important piece of anthropological work. Their evidence belongs to the now fast-growing study of the social systems of prehistoric man, by investigation of the remains of rude forms of marriage and descent which have lasted on in the world. Among these relics of early society are—parentage or clanship reckoned on the mother's side, not the father's; kinship traced not in lines but in classes, as where, for instance, a man's uncles and aunts as we call them are reckoned as his fathers and mothers; the custom of exogamy or marrying-out, which forbids a man to take a wife of his own clan or group; marriage by capture, where the husband forcibly carries off a wife from her people, or pretends to do so as a ceremonial form; lastly, the rule of mutual avoidance between the married couple and their fathers-and mothers-in-law, who "cut" one another when they meet by chance, and may not even mention one another's names. These and various other remarkable customs are so widely spread and so characteristic of the lower stages of civilisation that, notwithstanding the doubt and difficulty in fully accounting for them, it seems clear that they are rooted in the primitive history of mankind. On each and all of these early social institutions the present authors have information to give. We may or may not agree with their interpretation of the facts; but the facts are there to be explained on some theory. To understand Messrs. Fison and Howitt's way of explaining the savage society which they know so intimately, it must be borne in mind that they were led into its study by following up the well-known researches of Dr. L. H. Morgan, who stands godfather to the volume before us, writing an Introduction to it. Here the temptation must be resisted of plunging into a general discussion of Dr. Morgan's theory of early marriage and descent. It will be enough to bring into view Messrs. Fison and Howitt's own observations, and see how they bear on the problem of primitive society as it stands at present.

Years ago, when Dr. Morgan's experience as a naturalised Iroquois had set him collecting information as to barbaric marriage-law, one of his circulars of questions reached Mr. Fison, who thereupon got information of a state of marriage-customs among the Australians which has not been found anywhere else in the world. It had long been known that the Kamilaroi tribes are divided into four classes or groups, persons being not only forbidden to marry in their own group, but restricted to one of the other three, which is their inter-marrying group. But a settler, Mr. Lance,

now added that, although the natives are thus limited to marriage with the women of one group, they have some sort of marriage-tie with all the women of that group, so that, for instance, any Kubbi meeting any Ippata (these are two of the class-names) addresses and considers her as a wife. This account was taken up by Dr. Morgan as one of the fundamental facts in his *Ancient Society*, but (as was pointed out by the present reviewer in noticing that work, *ACADEMY*, July 20, 1878) more examination was needed before students could accept and understand a conjugal system, under which "one-quarter of all the males are united in marriage with one-quarter of all the females." From Mr. Fison's further enquiries, we now find it confirmed that such a tie is really considered to exist; but on the other hand that it is only practically carried out in a limited way, especially in the frequent shifting of marriages, and in still more temporary unions, as when a native travelling perhaps 1,000 miles from home, and falling in with a tribe whose very language he may not understand, but which is connected with his own by the Kamilaroi class-system, has only to make the regular gesture sign, and a wife of the proper class will at once be made over to him. This is certainly "group marriage" on an extraordinary scale, and the system of female kinship naturally goes with it, for no other would be possible. Indeed, it is admitted by all students that the reckoning of kinship on the mother's side is evidence of marriage being, or having been, in a low and promiscuous state. Even its ruder forms are, however, strictly regulated by custom, and must not be mistaken for mere lawlessness. Thus the Kamilaroi marriage-system, as now disclosed, proves that many Australian practices set down by civilised travellers to want of moral sense were, to the natives, rightful acts. Nothing can be more instructive to the student of morals than the comparison of acts held immoral by an Australian and a European. The natives who take as a matter of course the extremely mixed marriage just described with a man's proper wife-class, look with horror at his marrying a girl of either of the prohibited classes. Though she may not be at all nearly related to him (as Europeans reckon relationship), the offence is punishable by death. This brings us at once into the perplexed problem of exogamy. Why do men in so many regions, and from savagery upward, divide into groups or clans and forbid marriage within one's own? The system appears in its simplest form where there are only two divisions; for instance, the Mount Gambier tribe divides into two inter-marrying groups, Kumite and Kroki. As Mr. Fison plainly sees, this simplest division was no doubt the earliest, and the more complex systems are to be explained by subdivision of the original two groups. Now, as to the cause which brought about the division into inter-marrying groups. Dr. Morgan takes it that marriage began in an earlier and lower stage, where the community formed a "consanguine family," and afterwards the practice of groups marrying not within themselves but with other groups arose "by the gradual exclusion of own brothers and

sisters from the marriage relation, the evils of which could not forever escape human observation." His remarks in the Introduction here are not clear as to whether he thinks the change was made consciously and intentionally. Mr. Fison to some extent follows this line, arguing that, if men ever did live in an undivided commune, such a "reformatory movement" would be the most likely method by which they might begin the advance to a better system of marriage. But he faces more directly than his leader the awkward question how men living in so rude and promiscuous a state could become aware of the evils arising from near unions which they could hardly even trace, and which, when traced, would offer difficult discussion to a society of physicians and anthropologists, let alone a herd of savages. Knowing the savage mind perhaps as well as any man living, Mr. Fison is so sensible of the incapacity of utter savages to have made such a social move, that he quits his usual naturalistic mode of argument, and suggests that they must have had an impulse from a higher power. But the reader, before entertaining the question how savages came to such a reform, will do well to ascertain how far it really would be a reform in preventing close marrying-in. Take the two divisions among the Queensland natives, which bear the totem-names of Eaglehawk and Crow, and see the effect of two such classes being obliged to marry into one another, all the children bearing the mother's name. It is quite true that an Eaglehawk man will be excluded from marrying his sisters or half-sisters, who must be Eaglehawks like himself, while also he is cut off from cousins on the female side indefinitely. But there is nothing to prevent his marrying his own daughters, who, like their mothers, are Crows, as are also his aunts and nieces on the male side. The Kamilaroi system of four classes, worked two by two in alternate generations, is really effective in barring kin-marriage; but Mr. Fison would admit, what is doubtless the case, that this by no means model institution, in which we have already noticed the curious combination of restriction and promiscuity, is a special growth among a particular set of tribes. It is, in fact, unproved that exogamy had originally anything to do with preventing marriage between blood-relations. Mr. McLennan's theory of its origin is quite different, that it arose from the practice of female infanticide leading to the custom of carrying-off wives from other tribes, so that home-marriage with one's own people was superseded. Sir John Lubbock gives it a different turn by the suggestion that, whereas in the commune at home no wife was the private property of a husband, if he brought home a captive she at any rate belonged to him, and so arose the custom of always getting wives out of other tribes. Messrs. Fison and Howitt bring against these views some evidence which is at any rate important for itself. They confirm Eyre's statement made years ago that, though infanticide is common, girls are not more often deserted than boys—indeed, they can soon take care of themselves, and gather more food than they consume. Thus it is argued that among low savages there is no such scarcity of women as would bring on the practice of capture.

In fact, the women are there, and it is the class-law which does not allow the men to marry them. Capture is one of the ordinary ways of getting a wife; but it appears that, among part at least of the Australian population, it is only a rough way of enforcing an already existing legal right, for a man may only carry off a wife from the class he is allowed to marry into.

"If a warrior took to himself a captive who belonged to a forbidden class, he would be hunted down like a wild beast; and, unless he managed to keep out of the way until the hot wrath of the tribe had cooled down, he would be killed, and his captive with him. This is a strong statement, but it rests upon strong evidence."

To account for this, it would, doubtless, be answered on the other side that the rule of exogamy, once established, may have become so strong as to control the very capture it arose from. But it would lead us too far afield to go into this, much more to discuss other causes which may have led to the law of marrying out of the clan. The fact is that, though exogamy is practically connected both with wife-capture and with barring kin-marriage, its first motive may have been something different from either.

Mr. Howitt's account of the Kurnai people just north of Bass's Straits introduces us to a new set of marriage customs. Here the rule is elopement. The lad and girl make love to one another without the knowledge of her parents, and run away together. The bride's family, furious, go in quest of her; and if caught and brought back she will be severely punished, her mother and brother will beat her, and her father even spear her through the legs. As for the husband, whenever he returns, he has to fight his wife's male relatives. The pair may have to elope two or three times, with new pursuit and fighting, till at last her family grow tired of objecting, and the mother will say, "Oh! it's all right, better let him have her." The wonderful thing is that this is not exceptional, but the regular marriage rite of the tribe. The anger is not real, and when the people are charged with being cruel they answer that it is not intended as cruelty, but simply to follow an ancestral custom. The consequence of this Kurnai custom is a change toward civilised ideas of marriage; it is no longer a shifting union between one group or tribe and another, but a real pairing by mutual choice of man and wife, and, to some extent, male descent comes in with it. An ingenious attempt is made to account for this social change by the Kurnai becoming cut off from others by moving into this corner of the land. No longer having their corresponding groups within reach to marry into, they would be compelled to marry within their own community; but, the old feeling being still strong upon them, they would still go through the pretence of treating such marriages as criminal, as they would be under Kamilaroi law. The Kurnai elopement marriage shows another interesting feature. Though it is condoned at last by the wife's family, the man is never allowed to look at, speak to, or live in the same camp with his wife's mother. This is the best fact yet produced in favour of the explanation

of the custom of avoiding parents-in-law, as meaning that the act of taking their daughter, though practically allowed, cannot be openly agreed to by their acknowledging him. So deeply rooted is this custom in Australia that it retains its hold on natives under missionary influence.

"A Brabrolung, who is a member of the Church of England, was one day talking to me. His wife's mother was passing at some little distance, and I called to her. Suffering at the time from cold, I could not make her hear, and said to the Brabrolung, 'Call Mary; I want to speak to her.' He took no notice whatever, but looked vacantly on the ground. I spoke to him again sharply, but still without his responding. I then said, 'What do you mean by taking no notice of me?' He thereupon called out to his wife's brother, who was at a little distance, 'Tell Mary Mr. Howitt wants her,' and, turning to me, continued reproachfully, 'You know very well I could not do that—you know I cannot speak to that old woman.'"

Among the customs of the Kurnai here described is their use of the instrument they call *turndün*, which travellers elsewhere in Australia know by other native names, as *witarna*, *müyümkar*, &c. It is merely a flat slip of wood a few inches long, narrowing to one or both ends, and fastened by one end to a thong for whirling it round, when it gives an intermittent whirring or roaring noise, heard a long way off. The action of this simple contrivance is mechanically curious, and it is known as a country boy's plaything in Europe, called in England a "whizzer" or "bull-roarer," in Germany a "brummer." How old it may be in the civilised world is hard to say, even ordinary books on games not mentioning anything so rifling. But among the Australian savages it is a solemn and awful instrument, used to warn off the women from the scene where initiation into manhood or other mysterious rites are going on. For a woman to see it, or a man to show it her, was, by native law, death to both. The Gippsland deluge-tradition is that long ago there was land to the south where the sea now is, till some children found a *turndün*, which they took home to the camp and showed to the women; immediately the earth crumbled away, and it was all water, and the Kurnai were drowned. What calls the more attention to the account of the Australian bull-roarer is that lately a similar instrument has been sent from South Africa; and, strange to say, it appears that it is there used for just its two principal Australian purposes—namely, for rain-making, and in connexion with the rites of initiation to warn the women off. There is also a New Zealand bull-roarer in the Christy Museum, but the customs connected with it have perhaps not yet been set down. It need hardly be said that the extraordinary correspondence in its ceremonial use among races so different as the Kafirs of South Africa and the Australians calls for careful enquiry. Very likely these lines may be read by someone who has further information to give.

In anthropology nothing is insignificant. Enough has been said of the contents of Messrs. Fison and Howitt's work to confirm the scientific importance of the Australian marriage-customs, if only they can be thor-

oughly understood and reduced to a system. This is not easy to do; indeed, the exceptions and anomalies and variations of rule among different tribes make the study of the subject in its whole difficulty a task for legal minds used to the problem of contingent remainders. The simpler and clearer points which have been here noticed sufficiently prove that a careful study of *Kamilaroi* and *Kurnai* will repay the student's labour.

EDWARD B. TYLOR.

OBITUARY.

GEOLOGISTS throughout the world will observe with deep regret that the obituary of the current week includes the name of Sir Philip De Malpas Grey-Egerton. For nearly half-a-century Sir Philip was a diligent student of palaeontology, and became known as one of the highest authorities on fossil fishes and reptiles. His list of scientific writings includes upwards of fifty papers, commencing as far back as 1833. He also contributed to the *Decades of the Geological Survey* some important descriptions of fossil fishes. Like the Earl of Emswiler, he possessed a fine cabinet of fish remains, and was always anxious that his specimens should be studied by his fellow-labourers in palaeontology. Up to almost the very day of his death he took an active interest in the affairs of the Geological Society of London, and was a regular attendant at its meetings. In 1873 the society awarded to him its highest prize—the Wollaston Medal—which he received at the hands of the Duke of Argyll, who was then the president of the society.

NOTES OF TRAVEL.

PETERMANN'S *Mittheilungen* publish maps of Dr. Felkin's route from Lado to Dem Suleyman and Dar Fur, and of the southern portion of the Argentine Confederation, the latter based upon surveys made during Gen. Roca's expedition against the Indians. The forts established along the Rio Negro as a defence against the Indians are shown upon this latter; and as the river is navigable throughout the year for a distance of 350 miles, and flows through a valley of great fertility, it appears to present great facilities for the establishment of agricultural colonies. Unfortunately, these advantages are almost neutralised by disastrous floods, which occur regularly in October and December, when the snows melt in the Andes, and inundate the country for miles around. Herr Buchta contributes a paper on his recent journey to the Upper Nile, in the course of which he took numerous photographs, which we understand are about to be published as an album.

DR. CREVAUX is reported to have arrived at Trinidad. He ascended the Rio Magdalena as far as Neyva, crossed the Andes to the Goyabezo, a head-stream of the Orinoco, and followed the latter to its mouth.

THE April number of the *Monthly Record of Geography* opens with Mr. W. M. Crocker's notes on Sarawak and North Borneo, illustrated by an interesting map of the island. A noticeable feature in Mr. Crocker's paper is the information he furnishes regarding the strange customs of the Milanows, about whom hardly anything was previously known. Dr. B. F. Bradshaw furnishes a sketch-map and some notes on the Chobe River, South Central Africa, of which probably no one is better qualified to speak, as he has travelled on it more or less for six years. The account of a journey along the coasts of New Ireland and the neighbour-

ing islands by the Rev. G. Brown deals with a region regarding which hardly any accurate information is yet accessible. Among the geographical notes we find some particulars as to Uguha, Central Africa, and its inhabitants, among whom, as has been mentioned in the ACADEMY, the agents of the London Missionary Society founded a station about the end of 1879. In Mr. Brounmon's account of his visit to the Miao-tze tribes in the Chinese province of Kweichow some interesting information is given respecting the customs, dress, &c., of those little-known people, as well as a description of their singular musical instruments. There is afterwards an account of the recent exploration of Nullarbor plain on the west side of South Australia; nor must we omit to refer to M. Sibirakoff's narrative of the voyage of the *Oscar Dickson* to its unintended winter quarters in Gyda Bay, West Siberia, and his subsequent proceedings.

THE International Geographical Institute of Berne has put forward a project for the establishment of an international school for training travellers. The programme of study is a formidable one, and is divided into two distinct divisions. The first includes instruction in numerous branches of knowledge more or less necessary for a traveller, and the second practical training in the field.

BEFORE leaving for Siam, Mr. Carl Bock, who has recently been engaged for some time in travelling in Southern and Eastern Borneo, made arrangements with Messrs. S. Lord and Co. for the publication of his experiences in that island. The work will contain numerous illustrations, some of the most interesting of which, we believe, will depict the light-skinned race found in the forests of the interior.

At a meeting of the French Geographical Society on April 1, Dr. Oscar Lenz gave an account of his journey through Morocco to Timbuktu, and thence to Senegal. In the interior of Morocco he mentioned having met with prehistoric, Punic, and Roman remains, which, owing to the fanaticism of the people, foreigners have never yet had an opportunity of examining. In the desert he found stone implements scattered about, which at Timbuktu are used for crushing grain. Dr. Lenz also gave particulars of the manners and customs of the tribes through which he passed during his journey; and he stated that he had met with no trace of writing or hieroglyphs among them, their legends, &c., being preserved and handed down by priests.

WE regret to learn that a report has reached Paris of a terrible disaster having befallen Col. Flatters' expedition, which was engaged in exploring the route for the Trans-Sahara Railway. The details of the report are very circumstantial; and, according to the latest advices from the party, they would probably have reached the locality referred to (four days' march south of Assin) at the time indicated. The report referred to, being based on the statements of natives who have reached Wargla professing to have escaped the fate of their companions, must for the present be received with reserve; and we may hope that there is at least some exaggeration in the rumour that all the Europeans were killed, with the solitary exception of a sergeant of native infantry.

DR. BUCHNER's letters on a recent visit to the residence of the Matiamvo have been published in the *Mittheilungen* of the German African Association. The Musumba of that powerful potentate lies a day's journey to the west of the site it occupied at the time of Dr. Pogge's visit. Its exact position, according to Dr. Buchner's astronomical observations, is lat. 8° 24' 18" S., long. 22° 50' E.

SCIENCE NOTES.

Geology of the Principal European Capitals.—An interesting little work, entitled *Der Boden der Hauptstädte Europa's*, has lately been written by Herr Felix Karrer, and published by A. Hölder, of Vienna. The subject with which it deals is one of great importance, inasmuch as the health and welfare of a city are dependent to a large extent upon the geological conditions of its site. M. Karrer describes, in succession, the geological features of the ground beneath and around the following cities:—Vienna, Paris, London, Brussels, Berlin, St. Petersburg, and Rome. These descriptions are illustrated by horizontal sections and by well-borings. In describing the London basin, the author derives his information mainly from Mr. Whitaker's writings, and from Mr. Stanford's geological Library map. There may be nothing strikingly original in the work, but it is unquestionably useful to find, in a collected form, a great body of information for which the reader would otherwise have to search through a multitude of scientific memoirs.

At a general meeting of the Royal Astronomical Society on April 1 a series of resolutions was proposed condemnatory of the Government grant to the Committee on Solar Physics at South Kensington. Under the guise of an attack upon the principle of endowing research, it is idle to conceal that a personal attack was intended to be made. A certain number of persons, whose scientific eminence cannot be denied, have for some time past promoted an agitation on this question, in which they have not disdained to receive the support of the Anti-Vivisection Society. On every ground, therefore, we are extremely glad that the following amendment, proposed by Prof. H. J. S. Smith, of Oxford, and seconded by Mr. Moulton, late of Cambridge, was adopted by a decisive majority:—"That, under existing circumstances, there is not sufficient reason for the expression of any opinion by the Royal Astronomical Society, in its corporate capacity, upon the question of the endowment of research by Government." It is to be hoped that this will finally settle a course of proceedings which threatened to assume the character of a persecution.

AN imposing monument has recently been placed in the cemetery of Père-la-Chaise to the memory of J. Crocé-Spinelli and Sivel, the two unfortunate aéronauts who fell victims to their scientific zeal when accompanying M. Gaston Tissandier on one of his scientific balloon expeditions in 1875. The monument, of which a model was to be seen at the Exhibition of 1878, consists of a white marble sarcophagus on a granite base, and, above, the recumbent figures of the aéronauts in bronze, clasping one another by the hand. The inscription states that they died at the height of 8,000 metres, or under 26,000 feet. It will be remembered that Messrs. Glaisher and Coxwell, in 1862, in the celebrated ascent when both lost consciousness, certainly attained an elevation of 29,000 feet, and probably 37,000 feet, or about seven miles. The monument was inaugurated with a speech from M. Paul Bert, who stated that the subscription for the families of the deceased had realised a total of nearly £4,000.

WE learn from *Nature* that the French Minister of Public Instruction intends to do a great service to science by publishing monthly a *résumé* of the scientific work being done in France, under the title of *Revue des Sciences*. The Review will be under the direction of the venerable M. H. Milne-Edwards, and will consist exclusively of analyses and summaries. It will embrace the work of individuals and of societies all over the country, and each number will contain about one hundred pages.

As a result of the excavations which have

recently been carried on at Bernissart, in Hainaut, the Royal Museum at Brussels has acquired possession of a large and valuable collection of fossil remains, including twenty iguanodons, five different species of crocodiles, and more than three thousand fishes.

BOOKS ON ORIENTAL STUDIES.

A NEW journal devoted to Oriental literature, entitled *Revue critique internationale, Etudes orientales, africaines, océaniques et américaines* (Paris: Maisonneuve), contains in its first number some excellent specimens of what critical reviews of books ought to be. The reviews are written by competent judges, who, without dealing much in either praise or blame, are satisfied to point out the strong and weak points of every book. The *conseil de rédaction* consists of Messrs. C. de Harlez, F. Justi, and K. Patkanoff; the chief contributors to the first number are Dr. Orterer, F. Lenormant, de Harlez, Lamy, Patkanoff, Pizzi, de Restaing, &c. There is a good review of a new Sanskrit grammar by Mr. Whitney, which is declared to be not only the latest, but, as it ought to be, the best. But why is Mr. Whitney always called Mr. Withney? M. Lenormant does full justice to Dr. Hommel as one of the few truly scholar-like students of Assyriology. M. de Harlez publishes some very judicious remarks on M. Bergaigne's system of Vedic interpretation. M. Lamy gives a history of the *Thesaurus Syriacus* and its various contributors, expressing approval of its learned editor, Mr. P. Smith. M. Pizzi takes the part of M. de Harlez in his opposition to M. Darmesteter, without apparently being aware how small the difference really is between those two eminent interpreters of the Avesta. There are several other articles which will be read with interest and advantage. Whether there was a call for a new Oriental journal we cannot tell. To many scholars every new journal seems a new evil on account of what in Germany is called the "*zersplittrende Einfluss*," the "splintering influence," which journals exercise on scientific work. If this new journal can not only hold its own, but put an end to some of its numerous competitors, it will be all the more welcome to students of limited time and leisure.

THE *Indian Antiquary* for March continues Mr. Fleet's important series of papers on Sanskrit and Old-Canarese inscriptions. The present instalment deals with the inscriptions at Bādāmi, and includes a new and better lithograph of the Mangalarāja inscription given as pl. xxxii. of Mr. Burgess's first archaeological Report. Mr. Fazl Lutfullah contributes an important article on the origin and history of the famous sect of the Wāhābis. Mr. Raghunathji proceeds with his account of the "Bombay Beggars and Criers," giving a popular account, among others, of the abominations of the Śāktas. Dr. Kielhorn discusses the history of the so-called Jainendra school of grammarians. There is a note by Mr. Beal on the origin of the Chinese belief in Kwan-Yin, first regarded as a male spirit, and afterwards as a female; and a further instalment of M. Senart's very important and interesting essay on Asoka's Edicts is given in an English translation. The edicts discussed are the fourth and fifth, enjoining the practice of religion and appointing ministers of the Dhamma. Mr. Mathew Ondaatje, of Ceylon, gives "A Summary View of the Castes of the Tamil Nation," originally drawn up in Dutch at the close of the last century by the celebrated native missionary Dr. Melho; and the usual miscellanea and book notices complete a very full number of this useful periodical.

THE *Revue de l'Histoire des Religions* (Tribner), which has been started under such excel-

lent promise by the Musée Guimet at Lyons, has now reached its fifth number. A journal devoted to the comparative study of religious belief was much wanted; and as the Lyons periodical, forming part of the *Annales du Musée Guimet*, is conducted by scholars of established reputation, and opens its doors most hospitably to foreign contributors, it bids fair to supply a long-felt want. The fourth number contains lengthy critical summaries of recent work in the field of Greek mythology by M. P. Decharme, and of the mythology of Gaul by M. H. Gaidoz, and independent articles on Greek funeral monuments by M. F. Ravaisson and on the Hebrew feasts and sacrifices by M. J. Wellhausen. Of these last the former attempts, not very successfully, to prove that the Greeks were believers in the immortality of the soul; but neither the monuments nor the passages which the learned author adduces seem to involve necessarily a clear belief in an eternity of conscious existence after death. M. Decourdemanche contributes a version of a curious legend, popular among the Turks, of a law-suit among the birds heard and decided by Solomon, who, after hearing them all, finally condemns the crow, as a false accuser, to feed for ever on the dead. In the fifth number there are summaries of work done in the field of early Christian history, by the editor, M. Maurice Vernes; and in the field of post-biblical Judaism, by Prof. Oort, of Leyden. This number also contains a valuable discussion by Prof. Tiele, of Leyden, on exotic, and especially non-Aryan, elements in Greek mythology. Before the rise of comparative philology several scholars had attempted to explain various points of the mythology of the Greeks by that of their Semitic neighbours. Later writers, and particularly the Germans, have scouted these ideas, and striven to explain all Greek myths by Indian or Persian parallels. Prof. Tiele holds the reaction to have gone too far; and applies his more moderate views to the two examples of Aphrodite and Herakles, showing that, though fundamentally Aryan, both those circles of religious belief are in part indebted to Semitic influence. Each number of the *Revue de l'Histoire des Religions* contains also reviews, besides an analysis of all those articles in periodical literature which bear on the history of religious belief; and we trust that the enterprise of the Musée Guimet in initiating so useful a work will meet with the wide support which it deserves.

Bibliothèque de l'Ecole des Hautes Etudes. Etudes d'Archéologie Orientale. Par Ch. Clermont-Ganneau. Tome premier, 1^{re} livraison. (Paris: Vieweg.) M. Clermont-Ganneau's wide knowledge of the records of Semitic antiquity, and his inexhaustible ingenuity, are well known. The present collection of dissertations is not less attractive than any of his former researches; it relates to the stele of Byblos, associated with the name of King Yehawmelek (= "him whom Moloch keeps alive"), and brought before the learned world by M. de Vogüé in 1875, to the first Phœnician inscription of Umm el-Awāmid, and to the myth of Horus and of St. George (supplementary to the remarkable treatise already noticed in the ACADEMY). As M. Ganneau observes of the stele of Byblos, "those who know how gradually Semitic epigraphy makes progress, and how much the texts gain by being taken in hand over again, will not be surprised if he allows himself to approach a monument which has already been examined by such competent scholars." He thinks that the inscription of Yehawmelek describes the dedication of the works executed by the king in honour of his patron-goddess—the goddess of Byblos, who has the form and all the characteristic attributes of the Egyptian goddess Hathor; and that we have here the exact equivalent of the imposing

ceremony at the dedication of his temple by Solomon to Jehovah. This is a specimen of the way in which, on every fair opportunity, M. Ganneau brings the Biblical documents into relation with popular Semitic religion; and from this point of view, as well as from that of Semitic philology, we can highly recommend M. Ganneau's dissertations. It is of course only externals that anyone will expect to find illustrated from these inscriptions; and the author's point of view has more affinity with that of Mr. Tylor than with that of Ewald. M. Ganneau is not so well read in Biblical criticism as in epigraphic literature; hence, also, we can account for the assumption that the explanation of *na'amān* in Isa. xvii. 10 as a title of Adonis is new, whereas it was divined by Ewald and proved by Lagarde (see Cheyne's *The Prophecies of Isaiah*, ad loc.). Among the well-supported conjectures with which this attractive *fasciculus* abounds we ought especially to notice that relative to the ancient city which once stood on the site known in Arabic as Umm el-Awāmid ("mother of columns"). After a long historical survey M. Ganneau inclines to the view that the locality so called is the Palae-Tyros, which, according to Strabo, was thirty *stadia* from Tyre. "Old" and "New" are, indeed, only relative terms; New Tyre, when it was abandoned, became an Old Tyre—i.e., one which is no longer inhabited. In any case, M. Ganneau thinks that Umm el-Awāmid represents a Tyrian city of short existence, and that its site was dictated by a desire to approach as near as possible to the ancient Tyre (between 275 and 612 B.C.).

M. FRIEDERICI'S *Bibliotheca Orientalis* for 1880 has just appeared. This useful work comprises fairly complete classified lists of all books, serials, essays, &c., on Oriental subjects which appear in each year in Europe. The first year thus indexed was 1876, and four annual catalogues have since been published. In 1876 the total number of Oriental works issued in England and abroad was 1,727; in 1877 it was 1,654; in 1878 there are 2,084 entries; in 1879 only 966; in 1880, 1,007. Either Orientalists have been less prolific than usual these last two years, or M. Friederici has relaxed his efforts as a collector of titles. The first section in the *Bibliotheca* is headed "General Philology," and includes, beside books of a comparative character, lists of the contents of the Journals and Transactions of learned societies at home and abroad, which will be found of considerable service. After these follow sections on the bibliography of China, Japan, Polynesia, Indian Archipelago, Indo-China, India (230 entries), Afghanistan, Persia, Armenia, Asia Minor; cuneiform inscriptions; Syria and Palestine; Arabia; Egypt, hieroglyphs; Africa, &c. The attribution of books to a given heading is not always well founded, as when an Arabic treatise on weights and measures is put under the heading Syriac. Misprints are more numerous this year than before. But, on the whole, the arrangement and the accuracy of the lists are most praiseworthy; and M. Friederici's annual catalogues will be found very serviceable by Orientalists who wish to be kept *au courant* with the progress of Eastern studies in all their branches.

THE *Journal* of the Asiatic Society of Bengal for 1880, part ii., commences with an important paper by Dr. Hørnle on "Hindī Roots," which was originally intended to form part of his Comparative Grammar of the Gaudian languages. It is, in fact, an etymological glossary, arranged alphabetically, of the five or six hundred Hindī roots which practically form the basis of the whole verb-wealth of the language. No. iii. contains the last of Lieut. Temple's papers on the "Afghans found along the Route of the Tal Chotiali Field Force in 1879." It

gives full details of the genealogical legends of the various clans, who, as is well known, trace themselves back to Solomon and David, claiming to be the descendants of deported Jews. Dr. Thibaut contributes the first part of what promises to be a very interesting article on *The Sūryaprajñapti*, the standard astronomical work of the Jaius, but written in Jain prakrit. It is a much fuller and more connected account of this important work than the summary of it given in 1868 by Prof. Woher in the *Indische Studien*. Finally, Mr. Rivett-Carnac points out the resemblance between the "spindle-whorls" found in such quantities in Buddhist ruins in India with those discovered at Hisarlik by Dr. Schliemann. Mr. Rivett-Carnac holds that they were votive offerings.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, March 22.)

F. W. RUDLER, ESQ., V.-P., in the Chair.—Mr. R. W. Felkin exhibited a series of photographs of scenes and natives of Central Africa taken by Herr Buchta.—Prof. Flower exhibited a collection of crania from the Island of Mallicollo, in the New Hebrides, which have been lately presented to the museum of the Royal College of Surgeons by Mr. Luther Holden. The peculiar conformation of the heads of the people of this island attracted the attention of Capt. Cook. The naturalist Forster, who accompanied the great navigator on his second voyage, writes that "the depressed and backward inclining forehead causes an appearance in the looks and countenance of the natives similar to those of monkeys." Yet Cook bears testimony to the activity, intelligence, and honesty of this "ape-like" nation, as he calls them. A few years ago Mr. Busk described some skulls collected in the island by the late Commodore Goodenough, and found that they all showed signs of having undergone alterations in form from pressure applied in infancy. The present collection corroborates Mr. Busk's views, some of the skulls being deformed to a remarkable degree, and closely resembling the well-known Peruvian crania from the neighbourhood of Lake Titicaca. This is the more remarkable, as on no other of the numerous islands of the neighbouring ocean is the practice known to exist. Beside the deformed crania the collection contained several monumental heads, said to be those of chiefs. In these the features are modelled in clay upon the skull, apparently with the intention of preserving a likeness of the dead person; the face is painted over with red ochre, artificial eyes are introduced, and the hair elaborately dressed and ornamented with feathers. In one case the hair has been entirely removed, and a very neatly made wig substituted. The head thus prepared is stuck upon a rudely made figure of split bamboo and clay, and set up in the village temple, with the weapons and small personal effects of the deceased.—Mr. Joseph Lucas also read a paper on "The Ethnological Bearings of the Terms Gypsy, Zingaro, Rom, &c."

FINE ART.

EXHIBITIONS.

THE SOCIETY OF PAINTER-ETCHERS.

THIS first exhibition of the Society of Painter-Etchers is one of great interest, representing, as it fairly does, the progress made hitherto in the revival of the art of etching, one of the strongest and most satisfactory art-movements of the last ten years. It is to the practice of Mr. Seymour Haden and to the precept (and practice also) of Mr. Hamerton that the spread and success of this movement in England is due; and it is a matter of some regret that the present exhibition contains no work of the latter. In pure etching Mr. Seymour Haden holds the first place easily among English etchers of original landscape impressions. His set of dry points show what can be done with pure line and burr; they are

masterpieces of skilled *impromptu*; with every touch a certain contribution to the realisation of the mental vision. In rapid record of pictorial impressions, with the utmost economy of selected line, which is the distinction of etching, the skill of Mr. Haden is almost unequalled; and, what is more, his impressions are always worth the record.

That the pure art of etching is as suitable for the record of conceptions as of impressions is shown by the very remarkable plates of Mr. Legros, whose genius scarcely meets (except among artists) with the recognition which it deserves. In all of these slight and, as it may appear to some, hasty and barren designs there is the germ of a whole picture; a definite suggestion not only of the main line and masses and their relations, but of the scheme of *chiaroscuro* and the quality of the atmosphere. Unless the popularity in England of the pictures of Corot be a mere fashion, these landscape etchings of M. Legros should find a public. There are, however, few persons, however Philistine or wedded to realism, who will fail to be impressed with his design of *Death and the Woodman*, in which every line even of wall and tree contributes to the weird surprise of "sudden death." For those who are unmoved by the power of this remarkable work there are still left two portraits of the Academicians *Watts* and *Poynter* which they can scarcely fail to admire. On the other side of the room is a portrait of *M. Legros* by Mr. Watts—refined and sensitive, but leaving Mr. Watts still in debt to M. Legros.

While these "masters of the art keep strictly within its peculiar province, not attempting what cannot without great effort be produced by pure black lines, others naturally are fascinated with the desire to prove that the range of the art is almost infinite. While we may well doubt as to the wisdom, we cannot fail to be interested at the daring experiments, of such men as Colin Hunter. He, not contented with what he can do almost to perfection—for instance, the swirl of unbroken water—must needs, as if in defiance of Mr. Ruskin, whose utterances on the subject of etching are certainly provocative, attempt the least linear of all things, the powdery froth of breaking waves. He succeeds, indeed, to an extent which is surprising; but, while one admires the triumph over difficulty in *The Western Shore*, it is only such etchings as his *Gare Loch* that satisfy. If Mr. Colin Hunter's strife after foam shows us one of the limits of the art, both he and others prove that its scope is far wider than was imagined a few years ago; and nothing in this exhibition is more surprising than the revelation of its large range. In architecture we find Mr. Ernest George laying his premeditated lines with the certainty and precision of a wood-engraver; while Mr. Kent Thomas, in his silvery interiors of St. Alban's Cathedral, obtains a gradation of light and quality of stone with a delicacy impossible to line engraving. In landscape Mr. Law gets, as in *On the Orchy*, a fullness of tone which is almost equal to mezzotint. Mr. Herkomer, who seems to try everything, has his own portrait in etching by the side of his mother's in mezzotint, and there is little to choose between them in point of modelling. To see efforts in mezzotint which are not producible by pure etching one has, however, only to turn to the luminous landscapes of Mr. Huson.

Altogether, as a "proof of the actual state of the art of etching," as the catalogue puts it, this exhibition is one of great interest, and it is very encouraging as to the future. The present collection was very properly retrospective; and the fact that so many of the etchings are well known will be an excuse for not mentioning the work of such men as Tissot, Cope, Hook, Heywood Hardy, and

many other Englishmen. The same excuse will apply to the Continental etchers, such as l'Hermite, Gravesande, and Lançon, but scarcely, perhaps, to the strong and sound work sent from across the Atlantic. It would take more space than is available here to distinguish as they deserve the works of Henry Farrer, Robert Swain Gifford, Thomas and Mary Moran, and F. S. Church. At the next exhibition (we are glad to see) there will be no etchings which have been exhibited or published before. COSMO MONKHOUSE.

THE SOCIETY OF BRITISH ARTISTS.

THE exhibition of this society is far from deserving the reproach with which it is sometimes visited. It contains this spring, just as usual, little of affected, if likewise little of thoroughly accomplished, work. But its five rooms are stocked with a sufficient assemblage of creditable designs, and with some works of most distinct interest and merit. Thus, for instance, we find in the great room the most important, if not quite the most obviously skilful, of Mr. John Reid's vivid outdoor studies, *Her Constant Care*, a prettily kerchiefed damsel feeding chickens in front of quaint red farm-buildings—the whole painted not so much for the sake of the nominal subject as for the opportunity the place affords for the study of colour and light. Here, too, are Mr. John Burr's vivid studies of the figure—*A Fisher Lass* and *The Pet of the Ballet*. The *Fisher Lass* is a little too slenderly graceful, and would have been more thoroughly acceptable had she presented herself under another title. As to *The Pet of the Ballet*, is it Mr. Burr's intention to enter into rivalry with M. Degas? The thing is worth doing, for the order of movement—more or less impudent and bold and free—which one is compelled to associate with the modern ballet, from which all quieter grace has passed, deserves to be understood and recorded from the point of view of an artist. Here, again, in the large room is Mr. Wyke Baylis's important picture of *St. Mark's*—every inch of it aglow with the splendour of Byzantine ornament; a picture, nevertheless, which we rank less highly than the *Interior of St. Madeleine at Troyes* by the same painter. Among the figure subjects of the large room, *Preparing for the Party*, by Mr. W. Bromley, is undoubtedly one of the best of those which deal with a story; while, of pure studies in which the figure is painted frankly for its own sake, we should name first Mr. Walter Blackman's *Study of a Head*—in reality the dark head and shadowed shoulders of a finely coloured brunette. We congratulate a society, several of whose members have been strangely fearful of passing beyond the line of the "draped model," upon the measure of emancipation to which the exhibition of Mr. Blackman's study witnesses. Mr. Caffieri's *Isabella*, if hardly an ideal presentment of that heroine, is a broad and vigorous example of painting. Mr. J. Morgan's *The Newspaper* is a return to the study of contemporary life, with all the evidence of realism that is to be looked for in the work of a shrewd observer of common things.

In landscape and seascape the pictures of Mr. Henry Moore, Mr. A. F. Grace, and Mr. Bernard Evans are naturally worth inspection; and in *A Moonlight Walk* Mr. J. D. Watson—more frequently a figure-painter—essays the rendering of a difficult effect of hurrying cloud and veiled landscape. If much of the exhibition is to be considered satisfactory, the portion consisting of water-colour drawings must be confessed to be somewhat below the average. Mr. Malcolm Lloyd's *Shoreham Harbour* is gray and real—has, in fact, that humble and prosaic order of merit which is supposed to belong to work at the Dudley Gallery, when there is

bestowed upon it the traditional praise of being "faithful and unpretentious." "Fidelity" is sometimes a good and sometimes a bad quality in our landscapists; as for "unpretentiousness," that is a virtue which in painters whose business it is to aspire is wholly negative and valueless. Mr. B. W. Spier's little bits of still-life are among the most successful of the drawings. There is little that they want except atmosphere. Mr. John Evans, whose wonderfully masterly sketches of Venetian church interiors have become a feature at more than one of our exhibitions, has a drawing of Venetian sailing-boats—sail after sail along the quay-side. The transition from what is precise in the foreground to what is indefinite and admirably suggestive in the background is as cleverly made as in the church interiors; but in other respects there is less of power, or, at all events, less of interest.

OBITUARY.

MR. THOMAS BRIGSTOCKE, the artist, died suddenly last week at the age of seventy-two. Mr. Brigstocke studied painting first at the Royal Academy, and afterwards at Paris, Florence, Rome, and Naples. He exhibited his first picture at the Academy in 1842. In 1847 he travelled to Egypt, and was the bearer of an address from the Oriental Club to Ali Pasha. He stayed in Egypt for some time, painting the portraits of the Viceroy's family and other notabilities. On his return he devoted himself chiefly to portraits; but he also painted historical and religious subjects from time to time. In his later years Mr. Brigstocke occupied himself with literature more than with painting; and on the morning of his death he was preparing a number of original fables for publication.

M. JULES NOËL, the well-known painter, has just died at Paris at the age of about sixty-three. Born at Quimper, he devoted himself chiefly to painting subjects taken from the coast of his native Brittany. He first exhibited at the Salon of 1840, and subsequently won the honour of several medals. Several of his works were purchased by the State. Between 1843 and 1845 he visited the East, and brought back a few landscapes from Constantinople and the Archipelago. For some years past he suffered from a painful malady, which entirely stopped his work.

THE death is also announced at Paris of M. Henry Lacoste-Brunner, aged forty-three, whose landscapes and pictures of flowers have recently attracted considerable attention.

THE artist, Charles Humbert, who died at Geneva on March 31, was one of the best painters of the Genevan school. His pictures found a ready sale both at home and abroad, particularly in France. After his preliminary studies he went to Paris and worked for some time in the atelier of Ingres, but he soon departed from that master's style, preferring, as he said, "the fat cows and the powerful oxen" of his native land.

NOTES ON ART AND ARCHAEOLOGY.

MESSRS. NEILL AND SON, of Haddington, announce that they have acquired, and will shortly publish, certain plates by and after Turner which have been hitherto unpublished or issued only in very limited editions. They include mezzotints and line engravings by Upton and others, and—what would appear to be a more interesting plate—a full-length portrait of Turner in his studio, drawn and etched by the artist himself.

It is stated that the Prince of Wales, at the request of the German Crown Prince, has con-

sented to allow his Indian art treasures to be exhibited at Berlin in the coming autumn.

MR. HERKOMER will exhibit at the Royal Academy a large picture of a national subject called *Missing*, which represents life-size groups assembled at the gates of Portsmouth Dockyard making enquiries regarding the *Atalanta*; and for the Grosvenor he has a Welsh mountain scene, called *The Gloom of Idwal*, in which he has carried out with great success that aim at "poetic realism" on which he wrote so eloquently in the *Portfolio* a few months ago. We will reserve further remarks upon these fine pictures till their exhibition. In the same room (Messrs. Goupil's, in Bedford Street) where they were shown were other samples of his rich artistic harvest of last year, ranging from two highly finished little paintings on ivory to a "poster" designed for the *Magazine of Art*. Between these extremes were bold water-colour studies in the manner of *Love, Light, and Melody*, whose charming cabinet pictures, etchings, and mezzotints. Of the pure etchings there are none finer than his portraits of Mr. Hamerton and himself. Among the pure mezzotints is a lovely study of a child, the first of a series of studies of child-life. In one or two scenes of Alpine life Mr. Herkomer seems to have been experimenting, using etched lines freely, with a very light filling of mezzotint, like a flat wash, producing a very complete effect with very little work, something between the old aquatint and the *Liber Studiorum*.

MR. HAMO THORNYCROFT will undoubtedly sustain his already high reputation at the next exhibition of the Royal Academy. His most important work is a full-size statue of the Homeric bowman, Teucer, who has just let fly an arrow at Hector. While escaping the straight line which would be caused by the arrow in position, he retains to a great extent the tension which is prolonged by expectation as to the result of the shot. The effect is remarkable; the balance between past and future, the momentary rest between exertion and relaxation, is rendered in the happiest manner; and, with the aid of the curved lines of the bow, the composition, from whatever point of view it is seen, is graceful as well as strong. Mr. Thornycroft has also a lifelike bust of Prof. Owen, which shows both the intellectual power and the large kindness of the great man.

MR. O'CONNOR will contribute to the Grosvenor a large painting of the market-place at Verona. We call it a painting, though it is not in oil, but body-colour, with glazes of transparent water-colour, the effect of which is an extraordinary brightness and lightness for so large a composition. This fine work will undoubtedly add to the artist's reputation.

MR. FRANK MILES sends to the Royal Academy a picture entitled *Home, Sweet Home*—a landscape taken from his own garden.

MR. W. E. LOCKHART, R.S.A., sends to the Grosvenor Gallery his important picture, *The Cid and the Moorish Kings*, already described in our columns.

MR. MILLAIS' new picture, *Little Mrs. Gamp*, we are informed, will not be exhibited at the Royal Academy this season, but will shortly be on view at the *Graphic* gallery in the Strand.

WE have received from Capri the description of a remarkable water-colour drawing just sent to London by Mr. Talmage White, whose works are better known in France than in England. The title is *Ghosts of the Past—Dawn at Ghizeh*. On the left is a dark mass of rocky headland, crowned by the village of Ghizeh, faintly touched by the gray light of dawn. Below it stands a distant group of palms. Across the picture stretches a dark blue and purple line of plain, above which the pyramids tower

grandly in a ghostly white light. In the middle distance a river reflects the greenish-blue sky, and the yellow setting moon. A whitish-blue figure stands on the river brink, while another moves towards the village. The pyramids are also reflected in the water, which comes down to the foreground. The rest of the picture is composed of dark sand-banks, rushes, and a group of storks. The harmonies are gray-green, brown, and white; the golden moon supplies the note.

WE have received from Messrs. Hogarth a catalogue of the important collection of drawings, principally by Dutch and Flemish masters, formed by M. A. G. de Vessier, which are to be sold next month, by auction, at Amsterdam. We hope to return to the subject next week; meanwhile, those interested will be glad to know that the principal part of the collection will be on view at 96 Mount Street till Monday next.

THE April number of the *Nineteenth Century* contains an excellent paper by Mr. Frederick Wedmore on the late M. Jules Jacquemart, whose art-work is divided into the three classes of slight water-colour sketches of flowers and landscape, of etched transcripts from pictures, and of etchings from still-life. In his subjects of the last class Jacquemart could give interest even to things as common as the group of worn and bulged boots and shoes that are relieved against the rough planking of a floor in the large plate quaintly entitled *Souvenirs de Voyage*; but his more individual and perfect work is of course to be found in his renderings of precious objects of still-life—the porcelain of his father's cabinets, the *Gemmes et Joyaux* of the Louvre. Mr. Wedmore's singularly picturesque and vivid style is seen at its best in his account of these things and of the spirit in which the Frenchman dealt with them, "with the bestowal of fire and life upon matter dead to the common eye," "suggesting all that is in the object by the little that is in the etching."

THE *Portfolio* has not much of interest to offer this month. The chief etching is an African elephant's head, cleverly drawn and etched by Mr. Heywood Hardy, who studied his subject, it is stated, in the Zoological Gardens. The head certainly gives the idea of its being a good likeness, with more of character than is to be found in many human portraits. An Amand Durand reproduction of Lucas van Leyden's celebrated print of *Abraham kneeling before the Three Angels* will delight all those who are interested in early German art.

THE April number of the *Art Journal*, in addition to Mr. Llewellyn Jewitt's article on "Old Corporation Plate," has an article by Mr. Herbert Marshall, the artist—somewhat inefficiently illustrated—on the artistic capabilities of the town of Rye; an interesting paper by Mr. Cosmo Monkhouse, giving a practical account of Botticelli, and expressing a view curiously at variance with that of Mr. Pater as to the religious sentiment in the Virgins of this master—Mr. Monkhouse's view being moderately urged and eminently worthy of consideration; and, finally, the usual instalment of the valuable series, "Hints to Collectors," the collector who holds forth on this occasion being Mr. W. G. Rawlinson, and the subject the one naturally associated with his name, the *Liber Studiorum* of Turner.

DR. CHARLES WALDSTEIN is at work on a little book on Pheidias, growing out of his successful lectures at Cambridge on Greek art. It will probably be ready by June.

MR. WILLIAM REEVES announces a new monthly periodical devoted to etching, and to be called *English Etchings*. While we welcome it as an indication of the growing popularity of this fascinating branch of art, we must express

our opinion that the prospectus scarcely does justice to the illustrated art periodicals already in the field. *English Etchings* will be published in imperial quarto, with a portrait of Rembrandt on the cover; and each number will contain four etchings, with descriptive letterpress.

It is rumoured that the Greek Government contemplate a continuation of the German excavations at Olympia, which have now ceased. The late Minister, M. Trikoupis, after having touched upon the German work in very high terms, proposed that the enterprise should be continued on a reduced scale for a term of thirty years, and asked the Government to allow a yearly grant for this purpose.

A LIST of the monuments and objects excavated by the German Government is given in the *Political Correspondence* of Berlin. In the course of the work, which began at Olympia in 1875 and was abandoned in 1881, the following sculptures and architectural works have been brought to light:—(1) About 180 statues in a very variable state of preservation, groups, reliefs, busts, &c., among them the *Hermes* of Praxiteles, the *Nike* of Papias, the groups from the Temple of Zeus, the pediment of the treasury of Megara, &c.; (2) 1,500 fragments, belonging to the statues, &c., just mentioned; (3) 400 inscriptions and 600 fragments of lines; (4) more than 14,000 art objects of copper; (5) about 4,000 of clay; (6) about forty buildings or foundations of buildings; (7) 6,000 coins; and (8) a smaller number of pieces of iron, lead, glass, &c. The total number of duplicates which the German Government asks the Greeks to give up, in recompense for its exertions and sacrifices, is 2,150.

A propos of the sale of Millet's *L'Angelus* in the Wilson collection in Paris last month, it may interest our readers to learn that one of Millet's finest pictures, *The Sower*, is at the present time in London, and on view, with one or two important sketches by the same artist, at Messrs. Cottier's galleries, 8 Pall Mall.

WE understand that the extraordinarily rich collection of ancient prints known as the Lobanow Collection will be sold at Berlin at the end of the present month. Early in next week a selection from the collection, including, no doubt, the Rembrandt etchings, will be on view at Mr. Thibaudau's.

THREE large pictures of our Saviour, by Mme. Edith Courtauld Arendrup, are on exhibition at Messrs. Dowdeswell's in New Bond Street. *The Agony in the Garden*, *The Cross*, and *Christ showing His Wounds to the World* are the subjects. In all, the expression of the heads is fine (reminding one not a little of Delaroche), the light and the drapery skilfully managed, and the colour rich. There are some obvious defects of drawing, but they are impressive works, the last mentioned especially.

DR. HUBERT JANITSCHKE continues to bring out the *Repertorium für Kunstwissenschaft* with praiseworthy punctuality. The present number contains a mass of useful material for the art-historian, though it must be admitted that few who are not art-historians would care to wade through it. The *Repertorium* is not a lively work. It deals exclusively with art from a severe scientific aspect; but it is admirable in affording dry details that even such faithful historians as Crowe and Cavalcaselle occasionally overlook. Thus, in the current number we have a careful description by G. Dahlke of two wings of an old altar-piece in the Castle of Ambras assigned to an artist of the school of Pacher; a supplement by J. E. Wessely to handbooks of engravings; contributions to the history

of copper-founding by Theodor Hach; and a contribution to the early art-history of Bohemia from the study of documents. Added to this there are short notices of books on art-history, archaeology, &c., and much miscellaneous information on art matters in general.

HERR KOEHLER, of Leipzig, is about to publish a collection of thirty coloured plates in commemoration of the completion of Cologne Cathedral last year, from water-colours by the well-known artist, Tony Avenarius.

MESSRS. SCHULZ AND Co. have just brought out a series of fifty-four plates, designed from the original documents by Herr Ad. Seyboth, representing male costumes at Strassburg in the sixteenth, seventeenth, and eighteenth centuries, and forming the complement to the plates of female costumes at Strassburg of the same period which appeared last year.

It is announced that an exhibition of the arts and industries of Bavaria will be held in Nürnberg next year, and vigorous preparations are being made in the way of building. Already contributors to the number of 1,702 have promised to assist, and the whole affair is to be on the grandest scale. Poor Nürnberg! After destroying her fortifications, restoring her ancient patrician dwellings into handsome modern lodging-houses, and marring her ancient loveliness in countless ways, it only wanted a great modern exhibition to be added as a last indignity to her mediæval charms.

THE use of pastels seems to be developing among artists. The well-known Italian painter M. de Nittis will, it is said, exhibit a large number of pastel drawings at the Cercle des Mirlitons at the end of May. These drawings are reported to be of a large and decorative character, and to be entirely novel in their mode of execution. Some of them are portraits.

AMONG the painters in Paris who have come forward in answer to Albert Wolff's appeal on behalf of poor Andrieux's young son, left fatherless and penniless, we find some well-known names—notably those of Alfred Stevens, Vollon, de Neuville, Detaille, Bastien-Lepage, Edouard Frère, Worms, Ziem, Berne-Bellecour, Moreau, Flahaut, Leloir, Anker, Coomans, John Lewis Brown, Puvis de Chavannes, the Baroness Rothschild, Mme. Muraton, and Mlle. Abéna.

THREE Roman altars and a Roman statue have been presented to the museum of the Yorkshire Philosophical Society by the Rev. Mother-Superior of St. Mary's Convent, Micklegate, York. The statue and the altars were discovered, while excavating in the grounds of the convent, some five feet below the surface.

THE *Neue Freie Presse* states that the only authentic portrait of Franz Schubert, the composer, a water-colour by Rieder, was recently sold by auction at Vienna. It is described as twenty-four centimetres in height and of middling artistic value, but was knocked down to Dr. Granitsch for 1,205 florins. It was painted in 1825. Rieder, overtaken by a shower, had sought refuge in the house of his friend Schubert, and while waiting there made this sketch, which he afterwards finished at two or three sittings. It has served as the original for all subsequent portraits of the composer.

A MARBLE bust of a young boy was found some time ago in the granary belonging to the farm-buildings of the Château of Chardonne, in the district of Vevey. The child is dressed in armour of the period of the end of the fifteenth and beginning of the sixteenth century; and he carries on the breast the insignia of the

Order of the Annunciation, the collar bearing the initials F. E. R. T. The bust is supposed to have lain hidden in the granary for centuries, and is now recognised as the portrait of the young Duke Charles John Amadeus of Savoy, who was born June 24, 1489, and died April 16, 1496, after a reign of six years under the protectorship of his mother, Blanche de Montserrat. The Château of Chardonne originally belonged to the Bishop of Lausanne, next to the families of de Blouay, d'Oron, and the Counts of Gruyère, until it finally passed to the republic of Bern.

THE annual dinner of the Hogarth Club, with Mr. Alma-Tadema, R.A., in the chair, will take place at the Criterion on the 28th inst. We learn also that the club is about to remove from Charlott Street, Fitzroy Square, to more central quarters in Albemarle Street, Piccadilly.

THE STAGE.

THERE is little need to detain the readers of the ACADEMY long over the discussion of *Branded*. The new piece at the Princess's is, as we last week opined that it would be, a piece of chiefly sensational interest, with that intricacy of story and that abundance, not to say superfluity, of movement which, it seems, no sensational drama can be without. We do not propose to tell the tale, but confine ourselves pretty much to an expression of surprise that so many good actors as are to be found at the Princess's at this moment should consent to be engaged in a performance which it is probable may bring them pecuniary reward but certainly no credit. Even Mr. Neville, who has a gallant part, has little opportunity for showing fine acting. He can but bear himself well. Mr. Archer, a quiet, painstaking actor who is not seen too often or too prominently in London, is rather lost in the part of a military man whose character is not sketched with any great delicacy or precision. Mr. F. Charles, who a while ago was playing very cleverly the Fool in *Lear*, is now less creditably engaged. Miss Caroline Hill represents the heroine; and Mrs. Huntley plays an offensive part with real power, thus reminding us of her "*La Frochard*" in the *Two Orphans*. An unsympathetic character is assigned to Miss Maud Milton, who has lately made much advance in her profession. Of her Desdemona it was well said that it was "pure womanly;" and the like praise—almost the highest to an exponent of these characters—could have been given to her Cordelia, at least in the last and most exacting scenes. There is little satisfaction in seeing her in her new part.

WE feel sure there will be a good many people to take an interest in a performance which will be given at St. George's Hall next Saturday afternoon, April 16. The time is ill-chosen, as half the world will have gone away for an Easter holiday, but the event is of an unusual kind. It is proposed then and there to perform *Hamlet* from the First Quarto (1603). Mr. Furnivall has made some suggestions in the matter; a body of enthusiastic Shaksperians have consented to play the parts—led by Mr. William Pool, and including Mr. H. Stacks and certain gentlemen who have assumed *noms de théâtre* for the occasion. The costumes will be Elizabethan rather than of the uncertain period more or less identified with the action of the play; and we shall see in the place of elaborate scenery perhaps a little tapestry and a few written indications of where the scene lies. This all sounds as if it were going to be distinctly interesting.

THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.

To-night, at 8, will be acted SHAKSPEARE'S Tragedy of
ROMEO AND JULIET
 Characters by Messrs. Wilson Barrett, John Ryder, Forbes-Robertson, Clifford Cooper, E. Price, Norman Forbes, E. B. Norman, Brian Darley, Neville Hogue, W. P. Phipps, W. P. Greinger, E. Butler, &c., and G. W. Anson; Mesdames Helena Modjeska, M. A. Giffard, D. Gardner, J. Clifford, &c., and R. G. Le Thiere.
 Preceded, at 7, by
TWO OLD BOYS.
 Box-office open from 11 to 5. Doors open at 6.45. Carriages at 11. No fees. Acting Manager, Mr. H. HERMAN.

DURRY LANE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.

To-night, **THE WORLD.**
 A Grand Sensational Drama, by MERRITT, PETTIT, and HARRIS, pronounced by the *Times* newspaper, in its review of the theatrical year, to be most undoubtedly the greatest success of the year.
 Preceded by **THE STORES.**
 Messrs. Augustus Harris, William Rignold, Macklin, Gibson, Boleyn, Idley, Gresham, Ridley, and Harry Jackson; Mesdames Fanny Josephs, Fanny Brough, Maud de Vere, M. Namara, and Louisa Payne.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.

To-night, at 7.30, **HESTER'S MYSTERY.**
 A new and original Comedy, in three acts, by HENRY J. BYRON, called **THE UPPER CREST.**
 Messrs. J. L. Toole, John Billington, E. W. Garden, G. Shelton, and E. D. Ward; Mesdames Effie Liston, Roland Phillips, and Emily Thorne.
 At 10, **THE WIZARD OF THE WILDERNESS.**
 Mr. J. L. Toole.
 Box-office open from 10 till 5. Prices 1s. to £3 3s. No free list. No fees for booking. Doors open at 7.

GLOBE THEATRE.

Under the direction of Mr. ALEXANDER HENDERSON.

On SATURDAY NEXT, at 8, an entirely new and original Opera Comique, in three acts, by OFFENBACH, entitled **MARCO**.
 Under the immediate direction of Mr. H. B. Farnie.
 New and elaborate scenery by Ryan and Hicks. Dresses, after designs by Grévin and Faustin, by Monsieur and Madame Aias.
 Preceded, at 7.15, by a Comedy, after Meilhac and Halévy, entitled **SEEING FLOU-FLOU.**
 Mesdames Arnaldi, Turner, Dubois, Graham, Evelyn, and Wadman; Messrs. Cull, Temple, Ashford, Mansfield, and Paulson.
 Greatly augmented chorus and orchestra, under the direction of Mr. Hillier. Ballet master, Mr. Lauri. Chorus mistress, Mrs. Johnson.
 Box-office open on Monday next. Acting Manager, Mr. W. A. DURT.

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 To-night (LAST TIME), at 8, TOM TOLSON'S popular Play, **MARY WARNER.**
 Miss Bateman; Messrs. E. H. Brooke, E. Lyons, &c.; Mrs. Hantley and Miss Compton.
 Prices from 6d. to 7s. 6d. Doors open at 6.30. Farce at 7.
 "There are some things, however, that can defy the changes of time and fashion; among these is the Mary Warner of Miss Bateman. This performance appealed to the heart years ago, and it does so still, with as much irresistible force as before."—*Daily Chronicle*.

OPERA COMIQUE.

Lessee and Manager, Mr. R. D'OLY CARTE.

CLOSED for rehearsals of the new Aesthetic Opera by Messrs. W. S. Gilbert and ARTHUR SULLIVAN, which will shortly be produced.

PRINCE OF WALES'S THEATRE.

Lessee and Manager, Mr. EDGAR DRUCE.

To-night, at 8.40, a new Comedy, in three acts, called **THE COLONEL.**
 By F. C. BURNAND.
 Preceded, at 7.50, by a one-act Comedy, by SYDNEY GRUNDY, in **HONOUR BOUND.**
 Messrs. Coghlan, Flockton, W. Herbert, Eric Bayley, Rowland Duckstone, and Edgar Druce; Mesdames Amy Roselle, Myra Holme, C. Grahame, Leigh Murray, &c.
 New Scenery by Mr. Bruce Smith.
 Doors open at 7.30. Box-office open daily from 11 to 5.

PRINCESS'S THEATRE.

Sole Lessee and Manager, Mr. WALTER GOOCH.

To-night, at 7.45, an entirely new and original romantic spectacular Drama of sensational interest, entitled **BRANDED.**
 Written by RICHARD LEE.
 Messrs. Henry Neville, Edmund, F. Archer, J. Beauchamp, F. Charles, H. C. Sidney, Allen Hewitt, Lewis, W. H. Davis, Gardner, Greville, W. Avondale, Chamberlain, Sirling, &c.; Mesdames Carolines Hill, Maud Milton, Katie Barry, Katie Neville, Hantley, and Lyons.
 Produced under the direction of Mr. Harry Jackson.
 New and realistic scenery by Charles Brooke. New overture and incidental music by Michael Connelly. New military costumes direct from the Army Contractors, Paris. The horses supplied by Mr. George Sanger.
 Preceded, at 7, by the Farce, **THE INTRIGUE.**
 Doors open at 6.30. Box-office open daily.

ROYALTY THEATRE.

Manageress, Miss KATE LAWLER.

To-night, at 7.30, a new and original Drama, by JOE MACKAY, entitled **PEGGY.**
 To conclude with **DON JUAN JUNIOR.**
 Now in the full tide of its success.
 Mesdames Kate Lawler, Harriet Coveney, Amy Crawford, Ruth Francis, Lavender, Sylvia Lewis, E. H. Hitt, & Messrs. Edward Righton, Frank Cooper, H. Kelsey, H. Murrell, and Seymour.
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 Stage Manager, E. RICHMOND.

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AMONG Portuguese, few men have ever so fully possessed both the good and the bad qualities of the Peninsular race and character as Marshal Saldanha. All that was really great and all that was weak in him flowed from the fact of his being so true to his blood and his breeding. It is not within the scope of this article to follow up this appreciation of the Marshal's life in any sort of detail; and I shall content myself with a glance at the chief events recorded by the author, with such critical remarks as his treatment of them may suggest.

As to the style of the book, and the literary workmanship therein displayed, it does not become me, as a foreigner, to judge or to meddle.

The reader is warned at starting not to expect anything like critical impartiality. Count Carnota tells us in his Preface that the task of writing a Life of his famous brother-in-law "devolved upon him as a duty." After that we know what to expect, and the warning is certainly not unnecessary. It is not the attitude of a biographer which the Count assumes, but that of a devotee before a shrine. The work extends through two bulky volumes, and deals with the life of a man who lived more than eighty years; yet no single word of censure—hardly a criticism—escapes from the writer's pen.

Saldanha was born in 1790, the eighth son of his parents. His family was noble, and he counted among his ancestors the famous Bernardo del Carpio and the still more famous Marquis de Pombal. The consciousness of high lineage goes for something in any estimate we may form of Saldanha. He himself, during a considerable period of his life, was in heart and in behaviour not unlike one of those barons of feudal and mediæval Spain whose portraits have been so admirably drawn for us by M. Dozy. He was born to poverty, and his poverty, too, influenced his life. It obliged him to embrace the career of arms at an age when most boys are still in the school-room. At fifteen he joined the army; at the age of twenty-three he had already served through several campaigns of the Peninsular War, and on its termination he found himself a full colonel. Military life for him was what it was to some of the great captains of Napoleon. He passed through all

the grades of command with a rapidity that owed everything to individual energy, capacity, and the happy chances of battle. This portion of the Marshal's career is well narrated by his biographer.

In 1816 he left Portugal for Brazil, where the Portuguese King had set up his throne eight years before. Saldanha was charged with the task of pacifying the south of the empire. The Captain-Generalship of Monte Video was the title with which he held that great province, all but in name a kingdom—so nearly, indeed, that, when the son of King John VI. proclaimed in 1823 the separation of Brazil from the mother-country, the people whom Saldanha had ruled vice-regally offered him the crown of Monte Video. Saldanha refused, through loyalty to his King, but subsequently expressed his conviction "that he would have made an excellent king of any country whatever." This mixture of loyalty and of an assurance not far removed from vanity ran like a strong thread through all the texture of Saldanha's character, and is conspicuous in every event of his long life.

In 1823 Saldanha returned to Lisbon, where John VI. now reigned as King. The then rulers of Portugal were the authors of the Revolution of 1820, which had proclaimed a Constitution, so-called parliamentary, but virtually all but Republican. The Ministers took alarm at the arrival of the eminent soldier, and to rid themselves of his presence appointed him to the command of the expedition then preparing to reduce the emancipated Brazilian provinces to subjection. Saldanha refused the appointment, and was thrown into prison. Shortly afterwards the military rising of Villa Franca suppressed the Constitution of 1820, and proclaimed an absolute monarchy. Saldanha escaped from prison, and "placed himself at the orders of his Sovereign." The biographer uses considerable ingenuity to reconcile the absolutist attitude of the Marshal at this juncture with the liberalism which he subsequently professed. The Liberals of the day, however, were not so easily satisfied, and when they came into power he was banished from the kingdom.

Such advocacy as this on the part of Count Carnota is evidence, if evidence were required, how little desirable it is that the biography of any public man should be undertaken by a relative. Saldanha was in turns absolutist, demagogue, and *doctrinaire*; and all the attempts of the author to explain away these contradictions of view are futile. Common observation led impartial persons to perceive that it was not within the scope of Saldanha's mind to grasp political ideas. His actions were, indeed, swayed by motives very far removed from abstract theories or general principles; and it is known to all well-informed Portuguese that these motives were his own likes and dislikes, a most ingenuous self-conceit, and, more than aught else, the urgent necessity he felt to satisfy the crowd of clients who gathered round him.

Named Military Governor of Oporto, he found himself in that city when the death of the King took place, and Dom Pedro, the heir to the throne, already Emperor of Brazil, after granting the country a Liberal Charter, abdicated the Portuguese Crown in favour of

his daughter, Donna Maria Segunda. The account given by Count Carnota of the events which followed the King's death is singularly deficient. An English writer has no excuse for overlooking the numerous works of English writers who have given data the very opposite of what he states as facts. He might have read that neither Canning nor Lord Stuart, who brought the Charter to Portugal, approved the action of Dom Pedro. Should the book run to a second edition, the author will do well to refer to the following authorities:—*An Historical View of the Revolutions of Portugal*, by an Eye-witness (Murray, 1827); *A Letter to the Marquis of Lansdowne on the Affairs of Portugal and Spain*, by W. Walton (Richardson, 1827); *The Last Days of the Portuguese Constitution*, by Lord Porchester (Bentley, 1830); *A Letter to the Earl of Aberdeen*, by H. G. Knight (Ridgway, 1829); *Papers respecting the Relations between Great Britain and Portugal, presented to both Houses of Parliament, June 1829, &c.* These last State papers especially will put the attitude taken by Great Britain at this juncture in a clear light.

The plain truth is that Saldanha, hitherto the general and servant of an absolutist king, was carried away by the flattery of the Jacobins. He fomented a military manifestation, and by means of it forced on the proclamation of the Charter in 1826. This opens a new period in the life of Saldanha. Raised to the Ministry, the reactionary principles of his colleagues soon afterwards drove him into exile. The author gives too brief a relation of the tumults which this event caused in Lisbon; and he omits to mention a fact referred to by all writers who have dealt with the events of the period—that Saldanha was publicly acclaimed First Consul by the multitude.

Count Carnota prints some very interesting letters written to the Emperor Dom Pedro by Saldanha from his English exile, with the intention of proving his loyalty to the throne. In point of fact, he was loyal at the very same time to the principles of the Radicals—so far, that is, as it lay in him to be true to, or even to comprehend, the general principles of political life. Here is a sketch of him at this period of his career, drawn by the impartial and not unfriendly hand of a companion in arms:—

"He is by nature and by experience a soldier; but if he leaves the field and enters the Cabinet then he becomes a child, and commits follies which, in the eye of a person who does not know his weakness on this point, appear unjust and iniquitous" (Shaw, *Personal Mem. and Corresp.*, 1837, ii., p. 14).

The letters from Saldanha to Dom Pedro, who was still on his throne at Rio, quite confirm the judgment given by Shaw. Saldanha tells the Emperor that "the whole kingdom longs for your Majesty;" and yet the subsequent civil war of four years' duration is a melancholy proof how utterly he misjudged the situation. Further evidence of how far Saldanha's imagination could travel beyond the region of "practical politics" is found in the extraordinary fact that he engaged himself in the schemes of the Spanish refugees in London, and seriously offered to assist in placing Dom Pedro upon a constitutional throne in Spain, vice King Ferdinand, to be deposed. For-

unately for Portugal and the Peninsula, the proposal came to nothing.

During the reign of the absolutist usurper, Dom Miguel, from 1828 to 1832, Saldanha was attached to the Radical *émigrés*. The instability of his character, joined to his military *prestige*, caused him to seem a danger to the leaders of the Liberal movement—so much so that he was excluded from the expeditionary force with which the Emperor Dom Pedro sailed for the re-conquest of Portugal. But when the Liberal cause was seemingly lost in 1832, and the invading army of liberators was closely blockaded in the city of Oporto, the Emperor was compelled to call to his side the most famous of Portuguese captains. There can be no doubt that at a most critical moment he saved Oporto, and with that city the cause of Liberalism in Portugal. Yet immediately afterwards, while he was serving as a general of division at the right hand of his Sovereign, of his own single initiative, without leave obtained from his commander-in-chief or his king, he opened negotiations with the enemy, a fact which only came to be divulged by an accident. Such an act might easily be described as high treason; but those who are read in the habits and character of the mediæval *condottieri* of Spain, and can trace these habits and this character in Saldanha, will be little surprised. And his conduct is praised by his biographer. Saldanha "was not governed," he tells us, "by any ambitious views, nor by the desire to make himself with his sword alone master of the situation, or 'virtual king,' as his calumniators expressed themselves." It is very difficult, under the circumstances, to arrive at any conclusion but that he desired to attain that very object. At least, so appears to have thought Marshal Solignac, a blunt French soldier in chief command at Oporto, for when he heard of this escapade of Saldanha he was, to use the biographer's words, "furious, . . . and declared that he would bring Saldanha to a court-martial and, if found guilty, have him shot."

The long war between Liberalism and Absolutism ended with the victory of the Liberals; but before the conclusion of the struggle Saldanha, for his great services to his country, had been created a field-marshal. The latter period of the civil war had been for him a time of vacillation. At one time he seemed to incline to become a leader of the democratic party; at another, to be a mere tool in the hands of the Crown. It was a transition period for him, and the contradictions and inconsistencies between his speeches and his acts, his deeds and his declarations, are more than ever abundant.

In 1835 began the third period of the Marshal's life. He now took his stand very decidedly on the side of constitutional monarchy, and found himself in opposition to his recent friends the Radicals, who were agitating for reform. This portion of his career, intricately bound up as it is with the history of Portugal, deserves a brief examination. In 1836 a revolution abolished the existing charter and re-established the all-but Republican constitution of 1822. Encouraged by both Great Britain and Belgium, the Queen proposed to herself by forcible means

to stem the current of ultra-Liberalism. Saldanha held the strings of this counter-revolution, headed a palace intrigue against the so-called Septembrist movement, and, when things were at their worst, took the field, was beaten at Chão da Feira, and crossed the frontier into Spain.

During the next ten years Saldanha took no further part in politics than as ambassador to various Courts of Europe. It is no secret that successive Portuguese Governments employed him in this capacity, not for any diplomatic use they thought to put him to, but to rid themselves of the dangerous presence of an ambitious and ever-restless politician—useless to them as a counsellor, worse than useless in the machinery of government, and yet prominent and influential by reason of his popularity and his military renown. The missions he was sent on were indeed wholly idle. What *raison d'être* could there be for so eminent a personage as Saldanha at the Court of Vienna, for instance? It is not surprising to find, by a letter quoted by Count Carnota, that he was preparing to occupy his dignified leisure with an attempt to reconcile the Book of Genesis with the latest developments of geological science!

In the year 1846 there broke out in Portugal a revolution against that *doctrinaire* movement which found its Guizot in Senhor Costa Cabral. The Queen decided to overturn the Ministry created by that revolution. She sent for Saldanha, and charged him with the execution of the disastrous *coup d'état* of the 6th of October of that year. Saldanha again acted the part of *condottiere* for the Crown; and this particular act of prowess resulted in a civil war so long and so grievous that the Queen, to save her throne, was forced to seek the intervention of Spain and of Great Britain. Saldanha, at the nominal head of the Government from 1846 to 1849, virtually handed over all real power to Costa Cabral; but two years sufficed to tire the Marshal of his own party, and he stirred up a *pronunciamento* against the Ministry which for years he had headed. The reader of Count Carnota's book will anticipate the apology which is here given for such a change of front. Whenever Saldanha abandons the principles he had been advocating, it is always that the country is on the verge of an abyss, and can be saved only by a military revolt or by a palace intrigue.

In the account of the revolution of 1851 there are many notable omissions and some actual errors. For example, Count Carnota does not tell us that at this period the *prestige* of Saldanha had so dwindled in Oporto itself that he had to fly to Galicia, and only returned to head a revolt of the garrison which had been promoted by the Radical party. The author ascribes to Saldanha an importance in the Ministry which lasted from 1851 to 1856 (the so-called *Regeneração*) which he was far from possessing. At that period the true ruler of the country, as every student of its history well knows, was not Saldanha, but Rodrigo da Fonseca.

Saldanha again retired into private life in 1856; and this time he passed from the study of theology to that of homoeopathy, and from the world of politics to the world of

commercial finance. Towards the end of his life his name figured in the prospectuses of several companies of more or less repute.

In 1870 Saldanha, now a very old man, seduced two regiments, surrounded with them the palace of the King, and forced upon his Majesty the dismissal of the existing Ministry. This ignoble *coup d'état*, the latest of a long list of such strokes of intrigue, has met perhaps with more of ridicule than of opprobrium; but for Count Carnota the upsetting of a constitutional Government is deserving neither of ridicule, nor of hatred, nor of contempt. "He once more," says his unfailing apologist (ii. 397), "saved the country from anarchy!"

The Ministry thus forced upon King and country at the point of the bayonet, and of which Saldanha naturally constituted himself the head, lasted but a few months. Then, as had so often happened before when the rulers of Portugal desired peace and freedom from the restless ambition of Marshal Saldanha, he was sent out of the country, as ambassador to Great Britain. It was during the term of this embassy that Saldanha made a proposition to his Government which, in its astounding cynicism, forms one of the most remarkable episodes in the history of European diplomacy. He offered "to give up his diplomatic appointment if the Government would grant him a pension of twelve millions of reis a year, with continuance of half of that sum to his wife" (ii. 433). All that the author finds to say of this is that it is a moderate wish!

So far, the biography of Count Carnota has suggested much occasion for critical reprehension; but justice requires the admission that the book is full of most important documentary evidence, in the shape of State papers, despatches, letters, and private notes, bearing on the history of the time, as well as on the character of Saldanha himself. It is a grave shortcoming in the author that he has utterly failed to see the force of the evidence he adduces—that his appreciation of his brother-in-law's character and motives is a wholly one-sided one. As a rule, the author is not ill-informed as to recent Portuguese history—by no means a common characteristic in the works of foreigners treating of Portugal. His facts are, indeed, often correct even when he is illogical in his deductions from them. Errors indeed there are, but they are few and far between. The author, for instance, talks of a Portuguese constitution granted in 1820, but the revolution which broke out in that year adopted the Spanish constitution of 1812, and it lasted till 1822. Gen. Clinton's arrival with the English division is ante-dated by three years; the right date is 1827, and not 1824. A few more such slips are hardly noticeable flaws in a work whose value—notwithstanding the strong, and not perhaps wholly blameable, personal bias of the author, and the shortcomings arising therefrom—will be considerable to the future historian of a long and critical period in the history of Portugal.

OLIVEIRA MARTINS.

Beowulf: an Old-English Poem. Translated into Modern Rhymes by Lieut.-Col. H. W. Lumsden, late Royal Artillery. (C. Kegan Paul & Co.)

It is now many years since an English verse translation of our famous epic has appeared. That of Prof. Wackerbarth (Pickering, 1849), written in 1847, was well adapted to the taste of its day, and is in many respects a creditable performance, achieved in the teeth of difficulties far greater than a translator of our time is obliged to face. Still it must be confessed that Scott's metre, which the Professor adopted, is no better suited to the Lay of *Beowulf* than it is, *pace* Conington, to the *Aeneid*. The admirable prose rendering of Kemble is not easily obtained; and even Thorpe's edition, in which the translation is provokingly cut into little bits and set side by side with the original, has long been out of print. There is, therefore, ample room for a new English version. Moreover, since the days of Thorpe and Kemble a whole generation of zealous scholars have been at work upon *Beowulf*; and, although their toil has not been as fruitful as might have been expected by those who are not aware of the peculiar difficulties which beset the student of the "*Tractatus nobilissimus poetice scriptus*," yet it is surely well to have some record of their progress in English. The "learned" have Moritz Heyne's good and handy edition of *Beowulf*, and will soon be possessed of the long-promised *facsimile* of Vitellius A. XV. itself; let them bear them. But it will be long ere the "general reading public" will be able or willing to read the Old-English text, or even the German or Danish translations thereof. In the meanwhile, it will, I hope, readily welcome a vigorous and readable English version, in good swinging ballad-metre, such as this of Col. Lumsden's.

A poem written down in the lifetime of Dunstan in a form dating from the days of Alfred at latest, dealing with some of the oldest myths and most early historical traditions of our race, can hardly be altogether uninteresting. Even those whose favourite mind-food is the spicy romance of modern life made up in three-volume doses by approved female practitioners may experience a "gentle pleasure" if they will turn for an hour to this curious piece of old-world poetry. They will find, in a quaint and unwonted setting, a series of pictures of life in the heroic age of Teuton history, and will make acquaintance with a hero who fulfils the ideal of Carlyle, and is at once truly manly and really pious. For Col. Lumsden cannot expect the wide circulation to which von Wolzogen's threepenny German Translation for the People is probably destined, but trust he will find the appreciation which his labour of love undoubtedly deserves. For the work is one which demands no small care and pains. The very blemishes of the original, its occasional obscurity, tiresome repetitions, and prolix moralising, are of a kind which no version can remove, save by the heroic method of M. Botkine, who, in his rendering, treats what he calls "*superfluité choquante*" by the simple process of excision. On the other hand, the harmonious cadences, the

energy of phrase, the peculiar and beautiful variety of epithet and synonym which are all so charming in the Old English are exceptionally difficult to render. Col. Lumsden has managed to stick closely to his text, and at the same time to keep pretty clear of the mock-archaic phrases and words which are so dear to the would-be imitators of Mr. Morris. The metre is well chosen and by no means ill-handled. An example or two will best show the measure of Col. Lumsden's success. He gives the noble description of the fiends' haunt thus:—

"They have their lair
In darksome land, wolf-haunted cliffs, and windy
headlands high,
And fen-ways rough, where mountain-streams, the
hills' dark shadows by,
Run down in flood to fields below. Not far from
hence the mere
A mile away; above it hang fast-rooted forests sere
O'ershadowing the waves. There wonders dire are
seen by night,
And fire upon the flood. But cunning hath no
living wight
To know the depths. The heather-ranging hart,
in antlered pride,
Pressed by the hounds and hunted far, in woody
holt may hide,
But on the bank will sooner die than plunge therein
his crest.
A dreary place—wan 'neath the clouds heave waters
in no rest,
When wind upstirreth weather foul, and all the
lift grows dark,
And the heavens weep."

Those who will take the trouble to turn to their *Beowulf*, ll. 1359-77, will agree that the sense, at all events, is closely enough given, though the charm of the original words can of course be only faintly conveyed. Hearty and stirring are the words of the Finnsborough fragment, the worthy Old-English analogue of the famous Biarka-Mál. The king's enemies have beset his hall by night and he wakens his men to war.

"'Tis not the daybreak in the east, nor hither
dragon flies
Nor burn this hall's high pinnacles, but on us
foemen rise!
The grey wolf howls, the ravens cry, the battle-
word clangs loud,
Shield answering to shaft; the moon shines full
beneath the cloud!
Now to fulfil this people's fate are coming deeds
of woe!
But wake ye now, my warriors all! Awake,
your valour show!
Lift up your hands, fight in the front and think
of glory won!"

It would be easy to point out occasional slips of scholarship and notice unrevised roughnesses of metre, but these can be corrected in a second edition, and do not, on the whole, detract from the use and purpose of the book. When Col. Lumsden revises his poem he will do well to use Heyne's last edition, which, besides Grim's clever emendations, contains the valuable notes and corrections of Bugge and other scholars. He will also cut out the word "breastplate," which is useless and misleading; correct "Eala" to "Eaha;" and give *Weird* its capital where, as so often in *Beowulf*, it is Fate personified. The word "useful," p. 37, is unpoetical, and "mickle" is not English. The episode of Offa should be given, and the "p" changed for "th," if not for "þ," in the quotations. Note D is, I think, new, and worth making. In Note C the "older arrangement" referred to is undoubtedly right. It would be useful to

have the numbers of the lines marked at the head of each book and part, especially as Col. Lumsden has wisely discarded the old divisions for his translation, and adopted the sensible plan suggested by Mr. Arnold.

F. YORK POWELL.

Buried Alive; or, Ten Years of Penal Servitude in Siberia. By Fedor Dostoyeffsky. Translated from the Russian by Marie von Thilo. (Longmans.)

THE recent death of the author of *Notes from the Dead House*, and the striking demonstrations of respect with which his funeral has been attended at St. Petersburg, invest with a special interest just now the English version of that remarkable work published under the title of *Buried Alive*. The descriptions of prison life in Siberia which it contains are well worthy of being widely read, serving as a useful corrective to the sensational accounts of Siberian horrors which certain French writers of fiction delight in producing.

The principal drawback to the real merits of *Buried Alive* is that it is impossible to say what part of it is fact and what is fiction. The author of the book really spent four years as a convict in a Siberian prison, and the sketches which he has produced are no doubt faithful to life. Still they have not the value which they would have possessed if he had recorded without modification what he really saw and heard during his time of bondage. It must be remembered also that thirty years have elapsed since he was condemned to penal servitude. And in this interval many reforms have been effected. Mr. Lansdell, whose account of a recent visit to many of the Siberian prisons was published in the *Contemporary Review* last October, found them "in a much better condition than is generally supposed." He states that "the food per week given to a hard labour convict at Kara is nearly double in weight that which is given to a convict in England;" and the amount of indulgences accorded to a Siberian *katorjnik* might deservedly render jealous a prisoner at Dartmoor or Portland. Dreary indeed is the lot of an English malefactor who has fallen into the hands of the law compared with that of his Siberian brother, whose imprisonment is alleviated by tobacco and enlivened by strong drink and gambling, not to speak of the possibility of an occasional flirtation and the probability of a yearly theatrical performance at Christmas. Among professional criminals, therefore, *Buried Alive* may give rise to grumbling. But by other persons it will probably be perused with interest.

Of the translation it is not necessary to say much. Having been made by a Russian lady, it is sufficiently correct so far as descriptions of fact are concerned. But the author's reflections at the beginning of each chapter have been rather paraphrased than translated. The statement is somewhat puzzling (on p. 234) that the soldier on duty who looked at a convict's corpse, being moved by a sudden impulse, "took off his sword and helmet and crossed himself." A reference to the original explains that the soldier unfastened his chin-strap, then took off his helmet and crossed himself. A phrase in the description

of the prison soup appearing suspicious, it also was compared with the original. The author is made to say, "I used, at first, to be horrified at the numbers of black beetles floating about in it, but my fellow-prisoners evidently thought that they imparted an additional flavour to the soup, and never took any notice of them." The words which we have italicised are the gratuitous contribution of the translator or reviser. The author writes simply and concisely; the interpreter prefers a more ambitious style. For instance, the words "there were here murderers by accident and murderers by profession, brigands and brigand chiefs," are expanded into "there were among us criminals of all kinds and classes, beginning with the man who had slain his adversary in a moment of blind fury and the highway robber, and ending with the cold-blooded murderer who delighted in the death-struggles of his victim." After mentioning that more than one-half of the prisoners could read and write, and that someone had used the fact as an argument to prove that education demoralises the masses, the author says, in the translation, "the cause of the terrible depravity of our lower classes must be sought for elsewhere." He really never said a word about the "terrible depravity" of the Russian lower classes, a depravity in which he did not believe. He merely said: "There are quite different causes for that [i.e., for crime], although it must be admitted that reading and writing produce self-sufficiency among the people. But surely that is not altogether a fault."

W. R. S. RALSTON.

The Boke of Saint Albans. By Dame Juliana Berners. Reproduced in facsimile from the Edition of 1486. With an Introduction by William Blades. (Elliot Stock.)

MR. BLADES is an iconoclast. If there is a figure in our early literature which successive generations of scholars have approached with reverence and affection, it is that of Lady Juliana Berners, the lovely aristocrat who, from her dignified retirement as Prioress of Sopwell Nunnery, in Hertfordshire, wrote such a quantity of rather bad poetry and remarkably shrewd prose. Like the people who broke up stained glass windows for the sake of the lead, Mr. Blades bursts into this fairy chapel of false history, and, being infatuated with the printer of St. Albans and his types, thinks nothing of shattering this many-coloured vision. Dame Juliana Berners—"Dam Julyans Barnes" the original misprints it—becomes mere Mrs. Barnes, who was not an aristocrat, kept no diary, had nothing whatever to do with Sopwell, and, as Mr. Blades has the cruelty to hint, possibly had very little indeed to do with *The Boke of St. Albans* that has made her so famous. In all this, however, as is often the case with reformers, Mr. Blades goes too far. The real foundation of the legend of Lady Juliana Berners, the legend that Haslewood turned into full apocrypha, is the statement by Bale, who is the first historian to mention her. "Femina illustris," says Bale, "corporis et animi dotibus abundans ac forma elegantia spectabilis!" Mr. Blades boldly affirms that Bale had no information whatever to go

upon, and that he built his edifice of praise entirely out of his own imagination. Of course it is possible that he did so, but it is not probable. It seems strange that it should not have struck Mr. Blades that, as Juliana Berners may possibly have survived her publication thirty years—for it must be remembered that her supposed relationship to Sir James Berners is all moonshine—Bale might very well have seen her and talked to her before she reached extreme old age. In 1496 Wynken de Worde speaks of her as though she were then alive; and if so, she certainly lived to be a contemporary of the future Bishop of Ossory. At all events, there is enough probability that Bale knew what he was talking about to place Mr. Blades' sweeping allegation among the vanities of dogmatising.

We have ventured to rally the editor of this splendid volume on one link in his reasoning, but we have nothing but praise for the care and erudition which he has generally displayed. His zeal for the nameless schoolmaster at St. Albans has enabled him to collect all the data with regard to this obscure but important personage which are likely now to be forthcoming. Eight works appear to have issued from the press at St. Albans during the period, from 1480 to 1486, when it was in activity. Of these only two, and those the latest in point of date, were in English. These were the *Fructus Temporum*, a folio volume of English chronicles, attributed to 1483, and the present work, printed in 1486. Mr. Blades has not been able to discover any internal or external facts that throw light on the personality of this printer; the only thing we know about him is supplied by Wynken de Worde, who mentions that he was a schoolmaster. Yet to the question, "Was he connected with Caxton and the Westminster Press?" Mr. Blades answers, "Without a shadow of doubt, No!" Here, again, Mr. Edward Scott and the supporters of that theory will say that he goes too far, and asserts a positive when he has only proved a negative. He merely controverts all the evidence that has been brought to prove that the schoolmaster was employed by Caxton by calling it, as indeed it is, mere surmise. Yet he allows that the fount used at St. Albans is the very same which, until 1484, had been in Caxton's possession; and it is certainly not beyond the reach of probability that a worn fount would be passed on to a pupil or dependent rather than sold to an absolute stranger. At all events, surmise is merely confronted with surmise; and in the silence of history we must hold that "beyond a shadow of doubt" Mr. Blades, like other less learned experts, can give no definite statement whatever upon the matter.

The bibliographical history of *The Boke of St. Albans* is curious. It was exceedingly popular during the hundred years that followed its original issue. Before the close of the sixteenth century the limited public of that day had exhausted at least nineteen editions. In Shakspeare's youth it reached its zenith of popularity. Gervase Markham rewrote it in 1595, and three separate reprints bear date 1596. But after 1614, when it was issued under the title of *A Jewell for Gentrie*, it ceased to be in demand, popular taste in

literature, as all students of Jacobean thought must have noticed, taking a very sudden change about that time. For 180 years it remained a mere curiosity—"a bon morceau for the quizzical collector," as Dibdin said in his affected way. In 1793 a certain J. Dallaway reprinted it in quarto, with, says Mr. Blades, an excellent Introduction. Finally, in 1810, the extraordinary Joseph Haslewood edited it with all sorts of florid romancing about the fair authoress, adding every description of dome and flying buttress to the airy structure which Mr. Blades pulls down upon us with so much gusto.

There is a great quantity of fine confused reading in *The Boke of St. Albans*. One may dip into it almost anywhere and be amused—with most positive instruction perhaps in the treatise on hawking. A great many things which in the fifteenth century were as well known to Kate the queen as to the page beneath her window are now unfamiliar enough to the wisest of antiquaries. It is not everybody who knows that the roe of small fishes made juice of is good for the passion that goshawks have, fasting, or in what manner a man should feed his hawk in mew. It is well to lay to heart the solemn fact that "the feathers upon the back of a hawk be called the back feathers." Dame Juliana is always sententious, but not always so commonplace as this; and when she comes down upon us with a very cryptic and crabbed paragraph on "the kindly terms that belong to hawks" she commands our respect as much as she always commands our affectionate admiration. The facsimile reproduction of the text seems to be most carefully and correctly performed, and the whole volume forms a luxurious and magnificent bait for book-buyers.

EDMUND W. GOSSE.

Blacks, Boers, and British: a Three-Cornered Problem. By F. Reginald Statham. (Macmillan.)

THAT utter and complete ignorance exists in England respecting South African affairs is the opinion of Mr. Statham; and, in spite of the voluminous literature on the subject which the last three years has produced, we are not disposed to disagree with him. He endeavours, in a popular way, to dispel this ignorance in the small volume before us, which is well adapted to its purpose. There is nothing to frighten the lightest of readers, and the author is thoroughly acquainted with his subject. He resided in Natal, as editor of the *Natal Witness*, the oldest established journal in that colony, during the eventful years of 1878 and 1879. He formed an independent judgment on public affairs and kept clear of colonial prejudices, while entertaining a very kindly feeling towards the colonists, whom he is anxious to clear from the charges brought against them with respect to Langalibalele and the Zulu War. In the first case, much is to be allowed for 25,000 European colonists living among 300,000 blacks. The Zulu War he attributes to Sir Bartle Frere, and Sir Bartle Frere alone. The sin, says our author, is not the colonists',

"but that of the proconsul, whose reputation would have enabled him to inaugurate in South Africa a policy of peace and moderation, but

who, deliberately choosing the lower road, stirred up every base and bitter passion, and threw five millions of imperial treasure clean into the sea."

He shows how determined Sir Bartle Frere was from the beginning to crush the Zulus, how trumpetry were the pretences for war, how documents were suppressed, how the alarm in Natal was created and fomented. The colonists had the most perfect confidence in Sir Bartle Frere, and he was able to lead them as he chose.

The Zulu War is now a matter of history, but the question of the position of the Dutch in South Africa is one of present and pressing urgency. The future of South Africa is in their hands. Popular institutions have been forced on Cape Colony, where the Dutch far outnumber the English, though as yet they have not felt, or at least have not exerted, their power; the Orange Free State and the Transvaal are purely Dutch; Natal alone, with its handful of white inhabitants, chiefly English. What will be the effect of the war with the Boers of the Transvaal on their brethren in Cape Colony? Mr. Statham, as others have done before him, paints in vivid colours the cruel wrongs of the Boers—the way they were imposed upon in the matter of compensation for their slaves, the oppression which caused their great exodus from Cape Colony, the abominable treatment they experienced in Natal, and the annexation of the republic. And here we have a new and unexpected light thrown on the proceedings of Sir Theophilus Shepstone—that he was not the originator of that piece of treachery, but a tool in the hands of a clique of Natal land-speculators. The author indignantly repels the accusation made by the enemies of the Boers of the Transvaal that they enslaved the natives; and, even were the accusation justified, we must confess to a feeling of disgust when we hear loud cries of horror at the idea of the Dutch making slaves from the same persons who are perfectly callous to the destruction of the Zulus.

To what source are we to trace the wrongs of the Boers? According to the author, to what he calls *the curse of South Africa*, the Colonial Office. He deals his censure without regard to party; Lords Carnarvon and Kimberley come in for it alike. His complaint is that the Office has no policy.

"What is absolutely destructive of all confidence, all respect, on the part of South African colonists towards the department of State with which it is their misfortune to have to deal, is the purposeless, colourless, unstable drifting hither and thither; the policy of committal, and reversal, and re-reversal; the policy that one day blows hot and the next day blows cold; that one day makes a new commandment, and the next day chastises you for attempting to keep it; a policy the guiding principle of which is the keeping of things quiet"—

and a better instance of this could not be found than the case of the Transvaal Boers, driven from Natal, which they found empty and colonised, then established as a separate State, then reclaimed as British subjects.

Mr. Statham's work is carried down to the departure of Sir F. Roberts for Natal. He could not have foreseen that the Boers would regain by force of arms that independence which, so long as they had only right and

justice on their side, was denied them. We must not omit to call the reader's attention to the chapter on confederation, and to the pleasing account of the life of the Dutch in Cape Colony. WILLIAM WICKHAM.

NEW NOVELS.

Beside the River: a Tale. By Katharine S. Macquoid, Author of "Patty," &c. In 3 vols. (Hurst & Blackett.)

Noirs et Rouges. Par Victor Cherbuliez. (Hachette.)

Found though Lost. By Charles H. Eden. (Newman.)

The Margaret-Book: a Legend of Lorraine. By Th. von Saldern. (Sampson Low.)

Ben-Hur: a Tale of the Christ. By Lew Wallace. (Sampson Low.)

MRS. MACQUOID stands almost alone in the excellent use which she makes in her fictions and other works of the very picturesque scenery to be met with in the North of France and the most favoured portions of Belgium. The present novel may be taken as more than a fair sample of her power in this direction. While not by any means destitute of interest as a story, *Beside the River* cannot fail to charm every reader by its admirable touches of local colouring. Even those who are unacquainted with the scenery will be able to carry away a vivid picture on the retina of the mind of the view on the highway to Spa where the Château Montecour is situate, and where close beside the clear, sparkling Ambève stands the pleasant white-washed inn of the brothers Cajot. Nor is the opening of the novel less striking, where we meet with the heroine, Jeanne Lahaye, at the rural cottage on the banks of the Meuse. We could extract many little vignettes of scenery which do credit to Mrs. Macquoid's perceptions of the beautiful and to her facile pen. However, our readers will, no doubt, consider that, the work before us being a story, the plot's the thing. In this respect, too, we are able to speak more cordially of the novel than of some of its predecessors by the same hand. The most unsatisfactory piece of portrait-painting is that of the scheming Mdlle. Herkenne, the wicked lady of the piece. She is too shadowy. It is true that on one or two occasions she simulates a dramatic energy that would fetch down the house if she were represented on the boards of some transpontine theatre; but she is, after all, a poor creature. She makes a good outline for such a creation as an artist like Wilkie Collins loves to fill in; but she does not make one's flesh creep, as so many of his naughty, stealthy women do. Mrs. Macquoid is not strong enough in the feline element. Mdlle. Herkenne puts her claws out of their velvety sheath rather too soon and far too demonstratively. But passing from this artful *bête noire* to the other characters, we have scarcely anything but praise for the way in which the heroine and some of the minor personages are limned. M. Baconfoy is evidently true to the life; after disclaiming against matrimony he is caught by that bewitching widow, Mdlle. Boulotte—a venial sin, we are willing to admit, considering her power to charm. A great deal of trouble

arises through the separation of the heroine, Jeanne, and her lover, Edmond Dupuis. The latter, believing that Jeanne has ceased to love him, marries another, and discovers too late that his old love has always been true to him. There being consequently one too many in the *dramatis personae*, as we approach the conclusion of the novel, we look for some convenient and fatal fever or accident to remove the superfluous individual; but in this case nobody dies, either voluntarily or because they are made to. Jeanne's noble character and devotion lead Edmond to love his wife even better than ever; while Jeanne herself takes to works of charity. The male villain of the piece, a certain red-haired Antoine Vidonze, is emphatically "played out." We are inclined to rank this as the best of all Mrs. Macquoid's novels; and her stories are always entertaining.

Those readers who wish for a change from the feverishness and unhealthiness of M. Zola will find it in the pages of M. Cherbuliez. And yet the present work is far from lacking in dramatic passages. The story opens on a Christmas Eve, eighteen young girls being present at the usual *fête* to the child Jesus. Among these maidens is Mdlle. Maulabret, the heroine of the novel. She subsequently passes through a very diversified career, and there are some exciting scenes between her and her lover, Albert. The letters of the latter to the heroine are very lively and clever. There is one very powerful scene towards the close of the work, where Albert rescues Mdlle. Maulabret from her enemy and persecutor, Lésin. Owing her life to Albert, she offers him her friendship, but he will be content with nothing less than love. He conquers at last, and the contest between worldly happiness and the Church ends in favour of the former.

Mr. Eden's story is in one volume, but it is full of incident and sensation. We cannot say much for its literary style, but the book will no doubt be read with interest. The author is very warm in his praises of Seville. No doubt Seville is a very beautiful city, but it does not stand alone in this respect; and there is almost too much praise of it in Mr. Eden's pages. Mark Twain was advised to "see Naples and die," and he almost did both; but Naples must pale the ineffectual fires of her splendour before Seville, according to Mr. Eden. The heroine of the story is the best of all the characters in the novel; but the villain is a very poor, washed-out individual, not fully up to the melodramatic business. The account of the secret capture and deportation of the hero is very curious; and the author shows that it is based upon fact, for such readers as may be sceptical. Mr. Eden is neither a profound nor a graceful writer, but in *Found though Lost* he has had the advantage of a telling plot.

The Margaret-Book, as its title states, is a legend of Lorraine. Some of its descriptions are really excellent, nor is the story itself without certain agreeable points. The much-tried Margaret, also, is a really fine character. The narrative, originally written in German, has on the whole been well rendered into English.

It is not stated whether *Ben-Hur*, which appears in Sampson Low's "Six-shilling Series," is now published for the first time, nor do we ourselves remember. However, that is a matter of little consequence. It is a very singular book, and one that, if liked at all, will be liked very much. The local colouring seems, so far as we are able to judge, to be not untrue, the transcriptions of Palestine scenery being especially well done. The portrait of Mary, the mother of Christ, is very attractively drawn. The story of *Ben-Hur* is well worth reading; and the author tells us that if, on visiting Rome, anyone will make the short journey to the catacomb of St. Calixto, which is more ancient than that of San Sebastiano, he will see what became of the fortune of *Ben-Hur*, and give thanks. This tale is certainly very unlike the ordinary run of novels.

G. BARNETT SMITH.

SOME BOOKS OF HISTORY AND BIOGRAPHY.

A Popular History of the United States. By William Cullen Bryant and Sydney Howard Gay. Vol. IV. (Sampson Low.) It may be remembered that in our notices of the earlier volumes of this work we reserved the expression of our opinion of its merits until its completion. It may also be remembered that we then ventured to suggest the probability that the venerable poet and journalist, whose name has still pre-eminence on the title-page, really had, and would have, nothing whatever to do with the actual authorship, the sole responsibility of which would rest upon his nominal colleague; and that Mr. Gay had yet his reputation as an historian to make. The accuracy of these conjectures is now fully confirmed by no less a witness than Mr. Gay himself, the first paragraph of whose "Introductory," as he calls it, we here quote *verbatim* :—

"The present volume is the completion of the work which the late Mr. Bryant consented should have the sanction of his name. The first two volumes passed the ordeal of his careful perusal; in justice to those who began the reading of the work at the beginning of its publication it is only proper to say that, save in the absence of his verbal criticism for the last two volumes, there was no change of actual authorship consequent upon his death."

We know now, therefore, that, although Mr. Bryant's name appears on the title-page of every volume as one of its authors, he had nothing whatever to do with the last two volumes, and that his authorship of the first two extended no farther than the friendly offices of "verbal criticism." In other words, he read Mr. Gay's production as he would have read an article sent to him for publication in his daily journal, and was as much the author of one as of the other. That the writer of *Thanatopsis* should have consented to lend the "sanction of his name," as Mr. Gay cunningly puts it, to a work of which he was in no sense the author, or, to speak more accurately, should have consented to appear publicly before his countrymen and the world as the actual author of a work not one line of which he had written, cannot fail to prove a source of deep and lasting regret to all those who hold his memory in reverence. Of the motives of those who persuaded him, in his extreme old age, to such a course it is unnecessary to speak. The anticipated results having been attained, nothing is easier now than for Mr. Gay to make a clean breast, and confess practically that Mr. Bryant's professed authorship was only a Transatlantic commercial device.

It is with Mr. Gay alone, and his work, that we have now to deal; and we say frankly that we do not think these volumes prove him to be in possession of most, or even many, of the qualities which are generally supposed to be necessary to make up the character of a careful and impartial historian. As a serious "History of the United States" it does not compare at all favourably with that issued in this country a few years ago by Messrs. Cassell, the composition of which is remarkably pure and classical, while that of the work before us is frequently careless and occasionally slovenly. The bulk of the work—more than three and a-half of the four ponderous volumes—treats of the history of the country from prehistoric times down to the commencement of the late Civil War, and might have been written by anybody who had the slightest knowledge of the principles of compilation. It betrays no original research and presents no new facts, but is simply a *résumé* of what has been repeatedly, and often better, said before. The causes and events of the Civil War are rehearsed in some hundred and fifty pages, and we detect nothing that was not already familiar to us through the newspapers of the period. This is a portion of the history to which Mr. Bryant, with his half-a-century of practical knowledge of American affairs, could have done ample justice. Mr. Gay contents himself with a rehash from the partisan journals of the period; and it need hardly be said that his history of the war, such as it is, is entirely from the Northern point of view. That the work can ever become a standard authority is impossible and, it may be added, undesirable. On the other hand, as specimens of American typography these volumes are luxurious and beyond all praise. The illustrations are profuse, all of them pertinent, and most of them exquisite. They alone render the volumes a desirable acquisition for a drawing-room table, while they would occupy space that might be better filled on the shelves of a student's library.

Sylvestra: Studies of Manners in England, 1770-1800. By Annie R. Ellis. (Bell and Sons.) Dip into these modest volumes for half-an-hour in the morning, return to them in the evening for the same time, and they will be read to the end with delight. There is just enough incident in the lives of Dick Ashmead and his wife, charming Molly Blaise—sober and sensible people blest with daughters whose feelings are somewhat beyond the ken of the good Church dignitary and his wife—to sustain the reader's interest, and not sufficient to draw his attention away entirely from the sketches of English life at the end of the last century of which their family supplies the central figures. The scenes are laid in the vale of the Severn and around the great church of Durham, in those pleasant places, "not wholly in the busy world nor quite beyond it," which inspire an indescribable charm in the minds of those whose sympathies are cast in a bygone age and amid the old-fashioned customs which have died out in times when not only "the dead travel fast," Sarcasms there are in abundance on the philosophers and politicians of 1881, and many sly strokes at those innovations in Church and State which cannot but shock a writer whose time is passed among the dead of a century ago. If these sometimes show that there are more things in heaven and earth than are dreamt of in the author's philosophy, they only expose in a pleasant manner what other people endeavour fruitlessly to conceal. We would not for the world quarrel with a lady who can discourse so sweetly on the delicacies which maidens in the country were not above making with their own fair hands for their brothers and friends, and who can speak in praise of cookery as "an art and a science, with its history, its antiquities, its *ana*." Indeed, when we came to the

end, we had forgiven the cruel manner in which she had altered and applied to Dean Tucker alone the epigram which the dictatorial Warburton directed against that great economist and a brother dean. Anyone who, in reading these pages, comes across a bitter allusion to his own pet theory or politician will forget it, as we did, after the perusal of another chapter.

Great Orators: Burke, Fox, Sheridan, Pitt. By H. J. Nicoll. (Edinburgh: Macniven and Wallace.) This book is what it claims to be, a plain and simple account of the four chief politicians of the concluding years of the last century. It is never an easy task to compress into a small space the details of the lives of those great party-leaders who have played prominent parts in the world's history. And when it happens, as in the case of the four orators selected by Mr. Nicoll, that their reputations have been won on opposite sides of opinion in the same parliamentary debates, the difficulty of retaining the interest of the reader without a constant repetition of detail is greater than ever. This labour Mr. Nicoll has grappled with bravely, and he has succeeded in overcoming it beyond what a candid critic could have expected. The memoirs are written without any undue straining after effect, and, as Whig and Tory will both acknowledge, with a laudable freedom from political bias. The compiler has no doubt had the benefit of following in the footsteps of excellent guides, but there are not infrequent evidences that he has read and thought for himself. In the notice of Burke, the advantage of the publication of Mr. John Morley's essay in the *English Men of Letters* is plainly perceptible; but it may be as well to take this opportunity of pointing out to both of these writers that the date of Sir James Mackintosh's visit to Beaconsfield, which has been taken by Mr. Nicoll from the pages of his predecessor, must be fixed at least a year too late. There are a few other errors in Mr. Nicoll's account of Burke which should be corrected in subsequent issues. The name of the well-known dramatist and journalist was not Andrew Murphy, and the favourite of George the Third never attained to the dignity of being the *Marquis of But*.

Cuthbert of Lindisfarne: his Life and Times. By Alfred C. Fryer. (S. W. Partridge.) Mr. Fryer has written a picturesque life of Cuthbert from the Protestant, or rather mildly Anglican, point of view. It is pleasant reading, and will give many persons a far clearer notion of what the England of the seventh century was than they ever had before. It is not, however, a work of original research, and the historical student will find nothing in its pages which he did not know before. It shows, nevertheless, a great advance in popular literature, and, if useful for nothing else, will be of service as a milestone on the road of progress. It is in many ways instructive to compare Mr. Fryer's *Cuthbert* with Mr. Collins's *Spirit and Mission of the Cistercian Order*, a book published but fifteen years ago. The reasonable tone of the one and the wildness of the other form a remarkable contrast. Mr. Fryer writes on several occasions as if he thought that the contest between the old priests and the Roman missionaries, in which St. Wilfrid figured so prominently, was in some way or other a fight about articles of faith. He tells us, for example, that Alchfrith "was warmly inclined to the Catholic doctrines," and in another place that that prince had "early evinced a predilection for the Roman faith." Wilfrid, too, we are informed, "had a strong leaning to the doctrines of Rome;" and we also hear of a certain Columban abbot being "converted to the Roman faith." This will be very misleading to all readers who have not gained a knowledge of the ecclesiastical history of the time from other sources. The

fierce controversy in which Wilfrid and many others of the holiest men of the time engaged was not about the faith at all—for here there does not seem to have been a shade of difference—but concerning matters of discipline only. The time at which Easter ought to be kept was in fact the main cause of dispute. It may be well to remark that the object called St. Wilfrid's Needle in Ripon Minster is an underground vault or crypt, probably of Saxon workmanship, not "a narrow archway . . . in the chapel." A good account of this highly curious work may be seen in the York volume of the *Memoirs* of the Archaeological Institute, communicated by the late Mr. J. R. Wallran.

Eighteenth-Century Studies: Essays. By Francis Hitchman. (Sampson Low.) No apology is needed from Mr. Hitchman for the title of his work. Although two of the worthies—Isaac Disraeli and Diddin the bibliographer—whose lives are described in its pages were best known to the reading world in the early decades of this century, their lives were passed and their books were written in the fashion of a previous age. Some very hard phrases are applied to the author of the *Curiosities of Literature*; and to most readers it will appear a subject for some surprise that Mr. Hitchman, whose name is chiefly familiar to them as the author of a Life of the "young Disraeli" which certainly does not err on the side of severity, should have published an article on "Isaac Disraeli and Bolton Corney" which does not spare the reputation of the father. The most disappointing of the studies is that which has the founder of Methodism for its subject. There were depths of feeling in John Wesley which Mr. Hitchman cannot fathom, and his criticism of Wesley's character does not satisfy the desires of the reader. By far the best of the essays are devoted to the lives of Wilkes and the poet Churchill. Both of them are written with vigour, and without any desire to apply the prejudices of the politics of to-day to the combats and combatants of more than a century ago. The failings of both poet and demagogue are described without malice, and the reader is justly reminded that faults equally grave have often been condoned in men who had less to plead in extenuation of their vices. There are some features of Mr. Hitchman's style which we do not admire, but these will be forgiven for the interest which he has contrived to throw into his memoirs. In the course of our perusal we have noticed a few errors, such as *Alman* (p. 26), *Glynne* (p. 27) with the erroneous assertion that the illustrious serjeant was an ancestor of the wife of the present Premier, and Sir *John Mawbey* (p. 38); but a few defects of this character will detract but little from the pleasure of those who may be expected to open this volume.

Men Worth Remembering.—Philip Doddridge. By Chas. Stanford. (Hodder and Stoughton.) A better example of the Nonconformist divine than Dr. Doddridge might be sought for in vain during the second quarter of the last century. His theological creed never stiffened into austerity; and, although the Dissenting churches were greatly exercised in controversy, his nature found little pleasure in the polemical divinity which attracted his brethren. Genial in disposition, and with a genuine affection for rural scenery and country life, disposed to seek for points of union rather than of difference, and with a natural readiness to allow the best motives even to opponents, it is no wonder that he drew to his side such antagonistic dispositions as Bishop Benson of Gloucester and Conyers Middleton from Cambridge. As a writer, Doddridge is now forgotten; the reputation of his *Family Expositor* has faded away, and his hymns are sung both in church and chapel without any knowledge of their author-

ship. But the practical value of his life has extended to this day; under his care the county infirmary of Northampton—the parent of all such charitable institutions—grew into being. This little work of Dr. Stanford is far more than a mere summary of Dr. Doddridge's career taken from the volumes of previous biographers. There are documents in it which have hitherto slumbered in obscurity, and extracts from letters which have never seen the light of day since they were received by the Christian ministers to whom they were addressed. Such an unusual occurrence in the history of these handbooks is accounted for by the fact that Dr. Stanford has amassed the materials for a comprehensive history of the good doctor's life, and then put his collections aside in the belief that the busy men of this age could only afford the time for the perusal of a small volume. His decision should be commended for its propriety; but, if his labours should succeed in rekindling some enthusiasm for the memory of Doddridge, we should gladly welcome a full-dress memoir of his hero if it did not fall behind these pages in knowledge and vivacity.

Justus Erich Bollmann: ein Lebensbild aus zwei Welttheilen. Hrsg. von Friedrich Kapp. (Berlin: J. Springer.) The subject of this memoir is already known from his correspondence with Varnhagen von Ense, and his connexion in earlier days with the fortunes of Lafayette. He died sixty years ago; but his strong individuality, his varied and adventurous career, and his acquaintance with many remarkable persons form the perennial elements of a good biography. The story is told almost exclusively in his own letters, supplemented by the fewest possible connecting remarks, this course being, in the opinion of the author, or rather editor, "die Einzige richtige Objectivität eines Biographen." In many cases, however, the sources on which such a biographer would rely are defective either in quantity or quality, and if other materials are forthcoming it savours of a *tour de force* to dispense with them. Here, the materials being excellent, the result is very good. The character of the hero is developed with a clearness unattainable, perhaps, through any other medium; while even as regards his outer life the framework at all events of the story—thanks to the industry of the editor in collecting the letters and his judgment in selecting them—is in all essentials fairly complete. The early letters of the young medical student breathe a pleasant freshness and half-restrained exuberance of spirits, entering into details which give them additional value and interest now, and candidly expressing an amusing mixture of sentiment and shrewdness, as when he plans the escape of Mme. de Staël from Paris, of Lafayette from his Austrian prison, out of pure sympathy with the individuals, while alive to the advantages which may accrue to himself. He desired in some vague way to connect himself with the public life of that stirring period; but, this failing, he abandoned his profession and took to commerce, for which he was constitutionally unfit. One scheme after another failed, through no lack of energy or hard work. Still, his elasticity and hopefulness remain wonderful, though poverty and anxiety about his children sometimes created despondency. He died on a journey to the West Indies, just as his chemical researches were beginning to bear fruit. Besides the central point of interest—the unfolding of the individual character—the letters afford curious glimpses of the German middle-class life and opinions of the period; of Paris during the Reign of Terror, including the appearance of the King and Queen at the National Assembly on August 10; and of the life of the refugees in England. They do not suffer in interest from the changes which the writer's opinions undergo, while the occasional

mistaken forecasts of events are sometimes amusing. He formed friendships everywhere, for the fascination of his manner seems to have been irresistible, and he gives clear and pointed descriptions of many public characters with whom he was more or less intimate. Among these are Mme. de Staël, Humboldt, and Washington; Forster, the companion of Cook, whose literary and scientific merits are somewhat eclipsed by the fame of the great navigator; and the principal personages at the Congress of Vienna, including Talleyrand, who, at first pronounced from a high Teutonic point of view to be "moralisch verdorben," is afterwards admitted to have a heart, the verdict indeed recalling Mme. de Rémusat's testimony. But we have said enough to show that the book is of exceptional interest and very pleasant reading.

NOTES AND NEWS.

WE are glad to hear that Burke's Letters and Papers on Irish Affairs are to be republished immediately by Messrs. Macmillan and Co., with a Preface by Mr. Matthew Arnold. It is most important at the present time that these valuable contributions to the solution of the Irish problem should be in the hands of as many people as possible.

IN a note to his sermon on Progress in his *College Sermons* Dr. Salmon gives an interpretation of the statement which has puzzled Deau Swift's biographers that he obtained his degree *speciali gratia*. To have kept twelve terms was necessary before being admitted to the scholastic disputation by which candidates qualified for the degree. Swift has failed to pass one term examination, obtaining, indeed, best marks in his Greek and Latin authors, but wholly failing in what went by the name of physics. He was allowed to take his degree, but the grace could not be supplicated for in the usual form, "Ut duodecim termini a matriculatione," &c. Soon after Swift's time, a supplemental examination took the place of the special grace in such cases. The inference is not that Swift was an idle student, but that he confined his studies to subjects which interested himself.

MR. J. CHALONER SMITH, the Superintendent of the reading-room at the Probate Office in Somerset House, has been for many years compiling a calendar of all the wills there up to Queen Elizabeth's time. He has called Mr. Furnivall's attention to what proves to be the earliest known bequest of a MS. of Chaucer's *Canterbury Tales*—namely, A.D. 1420, in the will of John Brynchele, citizen and tailor (*riissor*), of London. This worthy bequeaths to William Holgrave—as an inducement to be one of his executors—6s. 8d. and his best bow and his book called *Tulys of Cawnterbury*. That Brynchele had one or two copies of Chaucer's englisshing of Boethius *de Consolatione Philosophiae* is also highly probable; for an earlier bequest in the will is to John Broune of a copy of the Latin treatise which the testator got in exchange for a copy of an englisshed version of it, while a second bequest is to "David Fyvyvan," Rector of St. Benet Fink, of a book in English called *Boecium de Consolatione Philosophie*. These englisshings may have been copies of that by John the Chaplain made in 1410; but they were more probably Chaucer's version, made about 1380, the *Boece* and *The Canterbury Tales* being both by the same author, whom the London tailor no doubt heartily admired. May we ask those librarians and owners who have Chaucer MSS. in their collections to see whether any contain the names of John Brynchele, William Holgrave, or David Vyvyvan?

MESSRS. LONGMANS AND Co. have just commenced publishing a series of *Oxford Tracts for English Churchmen*. The title of the first

of the series ("Conscience before Vestments") is suggestive of the spirit of the entire undertaking. These tracts—written by Churchmen for Churchmen—are intended as a protest against the irregularities and extravagances of the Ritualistic school.

MESSRS. NEWMAN AND CO. have in the press a work, in two volumes, by Mr. C. R. Low, (late) I.N., F.R.G.S., author of the *History of the Indian Navy*, &c., entitled *Maritime Discovery: a History of Nautical Research from the Earliest Times*.

A WORK on the church bells of Lincolnshire has been prepared by Mr. Thomas North. It contains particulars of inscriptions, traditions, and peculiar uses.

DR. ANGUS SMITH is compiling a history of the Literary and Philosophical Society of Manchester from its foundation.

MESSRS. BEMROSE have ready for immediate publication the first volume of the *Exposition of the Gospel of St. John*, by R. Govett; *Satan Bound: a Lyrical Drama*, by Wimsatt Boulding; *A Middle Class, and other Sermons*, by the Rev. J. T. Jeffcock; and *The Saturday Half-Holiday Guide and Handbook of Evening Leisure*.

THE Rev. H. R. Haweis delivered the last of a course of four lectures on "The American Humorists," at the Royal Institution, on Saturday last. Mr. Haweis has consented to redeliver the course on "Washington Irving," "Oliver Wendell Holmes," "James Russell Lowell," and "Artemus Ward," at the London Institution, Finsbury Circus, at five o'clock in the afternoons of April 29, May 6, 13, and 20.

IT is stated in the *Sunday Mirror*, the Calcutta organ of the Brāhma Samāj, that Babu Debendro Nath Tagore has presented five hundred rupees (£50) to Mr. Voysey in aid of his proposed church in London.

MR. HENRY SWEET and Dr. James A. H. Murray, both formerly Presidents of the Philological Society, and Prof. Paul Meyer, of the Collège de France, have been elected Vice-Presidents of the New Shakspeare Society. The Rev. W. A. Harrison has been elected a member of the Society's Committee in the place of Mr. J. N. Hetherington. Mr. A. G. Snelgrove having been obliged, by private matters unconnected with the society, to resign the post of Honorary Secretary which he has held since the foundation of the society in 1873, Mr. Kenneth Grahame has been elected Hon. Secretary in his stead.

A LADY, who has been working for twenty years on Lord Bacon, specially with a view to comparisons between his thoughts and phrases and Shakspeare's—whose plays she thinks Bacon wrote—has found, in one of Bacon's note-books of 1595, jottings-down of two phrases successively which occur within six lines of one another in *Romeo and Juliet*. This evidence strengthens the position of those who hold the early date for that play, 1591-93. The extent of the likeness between these two great authors, Bacon and Shakspeare, and of the difference between them and any third writer compared with them, is certainly very striking. An enormous amount of careful and faithful work has been bestowed on the subject by Lord Bacon's fair devotee; and, though Shaksperians will absolutely reject her conclusion—that Shakspeare as a writer is a myth, though as a manager a fact—they will be thankful for her most valuable illustrations of Shakspeare's words and work.

MR. WILLIAM ANDREWS (hon. secretary of the Hull Literary Club) will contribute to the *Leeds Express* a series of sketches entitled "Historic Yorkshire." The papers will deal with the battles and battle-fields, remarkable

historical events, legends, traditions, &c., &c., relating to Yorkshire.

BIBLICAL students will be glad to learn that a second edition of Schrader's *Die Keilinschriften und das Alte Testament* is in the press.

THE great French bibliopole, M. A. Labitte, offers for sale a copy of Ronsard at the price of 22,000 fra. (£88). Besides being an exceedingly rare edition, it is bound by Trautz-Bauzonnet.

M. JULES SIMON has finished his *Introduction* to the general body of the Jury Reports on the Paris Exhibition of 1878, giving an encyclopaedic sketch of the history of industry and of its present condition. The *Introduction* has been printed at the Imprimerie Nationale, but not for public circulation. The original MS. was returned by M. Tirard, the Minister of Agriculture and Commerce, to the writer, who has in his turn presented it to M. Tirard as a personal gift, and it will be deservedly honoured with a magnificent binding.

THE firm of La Monnier, of Florence, has just commenced the publication of Andrea Maffei's Italian translation of Schiller's dramas.

HERR STRAKOSCH, Professor of Elocution at the Vienna Conservatorium, has come to England on a six weeks' visit for the purpose of giving a series of Shaksperian readings in German. Prof. Strakosch brings with him a great reputation as a dramatic reader, and the most competent critics of Vienna and St. Petersburg speak highly of his ability and genuine artistic feeling.

It has been stated that, by the reception of M. Rousse, who succeeds Jules Favre, the forty chairs at the Académie Française are now all filled for the first time for thirty years. This is true; but at the same time it may be mentioned that M. Émile Ollivier, who was elected so long ago as April 1870, has never yet been formally admitted, for reasons which are well known.

WE have received from Spoleto four folk-lore tales, "Quattro Novelline Livornesi," with Umbrian variants, and an excellent commentary and extensive comparative notes by Dr. Stanislas Prato, professor in the Royal Lyceum there. The volume will be welcome to all folk-lore students.

PADRE GARRUCCI has just published a small pamphlet containing *addenda*, &c., to his *Sylloge Inscriptionum Latinarum*, published at Turin in 1877.

THE Swedish Academy of Science has awarded the Letterstedt prize to Mr. Stjernstroem for his translation of Whitney's *Language: its Life and its Development*.

M. AUGUSTE CHARAUX, author of a study on Corneille, is engaged on a similar work on Racine.

FOLLOWING upon the unfavourable disclosures concerning the management of the Biblioteca Vittorio Emanuele at Rome, the Italian Government has appointed a commission, consisting of six senators, six deputies, and several experts, to enquire into the public libraries and museums throughout the kingdom.

DR. MAX WIRTH is about to publish with Herr Herbig, of Berlin, a little work on the agricultural crisis and the means for its relief.

HERR PERTHES, of Gotha, announces *Goethe in Wetzelar, 1772: Vier Monate aus des Dichters Jugendleben*, by W. Herbst—the first independent monograph on this important episode in the life of Goethe.

M. ZUPANSKI, of Posen, will shortly publish a work on the failure of the Polish insurrection of 1830, by an author who played a leading part in the events of which he treats.

THE death is announced (from Paris of M. Tanera, the military publisher of the Rue de Savoie, well known to students of military history in France and abroad for his extensive knowledge of the bibliography of the subject.

M. CALMANN LÉVY has just published a new and improved edition of *L'Irlande sociale, politique et religieuse*, by M. Gustave de Beaumont, of the Institute.

THE first volume of a collection of the popular literature of all countries, entitled *Littérature orale de la Haute-Bretagne*, par P. Sébillot, has just appeared (Paris: Maisonneuve). Other volumes announced are on the Popular Literature of Egypt, by Maspero; of Gascony, by Blade; of Modern Greece, by Legrand; of Basse-Bretagne, by Luzel; and of the Pays Basque, by Vinson. The books are bound, and the type is excellent.

ACKNOWLEDGMENTS.

WE have received:—*The Catholic Doctrine of the Atonement: an Historical Review*, with an Introduction on the Principle of Theological Developments, by H. N. Oxenham (W. H. Allen and Co.); *Outlines of the World's History, Ancient, Mediæval, and Modern*, with Special Relation to the History of Civilisation and the Progress of Mankind, by William Swinton, illustrated by six historical maps in colours and numerous smaller maps and engravings (Blackie and Son); *Lessons in Elementary Mechanics introductory to the Study of Physical Science*, designed for the use of Schools, and of Candidates for the London Matriculation and other Examinations, with numerous Exercises, by Philip Magnus, Seventh Edition, Enlarged (Longmans); *Ned Farmer's Scrap-Book: being a Selection of Poems, Songs, Scraps, &c., &c.*, by the Author of "Little Jim," Ninth Edition, Enlarged and Revised (Bemrose and Sons); *Three Years After*, by J. C. Phythian, Author of "Scenes of Travel in Norway" (Published for the author by Cassells); *Unclaimed Money: a Handy Book for Heirs-at-Law and Next-of-Kin*, by Edward Preston, Fifth Thousand (Allen); *Nihilism; or, the Terror Unmasked*, by John Baker Hopkins (Newman); *The Counting and the Interpretation of the Apocalyptic "Number of the Beast,"* by the Rev. James Challis (Rivingtons); *Self-Education: an Essay on the Relation between the Teacher and the Taught*, by Maurice C. Hime (W. Skeffington and Son); &c.

WE have also received the following pamphlets:—*The Cherry and Medlar: their History, Varieties, Cultivation, and Diseases*, illustrated, by D. T. Fish (Bazaar Office); *Report of the London Rowing Club for the Year 1880*; *Cato Redivivus: a Satirical Review* (Hamilton and Adams); *The Mechanism of Sensation—Popular Science Lectures, No. 1*, by Thomas Dunman (Griffith and Farran); *The "Restoration of Churches" is the Restoration of Popery*, by the Very Rev. Dean Close (Newman); *The River Clyde and Harbour of Glasgow*, by James Deas (Glasgow: Wilson and Mc Cormick); *Monetary Relief through the Paris International Conference*, by Nemo (Effingham Wilson); *England's Blind Sons and Daughters: a Letter*, by H. J. R. Marston (Durham: Andrews); *On the Wisdom of Old Times; or, the Limitations of Sound Reform*, by Civis (Trübner); *Corrupt Practices at Parliamentary Elections*, by Lewis Emanuel (Chapman and Hall, Limited); *The Tenant-Right Question in Ireland*, by T. G. Palmer Hallett (Stanford); *Annual Report of the Saint Louis Mercantile Library Association*; *Is English not so Clear as Latin? a Few Words in Reply to Prof. Ramsay's Attack on the Queen's English*, by A. Cuthel (Glasgow: James Hadden); &c., &c.

THE following periodicals (among others) are also upon our table:—*The Westminster Review*,

New Series, No. CXVIII. (Trübner); *The London Quarterly Review*, No. CXI. (Wesleyan Conference Office); *The Modern Review*, Vol. II., No. 6 (James Clarke and Co.); *The Dublin Review*, Third Series, No. X. (Burns and Oates); *The Church Builder*, New Issue, No. VI. (Rivingtons); *The Army and Navy Magazine*, No. VI. (W. H. Allen); *The St. James's Magazine and United Empire Review*, Vol. XLI. No. 132 (Grattan, Marshall and Co.); *Home*, No. XXII. (Ellissen); *The Monthly Packet*, Third Series, No. IV. (Walter Smith); *Night and Day*, Vol. V., No. 48 (Haughton); *The Phrenological Journal*, New Series, Vol. XXIII., No. 4 (L. N. Fowler); *Hardwicke's Science Gossip*, No. 196 (David Bogue); *The American Naturalist*, Vol. XV., No. 4 (Philadelphia: McCalla and Stavelly); *The Private Schoolmaster*, Vol. II., No. 1 (Elliot Stock); *The Cape Monthly Magazine*, New Series, No. 21 (Trübner); *Modern Thought*, Vol. III., No. 4 (The Modern Press, Aldine Chambers); *Bulletin of the American Geographical Society*, No. 2 (New York: Printed for the Society); and the *Zeitschrift für die Oesterreichischen Gymnasien* (Wien: Gerold's Sohn).

MAGAZINES AND REVIEWS.

Macmillan's Magazine for April is largely devoted to social subjects, and is largely the work of women. Mrs. Julian Marshall gives a candid account of the success that has hitherto attended the "People's Concert Society," and of the expectations of its friends for the future. Miss Martin, under the ambiguous title of "The Other Side of the Question," gives a very interesting sketch of an educational experiment in the way of establishing a small orphanage in connexion with a large girls' school, as a means of training the sympathy and giving a practical direction to the good intentions of early years. Miss Chesney, in a paper on "Poultry Keeping in Normandy," tries to recal English farmers to a really lucrative pursuit, by detailing the results of her investigations in the district where poultry are made to pay. Mr. Odell, from his experience at Coventry, has many practical hints to contribute to the question of "Free Libraries and the Working Classes." Besides this mass of social information, Mrs. Macdonell writes a very pretty sketch of the career and character of the Quaker Abolitionist, "Lucretia Mott;" and Prof. Percy Gardner publishes his inaugural address at Cambridge on "Archæology, Literature, and History," which is an excellent plea for the study of classical archæology at our universities. The most interesting paper, however, is by Mrs. Oliphant, on "Thomas Carlyle," which is really an explanation, founded on personal knowledge, of the strange tone of the *Reminiscences*. Mrs. Oliphant boldly declares that the sketches in that book are failures to portray real persons, and only represent one mood of the writer's mind. Her own remarks about Mrs. Carlyle are, we venture to think, the best things that Mrs. Oliphant has ever written. It is a difficult task for a friend to attempt to indicate a different view of matrimonial relations from those which seemed the supreme truth to the husband; but Mrs. Oliphant has managed admirably to make herself understood without saying a word that is either presumptuous or casts the least reflection on husband or wife. The following passage is excellent:—

"She, for her part—let us not be misunderstood in saying so—contempered him, her great companion in life, with a certain humorous curiosity not untied with affectionate contempt and wonder that a creature so big should be at the same time so little, such a giant and commanding genius with all the same so many babyish weaknesses for which she liked him all the better! . . . To see what he will do next, the big blundering male

creature, unconscious entirely of that fine scrutiny, *malin* but tender, which sees through and through him, is a constant suppressed interest which gives piquancy to life, and this Carlyle's wife took her full enjoyment of. He was never in the least conscious of it. I believe few of its subjects are."

THE *Cornhill Magazine* continues the "Rambles amongst Books" which have so long formed its great attraction. "Autobiography" is the subject of the current number, and rambles over Bunyan, Cellini, Gibbon, Rousseau, and Mill. One remark is worth quoting as of general application.

"As every sensible man is exhorted to make his will, he should also be bound to leave to his descendants some account of his experience in life. The dullest of us would, in spite of themselves, say something profoundly interesting, if only by explaining how they came to be so dull—a circumstance which is sometimes in great need of explanation."

Mr. Ewald gives us the results of his investigations into the "Youth of Henry V.," and succeeds in showing, contrary to Shakspeare, that he was an eminently respectable young man. Indeed, a careful study of his reign leads us to consider him a prig and a fanatic, rather than a large-minded and adventurous hero. "The Census of 1881" gives a practical account, from the pen of some one of experience, of the elaborate process which is requisite for the numbering of the people. Mr. Gosse writes a fine poem called "Timasitheos" on the old theme that the gods hate insolence; but though the theme is not new the quantities are, and our ears are not likely to become habituated to *Timasitheos* or *Stesichorus*.

THE most striking and valuable article in the current number of *Mind* is a criticism of Monism by Mr. Edmund Gurney. The way in which the critic points out the weaknesses and inconsistencies of the theory of "things in themselves" put forward by the late Prof. Clifford shows considerable dialectical skill. Mr. Gurney sees plainly enough that the modern scientific doctrine of a complete parallelism between the physical and the psychical, between nerve processes and mental actions, while it appears to bring the philosophic question of the relation of object to subject to a narrower issue, cannot provide any solution of the problem. His criticism of Monism is not, we think, so exhaustive as that by Mr. Shadworth Hodgson in his *Philosophy of Reflection*, but it is singularly fresh and forcible. The other articles call for little attention. Mr. S. Hodgson continues to expound and criticise M. Renouvier's system. He says things on the free-will question which appear to us to be the best which he has written on this point. Mr. Hodgson, as a phenomenalist, stands at the right distance from M. Renouvier for making him an object of the most profitable kind of criticism. The Rev. W. L. Davidson has some good things to say on "The Logic of Dictionary-defining." Mr. A. W. Benn writes on Buckle and the economics of knowledge, by which he appears to mean the application of the abstract geometrical method of political economy to the problems of sociology. The paper is ingenious in a way, yet the leading idea is not sufficiently defined, and a good deal of the criticism of Buckle is, to say the least of it, not new.

THE *Revista de Ciencias Históricas* has just appeared with the numbers from December 1880 to March 1881 forming a volume of over four hundred pages. It opens with a remarkable paper by the Jesuit historian, J. F. Masdeu, advocating a Spanish National Church, written in 1816. A chapter of Nanot Renart's "Decadence of Catalonia" follows. F. B. Navarrot prints a summary and extracts from the inedited Catalan Chronicle of Berenguer de

Puigpardines. A short account of Don Pedro, Constable of Portugal, is given by Balaguer y Merino, of which the most interesting portion is the catalogue of his well-chosen library and coins (*circa* 1450). There is more than one valuable contribution by the Padre F. Fita; the most considerable is the first part of the Basque supplements for Larramende's "Diccionario trilingüe," written in 1746 by the Carmelite José de Maria; the dialects are noted, but there is no other kind of arrangement. Equally noteworthy is the editor's "Contribution to the Study of Iberian Megalithic Monuments," with illustrations of dolmens, menhirs, and talayots, supporting the theory that the ancestors of the Basques were the builders of these monuments by tentative Basque etymologies of the names of them in Catalonia. Another illustrated article of value is that on the Celtiberian coins of Hispania Citerior by Pujol y Camps. The inventory of the Treasure of the Cathedral of Gerona in 1588, to be continued by E. C. Girbal, is worth the attention of Ritualists. We omit several good but minor notices. This Review has now become indispensable to all interested in Spanish history or archæology.

THE *Revista Euskara* for March contains a valuable paper on the vowel permutations of the Basque of the valley of Ulzama in Navarre by the Prince L.-L. Bonaparte. There is also a Basque prose version of Tennyson's *Dora*, by C. Otaegin, made from the Spanish translation of Vicente Arana.

PINDAR'S SEVENTH OLYMPIAN ODE.

TO DIAGORAS OF RHODES.

Strophe I.

As rising in the marriage hall,
The wealthy father of the bride,
Draining the goblet bubbling with grape foam—
That golden glory of the festival—
Gives to the youthful bridegroom at his side
To take from home to home,
Who sits amongst his friends an honoured guest,
And envied partner of a bed so blest:

Antistrophe I.

So I, the poured-out nectar, Fame,
The gift which to the Muse I owe—
Sweet harvest of a poet-heart—
To those that in the stress and glow
Of Pythian and Olympian game
Are conquerors, impart.
Ah, happy he, embraced by fair repute!
Grace making life to bloom is his, the lyre, and
sweetly sounding flute.

Epode I.

And now, with song and melody,
I celebrate in praise
The hero, by Alphaïos crowned—
The brave Diagoras.
And him, his sire, no less renowned,
The favourite of Justice, He:
Who, dwelling with their Argive host
In front of Asia's festive coast,
Give glory to nymph Rhodes, their island home,
Bride of the sun, and child of ocean foam.

Strophe II.

Beginning from Tlepolemos,
Tracing their line from Herakles,
To them and Rhodes I share the fame;
For, on the father's side from Zeus,
And from Amyntor's daughter, these
Descent from God can claim.
But endless errors human reason blind;
And this is still impossible to find,

Antistrophe II.

How man of highest bliss possess
Can guard it to the end.
That truth this island's founder knew,
Who, at sudden anger's heat,
Alkmena's bastard brother slew,
Likymnos, his friend.
So even the wise are gusty passion's slave,
And to the oracle he came to save.

Epode II.

To whom the God with golden hair,
From his all-fragrant shrine,
Bade to sail from Lerne's strand,
And seek in voyage the island fair,
Where once with golden snow divine
The King of Gods rained on the land,
When, by Hephæstos' art, with cleaving throe,
Athena burst from forth her father's brow
With mighty battle-cry; and, at her birth,
Thrilled with awe-struck shudder Heaven and
Mother Earth.

Strophe III.

There, shining on the human race,
Hyperion's son enjoined his own
To watch the moment fixed by Fate,
That first of mortals they might place
The altar, with white gleaming stone,
With victims to propitiate
Heaven's sire, and the spear-threatening maid.
Thus reverent Foresight came to human aid.

Antistrophe III.

Still oblivion's cloud will rise,
And make the mind from reason rove.
They came without the seed of glittering fire,
And, with unburnt sacrifice,
They hallowed their pure grove.
Then, drawing on his cloud of gold, the sire
Rained over them; and, as her prize,
Herself, the Goddess with the gleaming eyes,

Epode III.

Bestowed on them, in toiling art
Of hand, all mortals to excel.
So now upon their public ways,
Like breathing, moving things, there start
Their statues. Hence their fame, and well
Their guileless skill they use. Old lays
Tell us when Zeus, and the immortal race,
Divided 'mongst themselves the earth's fair space,
That in the sea Rhodes was not yet revealed,
But in the briny depths lay still concealed.

Strophe IV.

But since the Sun was absent, then
None the allotted portion drew
Of that all-pure divinity;
And when it came to Zeus's ken
He purposed an allotment new.
The Sun declined, and said that he
Saw in the white sea foam a growing space,
Kindly for herds, and for the human race.

Antistrophe IV.

And gold-encircled Lachæsis
He straightway bade outstretch her hand,
Not to transgress the God's decree,
With nod of Kronos' son to promise this,
That, issuing into light, that land
His own prerogative should be.
The prayer, truth-reaching, to completion grows,
And from the ocean brine the island rose.

Epode IV.

Holds it the father of awif rays,
The ruler of fire-breathing steeds,
To whom nymph Rhodes in wedlock bore
Seven sons, that in the early days
Showed unto men all lawful deeds,
Exemplars of wise lore.
To one of these there springs the progeny—
Ialysos, Kameiros, Lindos—three
Fair sons, who shared their realm, and dwelt apart,
Named after whom the triple cities start.

Strophe V.

There, to the Tirynthian king,
Tlepolemos, as one divine—
Sweet compensation for his doom—
The sacrificial pomp they bring,
With steaming offerings of kine,
And contests held beside his tomb.
Twice garlanded at these Diogenes came—
Victor at Athens, Nemea, and the Isthmian Fame.

Antistrophe V.

Knows him well the Argive shield,
His trophies in Arkadia grow,
In Thebes, and the Bæotian game,
Aigina, and Pellene's field,
Six times our conquering hero awoke,
And Megara's column tells his fame.
O father Zeus! our Rhodes' Mountain awaking,
Honour my customary song, with Victory's pride
arraying.

Epode V.

My hero from the struggle borne,
Grant to him reverential grace,
From his own citizens and foreigners;
For he has left the hateful ways of scorn,
Clearly instructed by his hero race
In the straight purpose that was theirs.
Deckt by the Graces, now proclaim that he
Claims kindred with the old Eratidae.
His city, too, holds revel. Brief their day,
Howe'er the shifting breezes surge and away.

JAMES INNES MINCHIN.

*THE PRINTED CATALOGUE OF THE
BRITISH MUSEUM.*

It has so often been asserted that the proposal to print the Catalogue of the Library of the British Museum is visionary, that there is a certain sense of surprise in the appearance of what is virtually the beginning of such a register of its possessions. The long-fought battle is being determined by considerations apart from those urged by the advocates and opponents of the scheme of printing. The MS. catalogue is becoming a library in itself. More than two thousand volumes cumber the ground; and the inexperienced visitor who turns up the entry of "Voltaire" and is referred from it to "Arouet" has to perform a circular pilgrimage not conducive to devotional feeling. Meanwhile, additions pour in. The Copy tax, frequently as it is evaded, brings in a yearly contingent of some thousands of "articles." American literature is rapidly increasing in bulk and in importance. "Greater Britain" sends contributions of the most varied description. The Colonial press groans with books and pamphlets on science and divinity, with political essays, and with volumes of verse. From India there come not only the productions of transplanted Europeans, but the efforts of the native mind, alike in the literary English of the Babus and the lithographed sheets of native texts. The present age has been called the age of steam; it might be called with equal propriety the age of the Printing-press. Its products from the four quarters of the globe are flooding the storehouse at Bloomsbury; and the mere entry of the titles is increasing the catalogue to a bulk that in the not remote future threatens to be appalling.

On the principle that "like cures like," the aid of the printing-press has been invoked to cope with the dangers and difficulties of the situation. The publication of a list of additions is the natural commencement of an attempt to grapple with a task beset with so many difficulties. The greater compactness of printed over MS. matter is a well-known fact. The space occupied by a title in print is but one-sixth of that which it covers in MS. It has the additional advantage of being far more easily read. In saying this we cast no reflection on the present MS. catalogue, which in a period of bad calligraphy is a monumental example of legible writing. The eight parts already issued, containing the titles of the recent accessions of new books, English and foreign, fill 559 pages. Of the execution it is only necessary to say that the entries have been carefully drawn up in accordance with the cataloguing code of the institution. About these rules there is wide diversity of opinion, but they possess the great and obvious, though frequently overlooked, advantage of being rules. It is no doubt occasionally difficult to find a book that has been catalogued by them; but it would be still more difficult to find one catalogued by the unaided light of nature, which is sometimes held to be a sufficient guidance in such matters. There is an appearance of pedantry in cataloguing the works of Montesquieu under the name of Secondat; and inborn reverence for the British peerage is

slightly shocked at being sent from the high-sounding title to the occasionally commonplace, if not plebeian, surname. But, though the effect is sometimes odd, it would perhaps be difficult to find a satisfactory substitute for the rule under which this is done.

The accessions list of what we may call the greatest library in the world should also serve another purpose—as a list of the most important works selected from the mass of literature now yearly put forth in lands beyond the sea. The Museum has the critical apparatus for making its yearly purchases really representative of the best productions of foreign literature. Such a list would be welcomed in the libraries and literary institutions scattered over the land, and would be not less serviceable to individual students. In both cases the high price at which the subscription is now fixed will greatly restrict the circulation. At first it was intended to charge ten guineas yearly, but this has now been reduced to half that sum. It is to be hoped that some further cheapening process may yet be found practicable. The Treasury never looks with a very kindly eye upon expenditure connected with literature or art. If some member of Parliament of the present day were to execute the threat which Joseph Hume is said to have made, and move for the printing of the entire catalogue as a parliamentary paper, the public would obtain it at a much lower price than that they are now asked to pay.

Another step forward is also being taken. In addition to printing the list of the accessions of new books, the entries in the existing MS. catalogue are being gradually put into print. It is not intended to do this systematically from A to Z, but to take such parts as have become unmanageable in MS. In the course of forty years it is hoped that the written will be entirely replaced by printed entries. This is not a very rapid rate of progress, but it is as rapid as the parliamentary grant will allow. If the present generation of scholars and readers desire its acceleration they must apply a gentle pressure to the Treasury, and try to persuade the authorities there that a catalogue of the national library is worth as much as an iron-clad. The grant is not large enough to allow the entries to be stereotyped, so that some day the entire cost of printing will have to be incurred again. The accessions lists are, however, being stereotyped, and will thus be available for use in any future issue of general or special catalogues.

It is, of course, a disadvantage that the printed catalogue should come in a piecemeal fashion. Some portions of the letter A are in type, and will shortly be issued. These include Agobard—Aguirre, Alb—Albert, and the works published under pseudonyms beginning with the letter B. The last-named article is one of considerable extent, and includes some very curious entries, ranging from the "Hook in the Nose of Leviathan" (Bridgwater, 1877) of a still enigmatical B. to some of the well-known writings of the late Lord Lytton. The anonymous B.'s fill 191 columns, and are by no means a small or uninteresting swarm. The objection of being fragmentary will not apply to certain entries, which can be issued in a complete and serviceable form. Thus, it is intended to print the portions of the catalogue relating to Shakespeare, Homer, the Bible, which will be invaluable bibliographical aids. This is in accordance with the suggestions made in an article in the *New Quarterly Magazine*, which attracted considerable attention on its appearance, and is well known to have been written by Mr. Richard Garnett, whose practical experience gives special importance to his proposals.

The strenuous efforts of the authorities of the British Museum to make the library of the greatest possible use deserve cordial recognition at the hands of all who are well affected

to literature. The national library of England is the only one that has yet had the courage to face the difficulties in the way of a printed catalogue; and this is the more praiseworthy, as they are probably greater than would have to be encountered in any other library. There are obvious defects in the plan adopted, but they probably are unavoidable under present circumstances. What is most wanted is an increase of speed in the publication and a decrease of the price to be charged to the public. When completed, the Printed Catalogue of the Library of the British Museum will be a bibliographical monument quite unparalleled, and worthy of the great library of a great nation.

WILLIAM E. A. AXON.

SELECTED BOOKS.

GENERAL LITERATURE.

- BOGORIC, E. Zur bosnischen Frage. Agram: Hartman. 1 M. 60 Pf.
CAMERON, L. de, sämtliche Gedichte. Zum ersten Male deutsch v. W. Storck. 3. Bd. Buch der Elegien, Sagen, Oden u. Octaven. Paderborn: Schöningh. 6 M.
CUMMINS, G. F. Gordon. At Home in Fiji. Blackwood. 25s.
EMERSON, E. E. Frage. Idyll, zu e. Gemälde seines Freundes Alma Tadema erzählt. Stuttgart: Hallberger. 3 M. 50 Pf.
ENGLISH PHILOSOPHERS. Ed. I. Müller. Bacon, by T. Fowler. Hardy and Mill, by G. S. Bower. Sampson Low & Co. 3s. 6d. each.
GÖTTES-JAHREBUCH. Hrg. v. L. Geiger. 2. Bd. Frankfurt-a-M.: Rütten. 11 M.
GÖTTES, S. Oberbann u. seine Liga. Leipzig: Duncker & Humblot. 11 M. 20 Pf.
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CORRESPONDENCE.

RECENT DISCOVERIES ON THE SITE OF THE ROMAN BATHS IN BATH.

Wrighton, Somerset: April 11, 1881.

Those who have examined the Palais des Thermes at Paris, contiguous to the Hôtel Cluny, or the Thermæ at Trèves, and marvelled at their extent and completeness of arrangement, may not have realised the idea that in their own country, in one of its inland cities, once existed a set of buildings not inferior in extent or convenience to any structure of a similar kind in France or Germany.

The discovery of a complete system of Roman baths in the city of Bath was made in the year 1755, and further additions to the information then obtained were made in 1763. The results of these discoveries have happily been recorded, and sufficient was then uncovered to enable a partially correct plan to be drawn, and very probable conjectures to be formed of the great extent of the Roman building. It is only, however, very recently that these conjectures have been confirmed, and an opportunity offered of obtaining a more correct plan of the extent and arrangement of the Roman Thermæ.

Recent works undertaken by the Corporation of Bath for carrying off the waste water from the modern baths, and for preventing any risk of pollution to the thermal springs, have revealed the true construction, as well as the great extent, of the Roman buildings.

The ancient Roman drains for carrying off the waste water, which remain almost perfect, have been utilised; and the work of their adaptation to modern wants has revealed not only the original Roman spring and the large reservoir which received the thermal waters, but has given the opportunity of ascertaining the ancient plan and the method by which the waters were collected and distributed through the building.

Most persons who have visited Bath know the position of the Pump Room, and how it stands at the north-eastern extremity of the open space known as the Abbey Churchyard, having the grand old structure of the abbey at the east end and the imposing Pump Room Hotel at the west. Behind the Pump Room is the cooling tank for modern purposes. All the arrangements of the modern baths are from fifteen to twenty feet above the ancient Roman level, and the extent covered by the modern baths forms but a very small portion of the area covered by the Roman.

It has been ascertained beyond doubt that the Roman building covered an area extending from Stall Street to Abbey Street in length, and from the Pump Room to York Street in width; and that the modern Pump Room, the King's bath, the Queen's bath, with the vestibule, the cooling tank, the Poor Law Offices, and No. 6 Abbey Place, together with Abbey Street, all now stand upon what was once a superb Roman public bath.

The large bath in the centre of this magnificent arrangement is a room the precise length of which has not yet been quite clearly ascertained, but it appears to exceed 120 feet in length by sixty-eight in width, and in the centre is the bath, eighty-two feet by thirty-nine, with the steps leading into it all round in perfect condition. The house which stands on a portion of this bath has lately been purchased by the Corporation; and, if funds could be obtained, it is probable that every facility would be given for making a further examination of these remains.

But the most interesting of the latest discoveries is the octagonal tank of Roman construction into which the hot waters were received. This was found to be in perfect condition, with the leaden lining remaining on it, and at the bottom were discovered Roman coins, two pitchers of a mixed metal, and two inscribed plates of lead, one of which has already been described in the ACADEMY.

The size of this tank is about fifty feet by forty, and the form is octagonal, though not a regular octagon, for the western side has the angles rounded off so as to present an irregular figure. Within it were found three square pedestals and three circular ones, as if to support figure. In the sides of this tank were found wooden plugs, where the water flowed into the ancient outlets to prevent the rise of the river, and the land waters in times of flood, from affecting the spring water in the reservoir. The sides of this reservoir and the Roman masonry of the drains are of the best kind of work, solid and well put together. In one portion a perfect Roman arch remains.

Fragments of sculptured stone have been found, carved with figures of genii and foliage, the free treatment of which corresponds with the sculptures now preserved in the vestibule of the Literary and Scientific Institution; and this leads us to think that these buildings were erected not much later than the time of the Emperor Titus. There seems little reason to doubt that from the date of the Emperor Claudius, when the West of Britain became subject to the Roman power, the Bath waters were utilised; and the buildings were probably erected soon after the Romans had obtained firm possession.

Some conjectures may be raised by the form of the tank, which, as already stated, is irregular. This leads to the idea that a reservoir for containing the hot spring may have existed before the coming of the Romans, who have preserved somewhat of its original character in their more recent construction. Further discoveries may tend to clear up this and other doubtful points connected with the Roman occupation of the city and neighbourhood; in the meantime, every facility should be given for the investigation of these interesting remains. Happily, the improvements lately carried out by the corporation have been directed by a gentleman, not only thoroughly well skilled in his profession, but who can understand the value of these historical remains, and who has devoted much intelligent labour to their elucidation, having brought the subject to the notice of the Society of Antiquaries.

A number of gentlemen in Bath, with the mayor at their head, have undertaken to raise local subscriptions; and doubtless, if the interest and importance of these discoveries were known, funds would not be wanting to enable the city architect to carry out further investigations, and to preserve, if possible, a free access to what has been so recently discovered.

It is singular that no building containing a system of baths on such a scale has yet been found in Britain. Cirencester, York, Gloucester, St. Albans (or Verulam), Caer Leon, Caerwent, have yielded nothing of the kind; only baths of a very limited structure, more suited to private residences. The largest yet found appear to be at Wroxeter (Uricinium), but these are very inferior in extent to those proved to have existed in Bath. It may be that at Wroxeter—a small portion of the area of the city having only as yet been examined—public baths yet remain to be uncovered, and the same at Cirencester; but at present the baths found at Bath can alone take rank with those known to have existed on the continent of Europe. The number of Roman villas that have been found around Bath are

additional proof of the importance attached to the city and its thermal springs.

H. M. SCARTH.

ORIENTAL LITERATURE.

London: April 10, 1881.

The kindly critic of my *Bibliotheca Orientalis* in your last issue, after quoting the number of publications mentioned by me (viz., 1876, 1,727; 1877, 1,654; 1878, 2,084; 1879, 966; 1880, 1,007), says, "Either Orientalists have been less prolific than usual these two years, or M. Friederici has relaxed his efforts as a collector of titles."

Allow me to say that neither is the case. As mentioned in the Preface to the fourth year's issue I found it beyond my power to continue to collect titles of geographical publications, which also are fully enumerated in Petermann's *Mittheilungen* and by Prof. Koner in the *Transactions* of the Berlin Geographical Society. Nor have Orientalists been less prolific than usual. During the last five years not less than ten new serials (excluding the stillborn *Extrême Orient* at Geneva) have been started and are all continued. Even the American Oriental Society has been able to publish the tenth volume of its *Transactions*, and publications like Prof. Wright's facsimiles are issued year after year. The German Orientalists meet annually; and of the *Transactions* of the Congrès provincial of the French Orientalists the first volume of the Lyons and the second of the St.-Etienne meetings are now ready, not to make mention of the usual meetings of the Royal Asiatic Society, of the American Orientalists, and the International Congresses.

Not less than twenty-two different Oriental grammars, besides eleven second editions, were brought out last year alone, including such as Lepsius' *Nubian Grammar*, and eleven new dictionaries and several second issues of such books as Redhouse's *Turkish Dictionary*. This shows conclusively that there has been no relaxation of efforts on the part of Orientalists.

CH. FRIEDERICI.

MR. HERKOMER'S ETCHING OF MR. HAMERTON.
Autun: April 11, 1881.

I have just seen with much surprise in the last number of the ACADEMY that, among several works exhibited at Messrs. Goupil's, in Bedford Street, was a portrait of myself etched by Mr. Herkomer. It is true that I gave sittings to Mr. Herkomer for a drawing from which he afterwards made what was technically a clever etching; but, unfortunately, it did not at all satisfy my friends in London as a likeness, and at their urgent request I was obliged to refuse permission for its publication. I did so with regret, but quite decidedly, and after that I think that the etching ought not to be shown with my name.

P. G. HAMERTON.

[In justice to Mr. Herkomer, we ought to say that the etching was not shown with Mr. Hamerton's name.—ED. ACADEMY.]

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, April 20, 8 p.m. British Archaeological: "Seals of the Knights Templars," by Mr. H. Syer Cuming.
8 p.m. Society of Literature: "Spain, Its Cities and Customs," by Mr. R. N. Cust.

THURSDAY, April 21, 7 p.m. Numismatic.
8 p.m. Historical: "The History of Theatres in London from their First Opening in 1576 to their Closing in 1652," by Mr. F. G. Fleay; "The Analogy between Jewish and Christian Baptism in the Apostolic Age," by Mr. J. Baker Green.

8 p.m. Linnean Society: "New Genera of Plants from Socotra," by Prof. Bayley Balfour; "The Fresh-water shells of Australia," by Mr. Edgar A. Smith; "*Hibiscus palustris*, Linn., and Certain Allied Species," by Mr. B. Daydon Jackson; "Individual Variation in the Branchial Sac of Simple Ascidiaceans," by Dr. W. A. Herdman.

FRIDAY, April 22, 8 p.m. Quekett: "The Histology of the Gustatory Organs of the Rabbit's Tongue," by Mr. Charters White.

SCIENCE.

A Commentary on the Book of Job. With a Translation. By Samuel Cox, Editor of the *Expositor*. (C. Kegan Paul & Co.)

A WORK of art and of scholarship (for Mr. Cox is a diligent student of Hebrew) such as it is scarcely possible to appraise adequately in the limited space of a miscellaneous Review. We sadly want books on this, the finest achievement of inspired religious genius. Mr. Cox's needs supplementing and (as he would be the first to admit) correcting; but his will henceforth be the primary work on Job for the cultivated lay reader. No Biblical writing appeals so forcibly to this class of students as the *Jobéide* (as a French writer calls it); no book so lends itself to comparison with, and illustration from, the literature and philosophy of later times. Mr. Cox's exposition is penetrated through and through with the spirit and phraseology of English, as the Book of Job is with that of Hebrew literature. Delitzsch himself is less abundant in illustration; and, if to the scholar the literary references are sometimes an unwished-for distraction from the primitive modes of thought of the author, to the unprofessional student they will constitute a link such as makes the difference between a readable and an unreadable work. It is no bookseller's speculation which is offered us, but a labour of love, which has occupied the author's leisure for more than fourteen years. The story of its composition is one of the most pleasant literary confessions it has fallen in my way to read. And when Mr. Cox "pleads guilty to the ambition of writing an exposition which any man of ordinary culture may read, as he reads other books, from end to end, with interest and even pleasure," I for one accept the implied rebuke to Biblical scholars for confining their exegetical results rather too much to their own circle.

The composition of the work has been greatly assisted by the generosity of Prof. Davidson, of Edinburgh, whose unfinished Commentary on Job remains, in spite of Mr. Cox, the book for deeper students of exegesis. "When I had reached that point [the point where it abruptly closes—viz., chap. xiv.], and was sorrowfully bracing myself to go on my way alone, with a singular and (to me) ever memorable generosity he offered me the use of his MS. notes on the subsequent chapters of the poem." So writes Mr. Cox, and the student will find in this intimation an additional argument for procuring the book. For Mr. Cox, if I may be pardoned for saying so, has "the defects of his qualities." He is among the first expository preachers of the day; he can apply the words of Scripture as few, if any, in our generation; but he is perhaps too much on the look out for lessons profitable for these times. He seems to me too subtle by half; and, while admiring his insight, I question his fidelity to the ancient text.

It will be a less important limitation of his view in the opinion of many, even among Biblical scholars, that Mr. Cox has no sympathy with the higher criticism. He takes the Book of Job as a whole, just as commentators used to take the Book of Isaiah as a whole; and yet neither the one nor the

other will reveal its full meaning as long as this anti-critical prejudice occupies the range of the interpreter's vision. A relative justification, of course, no one will deny either to Mr. Cox or to the advocates of "a single Isaiah." The later portions of Job have not been written without acquaintance with the earlier, just as the later portions of Isaiah abound in evidences of close and affectionate study of the earlier. But this is enough to indicate one chief ground of dissent from Mr. Cox's reading of this enigmatical book. Delitzsch has somewhere applied to Rudolf Stier's exposition the epithet of "kaleidoscopic." The Book of Job becomes "kaleidoscopic" in the hands of anyone who refuses to believe that, like so much of the Old Testament, historical, prophetic, and poetic, it has grown.

It would be out of place to interpolate a justification of my own widely different critical point of view. I hold that the Book of Job is the result of the meditations of a succession of Jewish sages, some more gifted, some less, but all exhibiting that very peculiar quality which, for want of a better term, we must call inspiration. And I hold with Schiller in his distichs, that the world is all the richer for the division of the honours of the poem. It is easy to disparage the advocates of such a view, but those who do so only prove their unacquaintance, first, with the difficulties which suggest it; secondly, with the critical adjustments to meet all fair conservative objections; and, thirdly, with the final proof of the growth theory in its perfect harmony, not only with analogy, but with the other results of comprehensive critical enquiry.

It were easy to quote beauties from Mr. Cox's delightful pages; but why spoil the reader's pleasure in discovering them for himself? One of those which has appealed the most to me is the passage on "Confessions," beginning—"It is surely a significant fact that all the books which handle the theme of 'Job,' even now that the true Light has come into the world, are equally unsatisfactory and disappointing to the logical intellect;" and I heartily agree with Mr. Cox that the poem of Job was never intended to explain the mystery which it so fully and affecting sets forth.

T. K. CHEYNE.

ORIENTAL BOOKS.

Revue Egyptologique. No. IV. (Paris: E. Leroux.) M. Leroux may be congratulated on the completion of the first volume of his new Review, and upon the fulfilment of his promise to found a great scientific serial. The *Revue Egyptologique* is an unquestionable success, and the present number is even more interesting than its predecessors. Again M. Revillout, with equal industry and learning, sustains the whole weight of the issue, giving a continuation of his study of the Demotic Chronicle of Paris, a first instalment of the promised Philosophic Dialogues, and several other papers of literary and historical value. The reverse side of the papyrus known as the Demotic Chronicle of Paris turns out to contain, not a semi-religious, semi-historical rhapsody, as M. Revillout at first supposed,* but a collection of patriotic prophecies in the style of Isaiah or Ezekiel. These prophecies—edited and commented by some scribe

* See ACADEMY, No. 450, December 18, 1880.

of Ptolemaic times—are of two epochs, the earlier series being the work of an Ethiopian priest apparently contemporary with Piankhi or Taharka; the more modern series dealing with the events following the first Persian invasion. M. Revillout here gives a translation of the earlier series, consisting of detached verses couched in mystical language, each verse accompanied by an explanatory gloss in which the ancient commentator has ingeniously made the text appear to foretell the downfall of the Greeks and the salvation of Egypt by an Ethiopian deliverer. Such prophecies, M. Revillout remarks, were popular in the country after the introduction of Christianity, and might well have been equally popular in pagan times. The religious literature of the Copts abounds in predictions hostile to Arab and Turkish rule, some of which have even found their way into the Coptic version of the Scriptures. The main interest of the present number centres, however, in M. Revillout's analysis of the Leyden papyrus (No. 384), entitled "Entretiens philosophiques d'une Chatte éthiopienne et d'un petit Chacal Koufi." This work scores a new era in our knowledge of Egyptian literature. To the maxims of Ani and Phtah-hotep, which in matter and style are not unlike the Book of Proverbs, we are indebted for a fair idea of the ethical writings of the ancient inhabitants of the Nile valley; but till now no work of a philosophic character had been discovered. Great, therefore, is the importance of this Leyden papyrus; though M. Revillout is possibly somewhat partial when comparing it with the Platonic Dialogues. The MS. dates from the period of Roman occupation. Strange doubts and speculations had by this time been imported into Egypt from Asia and Europe. Men had begun to think for themselves on such grave subjects as "fate, free-will, and necessity;" and the Leyden papyrus betrays from internal evidence that the immemorial orthodoxy of Egypt was on the wane. In these "Entretiens" the jackal represents the advanced thinker of the age, while the cat is strictly conservative. Koufi, however, is a subtle courtier. He addresses her as "Lady," sometimes as "Majesty," and—himself, apparently, of inferior birth—conciliates her by well-placed allusions to her ancient lineage, and to the tradition which symbolises the cat as the eye of the sun. "On dirait un philosophe du siècle dernier discutant avec une vieille Marquise." Koufi is a Pantheistic fatalist. According to his philosophy, men and animals are alike predestined, and the gods can in nowise avert or delay their fate. "Thy birth-place and thy tomb are foretold," he says. "Thou fallest in thine appointed place. Thy sepulchre awaits thee." All things are, of necessity, what they are. Their functions are fixed; their attributes are susceptible neither of exchange nor modification. "The papyrus grows not upon the mountain; the stone tablet is not extracted from the river. The rose blooms not in the emerald mine. The melon grows not upon the rock. No man can change their way of growth; their colours are fixed by fate." Having enforced his meaning by a multitude of similar illustrations, the jackal proceeds to show how all living creatures prey upon one another. The serpent devours the hawk, and both devour the fish. The fish devours other fish. Each creature has its turn. He who kills shall himself be killed. "All the good, all the evil, that is done in this world is done by the will of Ra." After life comes death, and none shall escape. "Even thou, O Cat!" says the jackal, "even thou shalt not be exempted from misfortune. The Cat (that immortal one!) must die like any other. And yet thou art the daughter of the Sun!" Five other articles from the same pen com-

plete this important number of the *Revue Egyptologique*. Among these, a paper on the topography of Thebes, with sketch-plans by Brugsch-Boy, is of remarkable interest, inasmuch as it defines various quarters and suburbs of the ancient city, and identifies the actual position of certain houses which were bought, sold, mortgaged, and became objects of litigation more than twenty-one centuries ago, and of which the contemporary legal records are now among the Demotic papyri of the Louvre.

DR. CHARLES WELLS, the editor of the new edition of Redhouse's Turkish Dictionary, has done good service to students of Turkish by his *Practical Grammar of the Turkish Language* (Quaritch). In some respects the title he has chosen is misleading, because the term "practical," as applied to guide-books, grammars, &c., at the present day, is usually intended to imply one of two things—either that other books on the same subject are impractical, or that the writer has kept his work free from the taint of erudition. Dr. Wells does not use it in either of these senses, but only wishes to draw attention to the simplicity of his method and the introduction of numerous exercises for purposes of practice. The grammar which hitherto could most safely be recommended to students is that of Mr. Redhouse, in the first part of his *Turkish Vade-Mecum*. This is the work of one who is at once a good philologist and a thorough Turkish scholar; but the narrow limits within which the author has purposely restricted it render it suitable only for persons who confine themselves to an elementary and colloquial knowledge of the language, while Dr. Wells's book is intended for more advanced, or, at least, more thorough-going, students. Its most distinguishing features are the exercises already mentioned, together with illustrative quotations from native authors, and the account of the peculiarities of Arabic and Persian accidence and syntax as far as they affect the Turkish language. The words are printed throughout both in Arabic and italic letters; the elaborate forms of the verb are fully and clearly given; certain practical difficulties, such as the declension of nouns with possessive pronouns, are well illustrated; and useful lists are given of the most important adverbs, conjunctions, and postpositions, which last take the place of prepositions and of the case-endings of regular inflectional languages. The methods, also, by which the two great deficiencies of the Turkish language—the absence of a verb "to have" and a relative pronoun—are supplied are satisfactorily detailed. In these and most other respects the execution of the work is excellent, and therefore it may be worth while for us now to notice what appear to us its weaker points. In the first place, it is a loss to the student that the leading rules are not distinguished from the others by a difference of type—so much so, that we would recommend a beginner to master the elements in Mr. Redhouse's book before proceeding to that of Dr. Wells. It is also a pity that no difference is made in the italic letters between the ordinary and the nasal sound of *n*, which is of great importance for pronunciation. There is considerable inequality in various parts of the book in respect of fullness of treatment. The exercises on the ordinary forms of the verb are scanty; while, on the other hand, those forms are given at unnecessary length. Thus, while, for purposes of practice, it may perhaps be of advantage to introduce a necessitative mood and a complete paradigm of the interrogative verb, though both these are perfectly simple forms, yet the passive voice might surely have been omitted, as that is formed throughout by the insertion of a single syllable. Again, there is in places a good deal of repetition, which might have been avoided by more methodical treatment. The position of the verb in a sentence is discussed

on p. 213, and again on p. 259; the mode of expressing emphasis on pp. 219 and 261; the degrees of comparison on pp. 19 and 187; and the omission of the conjunction "or" between numerals is noticed both on p. 124 and p. 192. The same thing happens with regard to the cases. The case-forms in Turkish may be regarded either as parts of nouns or (more rightly) as postpositions. Here they are given under both heads; and we may well ask, if declensions of substantives are introduced at all, which no doubt is convenient, why the ablative, locative, and instrumental, which are as genuine and as serviceable cases in Turkish as any others, should be omitted from the paradigm. It is unscientific, too, and somewhat like a rule of thumb, to speak of the persons of the verb and one of the gerunds as being formed from the third person singular. These and other slight imperfections may be amended in a second edition, if the book reaches it, as it deserves to do. But they detract little from the usefulness of a very valuable work, which forms an excellent introduction to one of the most interesting of modern languages.

OBITUARY.

M. ACHILLE DELESSE, whose death was briefly noticed in the ACADEMY of April 2, was eminent alike as a geologist, mineralogist, and mining engineer. In early life he was Professor of Geology and Mineralogy at Besançon, and at a later period was appointed to the Ecole des Mines in Paris as Professor of Agriculture. M. Delesse was recognised in France as the great authority on the geology and hydrology of Paris; while he was widely known in all geological circles by his annual *Revue de Géologie*. One of his most solid contributions to science was the work which he published in 1865 under the title of *Recherches sur l'Origine des Roches*.

NOTES OF TRAVEL.

THE Council of the Royal Geographical Society have awarded their annual gold medals for the encouragement of geographical research to Major Alexander Serpa Pinto and Mr. B. Leigh Smith. The award is made to the former for his great journey across Africa, during which he explored some five hundred miles of new country and defined the fluvial system of the southern slopes of the Benguelan highlands, and for his maps and numerous scientific observations. The other medal is given to Mr. Leigh Smith for his important discoveries on the coast of Franz Josef Land last summer, and for his previous geographical work in three expeditions to the north-east of Spitzbergen.

THE forthcoming number of Petermann's *Mittheilungen* contains a paper on A. Forrest's explorations in North-western Australia in 1879, with a map; an extended description of the new fortifications along the western frontier of France, with a map; and the second part of Herr Denhardt's notes on Eastern Equatorial Africa. These latter shed much light upon the geography and ethnology of the whole of the region which lies between the Indian Ocean and the Victoria Nyanza. We understand that Herr Denhardt is about to return to the scene of his labours at the instance of the Frankfort "Rüppell Association;" and, considering the very valuable surveys made by him during his recent exploration, we look forward with confidence to his future performances.

WE are glad to learn that the missionaries on Lake Nyassa are making good progress in reducing the native languages to writing. Dr. Laws, the head of the Livingstonia station of the Free Church of Scotland, has just completed a Chinyanja primer; and the MS. has been sent to the older missionary establishment at

Lovedale in the South to be there printed by Kafirs for Kafirs.

THE Himmelsberg must no longer be described as the culminating point of Jutland and all Denmark. Prof. Erslev, in the *Geografisk Tidsskrift*, shows that this distinction must be transferred to the Eier Bavnhöi, near Skanderborg, which, according to the latest trigonometrical measurements, rise to a height of 564 feet.

THE Church Missionary Society have received intelligence of the first successful journey by an Englishwoman into the interior of Eastern Equatorial Africa. The lady in question, Mrs. Last, has gone to the Mamboia station, forty-five miles east of Mpwapwa, which was founded by her husband last year, and which is fortunately in a very healthy situation among the mountains of Ukaguru. Mr. Last has already sent home a useful account of some of the tribes of East Central Africa; and, now that he is aided by the presence of his wife, we may hope to gain a better insight into their inner life. The people among whom the station is placed are described as being far superior to the inhabitants of Ugogo—the region so much dreaded by travellers—and, what is somewhat unusual among East African tribes, are not afraid of work.

DR. EMIL HOLUB, whose account of his seven years' experiences in South Africa we hope to review next week, is expected to leave Europe in about two months, with the view of undertaking the extensive journey of exploration in Africa which was referred to in the ACADEMY of November 6. He will, however, in the first instance, spend some time in South Africa, and will probably not start before next year on his arduous journey across the continent from south to north. Dr. Holub proposes to combine science with commerce in the far interior; and he is stated to have been supplied with a large quantity of goods, so that he may be able to make the products of his native country known to the various tribes, and have something to offer in barter for natural-history specimens. The difficulty of transport, however, appears to have been quite underrated or, more probably, entirely overlooked by merchants and others in contributing to the very miscellaneous collection of gifts, which is described as forming a rich exposition of Austrian industry.

A LETTER recently received from Dr. Gerhard Rohlfs announces the arrival of the German expedition in Hamasen, the most northern province of Abyssinia. The party started from Ailet in December, and ascended the plateau by the route followed by Herr A. von Katte in 1836, although it is considered more difficult even than the one by Kameilo which was chosen for the British expeditionary force. In the neighbourhood of Kasen they crossed, at a height of 7,500 feet, the mountain-chain which may be said to support the Abyssinian plateau. The Kameilo route is bare and unwooded; but the mountain traversed by Dr. Rohlfs and Dr. Stecker, on the contrary, abounds with forests, the trees in which differ according to altitude. They have, of course, reached a much colder climate, the mean temperature being about 30° F., whereas on the coast it was nearly 80°.

WITH reference to a note in the ACADEMY of March 19, we learn that the agents of the South American Missionary Society intend, when the waters rise, to pay another visit to the Sepatiny affluent of the River Purus; and they expect then to be successful in meeting some Indians, who have intimated their intention of waiting for the arrival of the little missionary steamer. This will be very satisfactory, as almost all the previous efforts of the party to reach the Hypurina and other tribes on the various affluents of this great tributary of the Amazon have failed from one cause or another.

MR. B. F. DE COSTA has published a pamphlet the paper on "Arctic Exploration, with an Account of Nicholas of Lynn," which he read before the American Geographical Society. It is illustrated by several curious old maps, including a reproduction of Mercator's map of the world (A.D. 1569).

THE latest news received of the movements of Dr. Matteucci's expedition is that he and Lieut. Massari, after experiencing very great difficulties in penetrating into Wadai, had gone on to Bornu after spending only a fortnight in the country.

SCIENCE NOTES.

Geology of Utah.—In prosecuting the survey of the Rocky Mountain region, Prof. J. W. Powell felt the pressing necessity of studying in detail the great series of volcanic formations which characterise the group of High Plateaus in the Territory of Utah. Unable to devote sufficient time to carry out the work himself, he was fortunate in securing the services of Capt. C. E. Dutton, who has spent three years in unravelling the structure of the country. An admirable monograph, giving the general results of the work, has recently been issued by the United States Government. It contains not only a full description of the structural geology of the plateaus, but also a vast amount of matter which offers general interest to all students of vulcanology. It appears that in this region eruptions on a grand scale have occurred at intervals from the Mid-Eocene period until a few centuries ago. The erupted products display great diversity, for, although trachytic rocks predominate, they include representatives of all groups, from the very acid to the very basic. Petrography is not a strong feature of the volume, and it is to be hoped that the valuable petrographic work known to have been accomplished by Capt. Dutton will eventually be issued as a separate Report. It should be added that the present monograph is accompanied by an excellent atlas of maps and sections.

MESSRS. ENGELMANN, of Leipzig, have just published a little monograph on "Copernicus as a Physician," by Dr. L. Prowe.

M. G. MASSON, the medical publisher of Paris, is bringing out a French rival to *Brain*. The new venture is entitled *L'Encéphale: Journal des Maladies mentales et nerveuses*, and is edited by MM. B. Ball and J. Luys.

MESSRS. DÜMLER, of Berlin, have just published the correspondence of Leibnitz and Huygens with Denis Papin, together with a biography of Papin, and illustrative letters and documents. The volume is produced at the cost of the Royal Prussian Academy of Sciences, under the editorship of Dr. E. Gerland.

CLAUDE BERNARD himself planned and partially executed an Index to his voluminous works. This has now been completed by Dr. R. de la Coudraie, and published by MM. J. B. Bailliére et Fils. An Introduction is furnished by M. Duval; notices by MM. Renan, Paul Bert, and Moreau; and a bibliography by M. Malloizel. A portrait of the great physiologist is prefixed to the volume.

THE International Exhibition of Electricity which is to take place at the Palace of the Champs-Élysées will include bibliographical collections of works relating to electrical science and industry.

THE British Association, which meets at York in August next, will hold an exhibition of scientific instruments, for the purpose of illustrating the progress made during the past half-century in the construction of instruments of scientific research. Philosophical bodies and inventors are invited to co-operate.

THE *Times* announces that the President and Council of the Royal Society have selected, from the whole number of fifty-two candidates for the fellowship, the following fifteen to be recommended for election at the annual meeting on June 2 next:—W. E. Ayrton, H. W. Bates, J. S. Bristowe, W. H. M. Christie, G. Dickie, A. B. Kempe, A. Macalister, H. McLeod, J. A. Phillips, W. H. Preece, B. Samuelson, B. B. Stoney, R. H. Traquair, the Rev. H. W. Watson, and C. R. A. Wright.

PHILOLOGY NOTES.

THE last number of the *Hermes* (vol. xv., par iv.), which, owing to some accident, only reached us a few days ago, opens with a suggestive and characteristic essay upon the *Medea* of Euripides by Wilamowitz-Möllendorf. H. Jordan ("Vorläufiges zu Theognis") defends Bekker against some of his recent critics. Zeller has some interesting remarks on the literary history of Plato's *Crito* and *Republic* and the *Politics* of Aristotle. Gemoll discusses the relation of the tenth book of the *Iliad* to the *Odyssey*; coming to the conclusion that the author of the *Doloneia* was acquainted with the *Odyssey* in its present shape. Neumann publishes and criticises some fragments of Heraclitus contained in the Strassburg MS. of Justin. Notes on the Epistle of Cornelia, the mother of the Gracchi, and on some points of Latin orthography are contributed by H. Jordan. Johann Schmidt ("Zwei Getilgte Inschriften") discusses two erased inscriptions found on the same bases as those published in *C. I. L.*, vi. 1194, and in the *Bollettino della Commiss. Archeolog. Commun. di Roma*, vi. 251. The inscription on the lead tablet recently discovered at Bath is examined at length by Zangemeister. Hübner gives an account of further discoveries of antiquities at Citania, and Lehmann continues his notes on Cicero.

A SOCIETY has been formed in Norway for the study of the Norwegian dialects and folk-lore under the title of *Förening for norske dialekter og folketraditioner*. Among its promoters may be mentioned P. C. Asbjørnsen, Ivar Aasen, Prof. Bugge, J. Fritzen (the author of the well-known Old-Norse dictionary), M. Moe, H. Ross, Prof. Joh. Storm, and C. R. Unger, including, as will be seen, the first authorities in Norway on folk-lore and philology in all its branches. The work of the society will consist mainly in the publication of a periodical, which will appear in two sections, one dealing with tales, songs, traditions, superstitions, and popular customs; the other purely philological, giving historical, grammatical, and lexical treatises and contributions. The yearly subscription is fixed at the very moderate sum of three crowns. Those who wish for further information should address themselves to Prof. Sophus Bugge, Christiania.

THE second part of Prof. Steintal's *Abriß der Sprachwissenschaft*, treating of language in general, is on the eve of publication.

PROF. POSTGATE, the newly elected Professor of Comparative Philology at University College, will deliver a course of twelve lectures on "The Science of Language," on Wednesdays and Fridays at three p.m., beginning on May 4. The lectures will be illustrated with diagrams, and the fee for the entire course is one guinea. The first lecture, introductory to the general subject, will be open to the public without payment or ticket.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, April 7.) EDWIN FRESHFIELD, ESQ., V.-P., in the Chair.—Mr. C. K. Watson exhibited the silver lid of a chrysmatory, and a "paxbrede" representing the crucifix, with Mary and John, in the possession of

New College, and, according to tradition, once the property of William of Wykeham, having been found together with his mitre. Mr. Watson read an indenture of the time of Henry IV., in which such articles are mentioned, but showed from differences between the objects and the descriptions in the indenture, as well as from the evidently later date of both of the objects, that they could not have belonged to that bishop. The lid of the chrismatory is triple, and bears the letters O. C. V., which Mr. Watson interpreted as *ordinatio, confirmatio, unctio*, while Mr. Micklethwaite thought the last letter more probably stood for *varia*, as oil for unction was not specially required by the bishop.—Mr. George Paine, of Sittingbourne, exhibited an iron sword, spearheads, knife, apur, and other articles found in a Saxon grave near Sittingbourne; and the horns and bones of red deer, ox, horse, and dog, handles of *amphoræ*, and tiles found near Bayford.—Mr. C. E. Davies, of Bath, gave an account of the attempt to preserve the remains of the Roman bath found in that town.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, April 7.)

LORD TALBOT DE MALAHIDE, President, in the Chair.—The noble Chairman made some observations upon the loss that the Institute and scientific societies generally had sustained by the death of Sir Philip Egerton.—Mr. F. C. J. Spurrell contributed further information on the dense or chalk holes of Kent and Eastern England, with special reference to earthworks in connexion with them, and their relation to streams and the conformation of the land, by considering these with their uses, the methods of excavation, means of access, and the difficulties presented by the rocks through which the shaft was carried, &c. Mr. Spurrell divided the ancient pits into three chief periods, but pointed out instances in which minor distinctions in time could be made in certain positions convenient for observation. The subsidences at Blackheath were explained by this means, and many instances adduced of caves known to have subsided in former times on Blackheath, at Charlton, and in the neighbourhood; in addition, he remarked that though on a public place like Blackheath, where they had been well and carefully filled up, they were therefore difficult to detect, yet he could point out several spots where some would be found to have existed. They were classed in the third or latest division of ancient pits.—Sir Henry Dryden sent some notes on a bronze steelyard weight exhibited by Mr. J. F. Melville Cartwright, which had been recently found at Newbottle, in Northamptonshire. This example, said to be the finest yet discovered, bears the arms of England, Cornwall, Germany, and Poitou.—Mr. Hartshorne called attention to weights of this kind, and bearing, with slight variations, the same arms, having been found in many parts of England. He suggested that Richard Earl of Poitou and Cornwall, and King of the Romans, who enjoyed many privileges granted to him by Henry III., and whose arms are here represented, may have had a concession on the sale of wool or some other commodity sold by weight throughout the kingdom.—Mr. R. S. Ferguson sent some remarks upon a Fakir's crutch exhibited by Mr. Porter. This apparently peaceful object contained in its stem a secret dagger, and has been ascribed to a religious fanatic of the Mahratta people.—Miss Box exhibited a small "button and pillar," or "sheep's head," alarm clock. Mr. Ready sent a late seventeenth-century cross, inlaid with mother-of-pearl. The Dean and Chapter of Carlisle exhibited a close helmet, *temp.* James I. Mr. H. Harland exhibited a deed with the Great Seal of Henrietta Maria and her signature, and that of Sir Kenelm Digby, and many others.

NEW SHAKSPEARE SOCIETY.—(Friday, April 8.)

DR. B. NICHOLSON in the Chair.—The first paper, by Miss Constance O'Brien, on "Shakspeare's Old Men," was read by Mr. Fumivall. Omitting the historical characters like Gaunt, Miss O'Brien divided the remaining old men into four classes, with three exceptions, who stood alone:—(1) The calm or resigned old men, *Ageon* in the *Errors*, *Friar Lawrence* in *Romeo and Juliet*, *Friar Francis* in *Much Ado*; (2) The old fidgets or fussy old

men, including *Justice Shallow*, *Dogberry*, *Verges*, and *Polonius*; (3) The cool, common-sense old men, *Lafau* in *All's Well*, *Escalus* in *Measure for Measure*, *Menenius* in *Coriolanus*, and *Gonzago* in the *Tempest*; (4) The passionate old men, *Capulet* and *Montague* in *Romeo and Juliet*, *Leonato* and *Antonio* in *Much Ado*, *Nestor* in *Troilus*, *Brabantio* in *Othello*, and *Lear*, the one old man taken as the hero and centre of a great play. The exceptional old men were *Sir John Falstaff*, who would always insist on being young; *Adam* in *As you like it*; and *Gremio* (probably not Shakspeare's) in *The Shrew*. Shakspeare saw the faults and absurdities of old age, but never mocked at it as other dramatists did; to him it was a thing which ought to be honourable and venerable in every rank, from the king to the serving-man.—The second paper was by Miss Emma Phipson, "Was Shakspeare a Democrat?" Rejecting the ordinary definition of "democrat," and distinguishing between the mob, whom Shakspeare scorned, and the people, Miss Phipson contended that the true democrat was he who best recognised the worth of manhood independent of circumstances of title, pomp, or poverty; and from this point she contended that Shakspeare—who summed up the highest praise of his noblest hero, *Brutus*, in the words, "This was a man," who used nearly the same words of *Hamlet's* father, and who went to the heart and not the rank of his every character—was truly a democrat.—The third paper was by Mr. J. W. Thompson, "On Two Performances of *The Merchant of Venice*, at Dresden and Meiningen," dwelling chiefly on the extravagance of action in *Herr Haas* as *Shylock* at Dresden, and *Portia* and *Nerissa* wearing beards there, and on the admirable working together of the Meiningen company.

FINE ART.

ARCHAEOLOGICAL NOTES FROM THE MEDITERRANEAN.

Alexandria: March 21, 1880.

What bids fair to be a discovery of the first interest has just been made at Alexandria by a Greek antiquary of that city. Near the spot indicated by Strabo he has found a large subterranean vaulted chamber which is described as having the roof supported by Doric pilasters. This he conjectures, with great probability, to be the hitherto-unknown burial vault of the Ptolemaic dynasty. Opening out from the large chamber are smaller ones, of which the walls and roofs are covered with beautifully executed frescoes. Of these, at present three only have been partially excavated, but in one has already been found a granite sarcophagus, which bears the name ΣΩΣΗΒΙΟΣ—that, viz., of the tutor of Ptolemy Philopator. Here also was discovered a splendid bronze lamp, with a long Greek inscription.

It tells well for M. Maspero that at the commencement of his career in Egypt he should have made a compact permitting the discoverer to excavate the tombs, and allowing him to receive a third of the value of any objects which may be discovered. This would have been impossible under the rule of the late Mariette-Pasha, whose jealousy of any but Frenchmen, and especially of Englishmen, absolutely amounted to a monomania. It is to be hoped that under the new régime, of which M. Maspero is the head, the brutal and short-sighted treatment of the unhappy *fellaheen* who accidentally discovered objects of ancient art will for the future cease. It was this treatment—the confiscation of the treasure trove and the flogging and imprisonment of the finders of antiquities—which rendered the name of Mariette a byword of terror throughout all Egypt, and led to the immediate melting of objects of the precious metals, and the instant breaking up of larger monuments of stone. At the very time of Mariette-Pasha's death a number of unfortunate boys, who in playing amid the crude brick ruins of Tel Basta had accidentally found a treasure, were, with their male relatives, lying

in prison at Zagazig, where they had been confined for some two months, being occasionally brought out to be bastinadoed, in order, after they had given up all, to make them confess to the possession of more.

I have lately ascertained that the Christian bottles bearing the effigy of St. Menas were not made at the celebrated convent at Alexandria, where they were probably sold to pilgrims, but near Aboukir, on the site of Canopus, where exists a kind of clay suited for their manufacture. Upon this site several moulds for making these bottles have been discovered. Part of the ancient Church of the *Dagr* of St. Menas still exists in the Mosque of Abdul Damián at Alexandria, and within a short while ago ancient Christian mosaics were visible upon the walls. At a recent visit I found that these have been whitewashed over, and the whole place modernised.

I am now certain of a fact of which I had previously serious doubts. I have obtained undoubted proof that inlaid porcelain, like that of which I brought numbers of specimens to the British Museum, and which Prof. Hayter Lewis will illustrate in the forthcoming number of the *Transactions* of the Society of Biblical Archaeology, is found elsewhere than at Tel el Yahoudeh in the Delta. When at Thebes this winter, I obtained two specimens from Arabs working among the ruins of Karnak, which bear the name of Seti I., an earlier name than I had seen before. The hieroglyphs are in brown upon a pale yellow ground. Another precious fragment shows what Dr. Birch calls a Phoenix (Bennu) upon a sort of basket, the material being alabaster inlaid with blue, red, and pale-green glass.

I have this year obtained another instalment of the hoard of papyri found in the Fayoum, which, as such documents are not appreciated by Dr. Rieu of the British Museum, will probably find their home with their congeners in the Louvre. These MSS. are in cursive Greek, Coptic, and Cufic, and among them are some specimens in Pehlevi. Several documents are in perfect condition, and one or two have beautiful little clay seals preserved intact.

The Russian Baron von Ustonov, who has settled at Jaffa, has been forming a very interesting collection of antiquities from that town and neighbourhood. Among the stone monuments I noticed several interesting inscriptions from the ancient Jewish burial-ground which extends over a large tract of land to the north and east of the town. One of these in Greek characters is partly in the Latin language; another is bilingual, Hebrew and Greek. A third stone bears an oblong label, with the following Hebrew and Greek inscription in Greek characters. It reads:—

ΑΒΒΟΗΑΠΥΓΙΟΥΑΑ

ΛΕΥΕΙΤΗΣ

ΒΑΒΕΛΗCARTOKO,

with a palm branch at the end of the second line.

A Christian gem which I lately obtained at Beyrout with a subject upon it well known in the Roman Catacombs, but rare, I imagine, as an intaglio, is of sufficient interest to merit description. It is a Nicolo, and the engraving represents *Jonah* leaping from a ship with a single mast and oars into the sea. Above the prophet's head is a star, and in the water is a sea-horse and two other marine monsters. Above the mast on one side is the Greek letter P (?), and on the other H. To the left of the composition is an anchor ending in a cross with a fish on either side, and above is the monogram of Christ.

Valletta: March 29, 1881.

Some workmen employed by the Government

of Malta to plant trees in the vacant space of ground on the top of the hill outside the fortifications of Notabile, or Città Vecchia, the inland capital of the island, recently came upon what turns out to be the remains of a Roman villa of considerable interest; and further excavations are now in progress with the view of laying bare the whole building. The central court has already been excavated. It was surrounded by Doric pillars, and paved with mosaics of unusual fineness and beauty. The *tesserae* are formed in many cases of minute squares of precious African marbles. A border of wreaths of fruits, with tragic masks at intervals upon a white ground, I have rarely seen equalled, even at Rome or Pompeii. One design, representing Hercules and Omphale within a square border, is of extraordinarily fine workmanship. Among the ruins two headless statues and the marble bust of a woman with flowing hair have been discovered. Perhaps the rarest objects, however, are several panes of glass, some of which have assumed beautiful colours from the process of oxydisation. Only a few coins have been found, whereof the only ones now decipherable are a first brass of Gordianus Pius, a follis of Constantius, and a third brass Aurelian. A quantity of Roman pottery has been dug up in the ruins, and also a few undoubted specimens of the Phœnician epoch. A good deal was discovered in a curious storehouse, or rather tank, with four openings, which is excavated in the rock under the villa. This storehouse is funnel-shaped, and lined throughout with plaster laid upon the solid rock. Two similar receptacles have just been found, but have not yet been cleared out.

Some interesting catacombs found about three years ago near the church of St. Agatha at Città Vecchia were opened for public inspection a few months ago. The tops of the tombs are in some instances rudely carved out of the solid rock to represent sarcophagi, the entrance being underneath. In two places are what were apparently rude altars of stone. I could hear of the discovery of no inscriptions of any kind.

One cannot help regretting that the noble armoury in the Palace of Valletta should be shorn of its fine proportions, deprived of its double light, and encumbered by a wretched screen painted yellow, put up to enable a former governor's guests to perform *tableaux vivants*. In the galleries, too, the labels under several of the pictures of different grand masters, which were formerly inscribed with their names and dates, have been allowed to be destroyed or lost by the cleaners.

GREVILLE J. CHESTER.

EXHIBITIONS.

THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THE present exhibition of the "old" society, while quite up to its average level, is not one calling for any very special notice. What is, perhaps, its most noteworthy drawing, Mr. Alfred Hunt's *Heart of Corry, Skye* (124), is imperfectly visible owing to the reflections in the plate-glass which covers it. We can see enough to know that it is a very faithful and impressive view of that remarkable scene, with the glen in twilight gloom, and the terrible crests of the mountains by Coruisk coming out clear against the sky—like flames of iron. The artist has two other drawings in his more usual manner, both of Whitley, from nearly the same point of view. It is needless to say that they are distinguished by beauty and delicacy of colour and subtle rendering of atmosphere. The largest of Mr. Albert Goodwin's drawings is a view of a *Canal in Dordrecht* (6), with the light in sky and on very red tiles above,

contrasted with the cool greenness of the shadowed houses and water. He has another smaller view of this Northern Venice, and some charming little bits of English scenery; but it is in his blue and breezy *Summer Sea, Mount's Bay*, that he has achieved his newest success. Mr. Herbert Marshall has taken advantage of the severity of last winter to study for us the effect of sunset on the Thames at London filled with snowy lumps of ice; and he has besides a very successful drawing of *Cavendish Square in Winter* (102), filled with a slight evening fog, and the bare boughs of its trees coming out against a smoky red sky; a cab crawling round by the railings completes its London character. No drawings are more conspicuous for tender and yet healthy sentiment than Mr. Hale's. In *Autumn Twilight* (66) he has boldly dealt with trees still bearing crumpled and shredded dead leaves, tangled with mist, the clear evening sky beyond throwing them into purple shade; in another (35), a swan sails alone up the reach of a river rich in sunset reflections, its banks dimmed with haze; in another (17), perhaps the finest of all, he has drawn *Loch Maree* in rainy desolation, the sky covered with a flock of lightest gray clouds, whose transparency and motion are admirably given. Mr. Francis Powell shows equal strength and variety, if not so much sentiment. His *Opposite the Setting Sun* (24) is the most striking work in the room; but he has several drawings of lake, river, and sea which are equally good in their way. Of sea-painters Mr. Henry Moore is the strongest, and he has allowed himself and us more colour this year. He has never painted the swell and transparency of the open sea with more power and truth than in his *Light Breezes*. The colour of the water, a fine blue, appears to be not entirely due to reflection of the sky, but to belong to the water itself, as in the Mediterranean. His shore scenes are also more full of colour than usual, and as strong as oils. We must pass over lightly the remaining landscapes and sea-views. We observe Mr. Naftel has broken fresh ground in the Pyrenees, and Mr. Boyce has some pretty views from the South of France. Mr. S. P. Jackson has never been more successful than this year. His *Tintagel Head* (25) and *Llanstephan Castle* are lovely; and the smooth force with which water falls over a weir has seldom been better given than in his view on the Thames (95). Near it is another picture of a weir by George Fripp, remarkable for the admirable way in which the glassy smoothness of the water is given. This accomplished artist has many beautiful drawings here. Of Mr. Thorne Waite's vigorous drawings none is so beautiful as that called *Silver Light* (8). Mr. Eyre Walker's glen (164), with its finely painted birch-trees and the mist clinging to the hills, should not be missed. Of the rest it may generally be said that they are what we have learnt to expect from the artists, and that they give no cause for disappointment or surprise. A special word must, however, be given to the wonderfully clever sketches by Miss Clara Montalba. It is very tantalising of an artist who can do so much with so little colour not to give us the benefit of a fuller scale; but if we cannot have the sun of Venice we must be content with the stones and the water, and these she gives us strongly. How true a colorist she is is shown by the way in which these slight sketches in saffron and white or sea-green and gray hold their own, though hung close to others on which all the resources of the colour-box have been expended.

No society owes more to its lady members than this. Miss C. Montalba, Mrs. Allingham, and Mrs. Angell are quite unsurpassed in their several lines. By Mrs. Allingham are several charming drawings, especially one of two little girls carrying a clothes-basket, and an *Old White Horse* in a summer field; and Mrs.

Angell's dead birds, flowers, and eggs are perfect.

The nearest rival to Mrs. Allingham is Mr. Waterlow, who has some very pretty drawings of lanes and fields, with rustic figures; but in figures generally the exhibition is somewhat weak. Emphatic exceptions must, however, be made in favour of Mr. Robert Barnes' *Coaxing Mother*, which is admirable in design, expression, and colour, and Mr. Arthur Hopkins' *Tired of Waiting* (431). There is also a fine group in Mr. Norman Tayler's *Peacemaker*. Mr. Brewtnall has a clever drawing of a young lady of the beginning of the century showing her first offer (in writing) to her papa; Mr. Radford a highly finished and admirably drawn composition, called *The Bather*, whose principal fault is that it does not explain itself. Mr. Tom Lloyd and Mr. E. K. Johnson also send good examples of their usual styles. Mr. Du Maurier and Mr. Pilsbury are new associates of the society. The former makes his *début* with two drawings, one of which (267) shows much feeling for colour; and Mr. Pilsbury has some very pretty drawings, especially one called *Buttercups*.

It is not every society that can boast of its veterans with such reason as this. Old age seems to have little or no effect upon Mr. Samuel Palmer, who has two large drawings, grand in composition and gorgeous in colouring, such as we have often seen before and often wish to see again. Similar thoughts are inspired by the vigorous *Gipsy Encampment* and stalwart *Standard-bearer* of Sir John Gilbert, R.A. Of these men it may be said that they have no rivals but themselves. They, with Mr. Frederick Tayler, Mr. Richardson, Mr. Samuel Read, and others, have passed beyond the province of current criticism.

COSMO MONKHOUSE.

MODERN DUTCH PAINTINGS AT MESSRS. GOUPIL'S.

AT Messrs. Goupil's is now on view a very interesting collection of modern Dutch water-colours and oil pictures, all bold, sincere, and national. Love for their flat, wet country, and sympathy for the hard lot of the poor shown with true artistic reserve, are the notes of modern Dutch art. By J. Maris and Mesdag there are a number of bold studies of sea and shipping, canals, and moist, green, grassy places beloved of ducks. The latter artist is painting a panorama of Schevening, the first marine panorama ever executed. There are some fine drawings by Blommers—notably, one of a number of men and women in the slanting rain, watching the sea from under the lee of an old boat. Israels has some fine works, among which may be mentioned a large oil picture of a poor family removing all their household gods in a cart under cover of the night. There are two or three by Sadée—none more beautiful than a simple drawing of a little girl looking out of the window at a cheerless prospect of rain and gray sea. The pride of the collection is a very large water-colour, called *Preparing for the Wedding*, by Bisschop, a splendid piece of colour. By this powerful master is another fine work, called *The Queen's Jewels*; and Mrs. Bisschop (*née* Kate Swift) has a drawing of a mother putting her baby in the cradle, which might well be mistaken for her husband's work. There are many works by Kever, Mauve, and others which will well repay a visit to Messrs. Goupil's rooms, which should not be left without seeing an exquisite little painting of *Gleaners*, by Millet, and a grand cattle-piece by Marcke.

C. M.

ART JOTTINGS FROM FLORENCE.

MRS. STILLMAN (Miss Spartali) has just completed a fine water-colour drawing for exhibition at the Grosvenor. It represents a subject from the *Vita Nuova*, one of Dante's few meetings with Beatrice. The poet stands to the left of the spectator, and is bending forward with yearning eyes to greet the lovely lady in red, heading her band of maidens, and leading Love by the hand. A glimpse of country is seen through the San Giorgio Gats. Tall buildings hem in the group. Mrs. Stillman is very happy in effects of colour, and the tones of her draperies are finely contrasted. Her Love is a trifle meagre and careworn, but the day of chubby, laughing Loves seems altogether past. The whole composition is full of tender charm. The following version from Mr. Rossetti's pen is the motto of this charming picture:—

"Last All Saints holy-day, even now gone by,
I met a gathering of damozels.
She that came first, as one doth who excels,
Had Love with her, bearing her company."

THE clever young American sculptor, Mr. Thaxter, is about to put into marble his graceful composition entitled *Love's First Dream* that has won him so much praise among American critics.

SIGNOR CECCHINI has despatched to London some spirited oil-colours on Venetian themes.

SIGNOR FRANCESCO GIOLI, one of the most distinguished members of the rising Tuscan school, has sent two excellent oil-colours to the Milan exhibition. The larger of the two, entitled *The Ford*, represents one of the curious Pisan ox waggons, heavily laden with faggots, struggling down the bank of a little stream. On the projecting box, facing the spectator, the girl driver stands erect, brandishing a stick. Her figure comes out finely against the stack of brushwood upon which she is leaning. The red framework of the cart supplies a note of brilliant colour, and there is much vigour in the movement of the oxen and of the man grasping their nose-rings. Signor Gioli's other picture is an exquisitely rendered scene of Italian harvest-time. It is entitled *Corn and Olives*, and represents a field of golden corn at the edge of an olive grove, with a group of reapers at work. The tawny glow of the corn and the play of light among the branches of the trees are rendered with admirable effect.

MR. ARTHUR LEMON is another delightful exponent of Italian rustic life. Chief of the clever works he has recently sent to England is a noble study of oxen in a poetic setting. It is entitled *An Idyll from Theocritus*. It represents a glade in an ilex wood, with a glimpse of the sea in the distance. In the foreground are two superb oxen in repose. A peasant girl lying against one of them is listening to the strains of a pipe played by her male companion. Other cream-white animals are seen browsing here and there among the trees. Mr. Lemon is unrivalled as a painter of oxen. He knows them as a shepherd knows his sheep, and endows every animal with a life and individuality of its own.

MISS ANNIE PERTZ has just sent to its destination across the Atlantic a remarkably truthful portrait of Mr. Charles Dana, author of *Two Years before the Mast*. This young artist has a genuine gift for portraiture, and makes such rapid progress in the technique of her art that great things may be expected from her in future.

SIGNOR ULISSE CANTAGALLI, whose majolica works are one of the sights of Florence, is sending a large collection of his wares to the Milan exhibition. A few years ago this establishment turned out nothing but the commonest crockery for domestic use. Now, with the

same materials, it furnishes capital reproductions of Urbino, Faenza, and Cafaggiolo majolica, and has lately given us many imitations of della Robbia ware. Some Raffaslesque vases, dishes, and ewers are specially good.

ART SALES.

DURING three days of last week Messrs. Christie, Manson, and Woods were engaged in selling the collection of pictures long the property of Mr. Bicknell. Mr. Bicknell was the son-in-law of David Roberts, which fact accounts for the presence of so many pictures by that artist in the cabinet that has just been dispersed. Apart, however, from the Robertses, the collection might have been deemed interesting in virtue of at least two considerable Turners. One of these, called *Ivy Bridge, Devon*—a simple English village subject, known to many by the homely but excellent print—sold for 800 guineas. Of the second Mr. Agnew was the purchaser, and he paid for it 3,000 guineas. This was the *Palestrina*, obtained direct from the artist, and exhibited in 1830—a picture, therefore, of the middle period of Turner. For David Roberts's pictures there is hardly the same demand that there was during the closing years of that artist's life, for criticism has recognised—perhaps with more unanimity than usual—that David Roberts's work was rather popular and respectable than great, and that, accordingly, he was a painter for a generation, and not for all time. His works sold pretty well on Saturday, when 550 guineas was given for his *Interior of the Church of St. Gomar (Agnew)*, 220 guineas for his *St. Andrews from the Sea (Vokins)*, 500 guineas for his *Interior of the Church of SS. Giovanni e Paolo (Agnew)*, 184 guineas for his *Interior of St. Anne at Bruges (Martin Colnaghi)*, 490 guineas for his impressive Venetian picture of the *Dogana and the Church of Santa Maria della Salute, Venice (Dowdeswell)*, and 440 guineas for the *Forum with the Arch of Titus (Vokins)*. Mr. Bicknell's whole collection of paintings was so fortunate as to realise more than seventeen thousand pounds.

At the Hôtel Drouot, in Paris, last week, there was sold the collection of Jules Jacquemart. It comprised precious objects from the East, principally Japanese, and an assemblage of etchings—a limited number of his own, and a considerable quantity which he had received from other etchers. Among them were examples of Mr. Whistler, and rare and fine specimens of the work of Mr. Seymour Haden. Many of Jacquemart's own finest etchings had, before the sale, passed into the hands of the keepers of the Bibliothèque Nationale, Département des Estampes—which now contains perhaps the most complete collection of his works in existence. Indeed, with regard to Jacquemart's own etchings which appeared at the sale, it may be said, generally, that it was much inferior to M. Burty's collection of the same which was sold by auction in England about two years ago.

THE Visser (wrongly printed Vesser in our last) collection of drawings has been sent to Paris, at which place, as well as at Berlin, they will be exhibited for a day or two before being sent to Amsterdam for sale by auction by Messrs. Frederik Muller and Co., on May 16, 17, and 18. The opportunities of M. Visser, first as a print-dealer and then as *Directeur de Ventes* at the Hague, were great; and he availed himself of them, desiring to make a collection not only of the greatest masters of his country, but of all of any importance. The collection, therefore, besides some fine works by Rembrandt, Ostade, Cuyp, a very fine example of Frank Hals (*specimen précieux de sa touche magistrale*, as the catalogue has it), one of Brauer and several by Van der

Helst, Jan Steen, Vermeer, Ph. de Koninck, and other well-known masters, is rich in specimens of the less and later men. The Frank Hals is a polychrome drawing of two heads—a jester and a youth convulsed with laughter. The Rembrandts include fine designs of *Christ with Martha and Mary*, *Abraham dismissing Agar*, *The Departure of the Young Tobit*, *The Execution of St. John the Baptist*, *The Deliverance of St. Peter*, *The Adoration of the Kings*, *A Landscape with a Windmill*, and three others. One of these is a curious figure of a man, with an endorsement in Rembrandt's writing that it was taken from a Japanese figure.

THE collection of the late Charles Damian Disch will be sold at Cologne on May 12. Beside works of art of the period of the Renaissance, this collection comprises a large number of Roman and Gaulish antiquities found in the Rhine provinces.

OBITUARY.

MISS JANE BEWICK, the eldest daughter of the founder of English wood-engraving, died at Gateshead on April 7, at the advanced age of ninety-four years. She edited the *Memoir of Thomas Bewick*, published in 1862, the Preface to which bears her initials. We learn from the *North of England Advertiser* that Isabella, the second daughter, still survives. It may be recollected that, about six years ago, these two sisters announced their intention of bequeathing to the British Museum a complete set of proofs of their father's prints and engravings.

M. DAVIDOUD, the architect, died in Paris on April 6 at the age of fifty-eight. He was the architect of the Trocadéro and of several theatres, and he also designed many of the finest squares and public places in the French capital.

NOTES ON ART AND ARCHAEOLOGY.

It is announced that some progress has been made with the project of concentrating, as far as may be, the works of our water-colour painters in an important central exhibition, and that the gallery intended to be the scene of this annual exhibition is likely to be open next spring. It is situated in Piccadilly, nearly opposite Burlington House. The members of the Institute of Painters in Water-Colour are known to be largely supporting the scheme. The exhibition will include contributions from outsiders, chosen according to merit, or on the principle of selection adopted at the Royal Academy; but we believe that a Saturday contemporary is in error in imagining that the older "Society of Painters in Water-Colour" may take part in the scheme. The society is a rich body, and an old prestige attaches to it, so that it would seem to have felt little inducement to join in the new movement; and, moreover, those water-colour painters who are not among its members possess sufficient strength to form an important exhibition and one which will represent various sides of water-colour art.

THE gold medal of the Royal Institute of British Archaeologists has been awarded, after the approval of the Queen, to Mr. George Godwin, who has been editor of the *Builder* for the past thirty-six years. Mr. Godwin, himself an architect, is the author of several valuable works on architectural subjects.

MESSRS. BROADWOOD, with the assistance of Miss Kate Faulkner, to whom the merit of the new and effective decoration is due, have added another to their list of pianos remarkable for ornamental design. This instrument is of what may be called the Burne-Jones shape. It is more elegant in its curve than the ordinary grand; ends with a sharp angle; and is supported on twin-legs, square and fluted, in

place of the usual heavy posts. It is of plain unpolished oak, with lid and sides covered with large full-blown roses with stems, leaves, and thorns modelled in low relief. They are treated in a strictly conventional but highly graceful manner. The flowers, which are drawn in all positions, approach the appearance of the Tudor rose in what may be called the full-face blossoms, while the stems curve about them in arabesque fashion. The leaves and stems are gilt, and the roses deep red, producing a rich but quiet effect, similar to that of Spanish stamped leather. Here and there are butterflies, also gilt, but over-painted with transparent colour, by which a very delicate bluey iridescence is obtained. The quality of the whole effect is fairy-like; and if Beast, as no doubt he did, furnished Beauty's boudoir, with a spinet, it must have been very like this.

WE hear that the following articles (among others) will appear in forthcoming numbers of the *Magazine of Art*:—"The Fitzwilliam Museum," by Prof. Sidney Colvin; "The Classical Fallacy," by Mr. Grant Allen; "The Study of Anatomy for Artistic Purposes," by Sir Coutts Lindsay; "Artistic Aspects of Women's Dress," by Mrs. Comyns Carr; "Thornercroft," by Mr. E. W. Gosse; "Munkacsy," by Mr. E. Beavington Atkinson; "The Salon," by Mr. J. Forbes Robertson; "Old English Silver," by Mr. Wilfred Cripps; "The Venice of Titian," by Mr. Wyke Bayliss; and "Quaint Drinking Vessels," by Mr. Llewellyn Jewitt. The "Homes of our Artists" that will be illustrated next are those of Mr. Alma Tadema and Mr. Hubert Herkomer.

MR. BURNE JONES's painting entitled *Dies Domini* is now on view at the rooms of the Birmingham Royal Society of Artists.

THE controversy about the proposed transfer of Ashburnham House from the Dean and Chapter to the governing body of Westminster School has directed attention to the condition of the school itself, which appears to be such as to make some considerable changes absolutely necessary. There is a proposal now that the school should take one of the houses in Dean's Yard instead of Ashburnham House. But before any transfer of property at all is made there should be a thorough enquiry and a clear understanding as to the future of the school. Whatever houses the school authorities obtain are certain to be pulled down or to be so far altered as to become new; and every one of those which belong to the Dean and Chapter contains valuable old work which ought not to be destroyed unless an absolute necessity is proved. The case seems to be one for a Royal Commission.

AT the meeting of the Society for the Promotion of Hellenic Studies to be held at 22 Albemarle Street, on Thursday, April 21, at five p.m., the following papers will be read:—"The New Statue of Pallas," by Mr. C. T. Newton; "Votive Helmets and Spearheads," by Canon Greenwell; "Boat Races in Antiquity," by Prof. Percy Gardner; "The Battle of Marathon," by Mr. Watkiss Lloyd; and "The Etymology of *ἐμπὸς*, *ἐκπὸς*, κ. τ. λ.," by the Rev. E. M. Geldart.

WE quote the following from the *Japan Weekly Mail*:—

"One of the greatest attractions of the exhibition at Uyeno will be a tea pavilion, built in strict accordance with the rules of the Tea Clubs, and furnished with utensils handed down from father to son for twenty generations. The originator of this idea is a gentleman of Kioto, by name Senô. He is a lineal descendant of the renowned Sen no Rikiu, master of Tea Ceremonials to Nohunaga and Hideyoshi (1550-96). It is characteristic of the reverential affection Japan bestows upon the gentle arts that now, at a distance of three centuries, the

name of Sen no Rikiu is known to every educated man in the empire. Sen was indeed the Epicurus of Japan; the founder of a philosophy that teaches, not that happiness is to be derived from sensual pleasures, but that the greatest good within mortal reach is the peace of mind springing from virtue. Many may remember him now merely as a *dilettante*—a man who devised forty-six varieties of tea pavilions, and persuaded the world to discover occult beauties in the rude, uncomely productions of ancient keramists; but those who have studied his life and philosophy know that with him aesthetics were but the outcome of moral beauty, and that the history of his own doings and death gives the truest possible idea of the faith he possessed."

THE Art Furnishers' Alliance (Limited) have opened rooms at 157 New Bond Street, which is rapidly becoming a perfect art-warren. These rooms are furnished with articles all warranted, by no less an authority than Dr. Christopher Dresser, "to possess intrinsic merit as regards originality, design, and execution." After this, we feel that criticism would be profane. The Alliance have published their *profession fidei* in the shape (and a peculiar shape it is) of a little book, containing the *Principles of Art*, by Dr. Dresser, with an *apologia*, in the form of prefatory remarks, by Edward Lee, Knt. The principles are sound, the prefatory remarks show an ardent desire to educate the Boeotian public, and the shrine was opened to worshippers and purchasers on Tuesday last.

WE gladly acknowledge the first part of an Italian periodical called *Pompei: Rivista illustrata di Archeologia popolare e industriale e d'Arte*. It contains, among other illustrated articles, one on the new bronzes discovered at Pompeii, and the first of a series on ancient goldsmith's work, beginning with the discoveries at Kertch.

FOLLOWING close upon the Exhibition of Painter-Etchers in Bond Street, where America is so strongly represented, an exhibition of American etchings opened at Boston, U.S.A., in the Museum of Fine Arts, on April 11. The contributions from each artist are limited to ten.

RAPID painting seems to be coming as much into fashion as other rapid modes of executing life's work. The day has gone by when Gerard Dow spent nine days in elaborating a broomstick. We have most of us seen Mr. Poynter's striking portrait-studies, painted before his class at South Kensington in the space of two hours; we have heard of Mr. Whistler's effective celerity; and we have lately been informed by the *Daily News* that Mr. Millais painted his admirable portrait of Mr. Gladstone in five hours. But all this is as nothing to an Italian *peintre improvisateur* who is at present showing off in Paris. A few days ago he painted, before the ex-Queen of Spain and a number of notabilities assembled to see the feat, a view of the Rhine, with a castle on the shore, in ten minutes; and drew a busy scene at a port in five minutes. At this rate, art would outrival even photography; but then is it art, this marvellous dexterity? We should opine that Signor Carlo's works were not; but Mr. Poynter and Mr. Millais really make one afraid of judging this dexterous improvisatore.

THE King of Italy has nominated the Swiss sculptor, Vincentio Vela, a companion of the Order of the Crown. Vela was the son of a poor peasant of Ligornetto, near Mendrisio, in the canton of Ticino. He was born in 1822. In his twelfth year he was apprenticed to a stonemason, and worked in the quarries at Viggio. He showed a natural genius for drawing and carving, and was delighted two years later when he was taken to Milan in order to work among the masons at the restoration of the cathedral. He learned drawing in his spare time, and laboured until late at night upon models for the goldsmiths of the town. Cac-

ciotori, the sculptor, took him into his studio; and he was just about to visit Rome to carry on his studies when he was called home by the breaking out of the Civil War of the Sunderbund, throughout the whole of which he served as a soldier in the Federal Army. After the defeat of the Roman Catholic cantons Vela went to Venice, where he received the first prize at the Exhibition of Sculpture for his bas-relief of *Christ raising the Daughter of Jairus from the Dead*. In 1848 he again took up arms, but as an Italian, not as a Switzer, and greatly distinguished himself as a volunteer at the siege of Peschiera. After the close of the campaign he returned with zeal to his profession, and achieved a wide renown by his works at the Paris Salon, especially by his *Spartacus* in 1855, and his marble group of *France and Italy* in 1863, for which he received the Cross of the Legion of Honour. In 1855 he was elected a member of the Milan Academy of Fine Arts, and in 1870 corresponding member of the Institute in Paris. The *Harmony in Tears* on Donizetti's monument is his work. He has been a frequent exhibitor both in Paris and Milan. At the last elections for the Great Council of Ticino the sculptor entered his name as a candidate, but was defeated. Among the best known of his works are the colossal *Christopher Columbus and America* and *The Last Days of Napoleon I.*

KREUTZ's monograph on St. Mark's, Venice, is being continued by Ferdinand Ongania, with the help of Venetian contributors. It will contain a great number of engravings and chromo-lithographs, minutely illustrating every feature of the great basilica, and is to be completed in 1884.

DR. MILCHHÜFER is about to publish a work on the Museums of Athens, which is specially intended for the use of archaeologists.

MM. MORGAND ET FATOUT, of Paris, offer for sale a few copies of the late M. Double's privately printed *Promenade à travers deux Siècles et quatorze Salons*, a copy of which the great amateur was in the habit of presenting to every visitor to his famous collection of works of art. It is illustrated with a portrait of M. Double, nine etchings by Jacquemart, four by Flameng, and one by Gaucherel, beside chromo-lithographs and wood-engravings. M. Double's collection is to be brought to the hammer on May 24.

THE same firm announce a new publication of the Society of French Bibliophiles—*Vie du Comte d'Hoym, Ministre de Saxe-Pologne en France et célèbre Amateur de Livres*—which will be of interest to the historian, the student of books and binding, and the collector of works of art. It contains many anecdotes on men and manners in France during the Regency; details of Hoym's private life and expenditure; and a catalogue of the Count's collection of pictures, furniture, porcelain, and bronzes, compiled by himself, with curious particulars as to their former owners, and the sales at which they were purchased. The editor quotes documents to prove that the manufactory of Meissen was greatly indebted to French artists under the patronage of Count d'Hoym. Models by Meissonnier and designs were furnished to the Meissen factory by Frenchmen (Huet, Lemaître, and Lebrun) who had relations with the Saxon Government.

A JOURNAL of Tournai, *La Vérité*, calls the attention of the Commission des Monuments to the repairs now being executed in the cathedral of that town under the care of the canons. It is feared that these repairs may injure the architectural beauty of the edifice.

A COLOSSAL statue of the Norwegian poet, Herik Wergeland, who was born in 1808 and died in 1845, has been erected at Christiania.

on the Eidsvoldsplatz, opposite the Storthing. The statue will be unveiled on May 17, the sixty-seventh anniversary of the date on which the first Norwegian Storthing, at Eidsvold, accepted the national constitution.

PROVINCIAL France is breaking out everywhere in exhibitions. A grand one is announced at Tours, both industrial and artistic, to be opened on May 28. Others are to be held at Bourg, Montpellier, Dunkerque, Boulogne, and Dijon.

SEVERAL French artists seem to have been behindhand with their work for the Salon. M. Diogène Maillart has been endeavouring to finish his *Prometheus* in time, but has been obliged to send only two small portraits, reserving *Prometheus* for next year; and M. Ch. Delon, whose curious study of the capture of the Dutch fleet among the ice-blocks of Texel by the Republican Hussars in 1794 has been much discussed, did not finish his work in time, and will have to wait for its exhibition in the Palais de l'Industrie until 1882.

M. GUSTAVE DORÉ applied to the committee of French artists appointed to regulate the Salon for a respite of forty-eight hours, that he might be able to send in the pictures destined for the exhibition, but to which he had been unable to give the finishing touches because of his mother's death. The committee refused to grant the favour; therefore Doré will be unrepresented in the picture galleries. It is said, however, that he will hold a proud place in the sculpture gallery.

THE STAGE.

Two interesting particulars reach us with regard to the performances of the Meiningen company which begin next month in London. Unless alterations are made in their plans at almost the last moment, the company will, in two respects, depart from their usual ways during this their London engagement. We hear, in the first place, that Friulein Haviland, one of the most distinguished of German actresses, but not a member of the Meiningen troop, will support them on the forthcoming occasion; and this, we are further informed, is accounted for by the opinion of experts that the company is not largely provided with actresses of genius. This we can easily believe. The generally neglected virtue of *ensemble* is the strong point of the Meiningen players, and some of those who know the Meiningen Theatre best speak of it as "a school"—a training-place whereat perfection is not reached by many players at the same time. Secondly, we hear that it is not the intention of the company to bring over their supernumeraries. This we considerably regret, as we do not see how it can be possible—even from among the German population of London—to rapidly train a sufficient body of persons to move with naturalness and significance on the stage; and, not to speak of the customs of our own theatre, the admirable Dutch actors accustomed us, last summer, to the presence of supernumeraries by no means to be confused with the traditional "Adelphi guests." Unless, therefore, the Meiningers look well after this department of the business, in which, at home, they are famous for success, there will be some disappointment felt at Drury Lane.

The revival of *The Belle's Stratagem* at the Lyceum and the production of the new play at Sadler's Wells are likely to be the principal events of Eastertide at the theatres, which this year take less account of Easter than they have been wont to do. *The Belle's Stratagem* will be brought out with that large measure of outward adornment to which visitors to the Lyceum have grown accustomed, and likewise, we are glad to add, with a very strong cast. At the St.

James's Theatre, during Easter week and for some time afterwards, *The Lady of Lyons* will alternate with *The Money-Spinner*, principally, we suppose, that playgoers may renew acquaintance with Mrs. Kendal's really powerful reading of the part of Pauline.

We have received from Messrs. Trübner Mr. James Murdoch's *The Stage; or, Recollections of Actors or Acting*. This is a book of very sensibly written gossip and memoranda by a veteran American actor of considerable note, and one who has indeed studied the principles of acting, and has observed and understood many different methods of interpreting parts and of producing stage effects. There is about it no small amount of sagacity and common-sense, so that it is, in a greater degree than is usual with books upon the stage, a practical book—of service to students of the profession as well as fitted to give sufficient entertainment to idle quarters of an hour. Perhaps George Henry Lewes's book upon the theatre and Mr. Dutton Cook's *Book of the Play* were until now almost the last of which this might truthfully be said. Most theatrical books are written only for a wide public that likes personal gossip about people with whose names and figures it may be easily familiar, but which has little care for analysing what it enjoys. Mr. Murdoch's book is not so compact a book as Mr. Lewes'. It is not so tersely written; it is not so much a work of literature. And it contains far more of that personal gossip and stage anecdote which is welcomed by the greater number. But it is still akin to it by its frequently practical character; and there are, of course, occasions on which the practical writing of a man on his own profession will be still more practical than that of an observer of it. The artist has something to say that the critic cannot say, though the critic—whose field of vision is much wider than the artist's, and who is more rarely the creature of a *coterie*—has much to say that the artist cannot say. For one who actually practises the art he writes about, Mr. Murdoch shows that he has wide sympathies. This, even more than his technical knowledge, gives real value to his volume, in which the reader will find very interesting and calm and generally unprejudiced record of the acting of many of Mr. Murdoch's best contemporaries—Booth and Forest and Buckstone—as well as thoughtful comment on many facts that have been handed down to us concerning the great men of the stage from Garrick onwards. We recommend Mr. Murdoch to the reader. He is not rapid; he is not a merely facile producer of just readable padding.

MUSIC.

RECENT CONCERTS.

THE last appearances of Mme. Schumann and Herr Joachim at the two last concerts of the twenty-third season of the Saturday and Monday Popular Concerts (April 9 and 11) attracted very large and enthusiastic audiences. Mme. Schumann will surely remember with pride and pleasure the cordial manner in which she has been received this time in London; and musicians and amateurs are not likely soon to forget the earnest and intelligent interpretations of Beethoven, Bach, Schumann, &c., to which they have listened. On the arrival of the great pianist, we expressed a hope that she would give us as much as possible of Schumann's music. She has performed many of his important works; and we are sorry that she only played on Saturday the first part of the *Humoreske* (op. 20), one of his most original pieces, and that on Monday five numbers were omitted from the *Carnaval*. We, however, cordially thank Mme. Schumann for what she has done, and hope that she will soon pay another visit to this country. Her presence

here is interesting for her own sake, and for that of her lamented husband. She has always been recognised as a great pianist, but it is only within the last few years that Robert Schumann's music has been properly understood and appreciated. We would also mention two very fine performances of Beethoven's quartets in E flat (op. 74) and in F (op. 133) by MM. Joachim, Rees, Straus, and Piatti. The series of concerts just concluded has been highly successful; the performances have been very good, but the actual novelties introduced have been few and unimportant.

Berlioz's dramatic symphony, *Roméo et Juliette*, was repeated at the fourth concert of the Philharmonic Society on Thursday, April 7. The solo vocalists were Miss Hope Glenn, Mr. F. Boyle, and Signor Ghilberti. The performance was in many respects better than the preceding one. The introduction, the *scène d'amour*, and the Tomb scene were well rendered; but the *scherzo*, the Funeral scene, and the *finale* still lacked colour, spirit, and finish. We cannot understand why Mr. Cusins takes the "Queen Mab" *scherzo* at a rate which makes it sound more like a funeral than a fairy march. Mr. Sims Reeves sang Beethoven's *Liederkreis*, and M. de Rémaury played the same composer's concerto in C.

We would briefly notice some other interesting events of the past week. The South London Choral Association gave their first concert at St. James's Hall last Tuesday. The singing was excellent; everything that could be desired in the way of precision, firmness of attack, and finish. Mrs. Osgood, Mme. Bolingbroke, and Mr. Joseph Maas were the vocalists. Why does not Mr. L. C. Venables, the conductor, select a programme more important, and more worthy of the able choir over which he presides?

Mme. Sinton Dolby gave the first of a series of three concerts at the Steinway Hall on Thursday afternoon, April 7. The programme was performed by pupils now studying in her vocal academy, assisted by Miss Arthur, Miss Blackwell, and Mme. Mary Cummings, former pupils. We cannot enter into detail, but may state that the singing of the various pupils testified to the ability, intelligence, and care of their teacher, Mme. Dolby. We would particularly notice an excellent rendering by all the students of Schubert's serenade for solo (Miss Blackwell) and female chorus, and Schumann's Requiem for Mignon, solos and chorus (mixed voices). The latter work was rendered with much feeling and intelligence, and afforded proof of careful and patient rehearsal.

The Sacred Harmonic Society gave a very good performance of Handel's *Samson* yesterday week at St. James's Hall. The principal vocalists were Miss Annie Marriott, Mme. Patey, Mr. Maas, and Mr. F. King. We would specially note Miss Marriott's rendering of "Let the bright seraphim;" Mr. Maas' "Why does the God of Israel sleep?" the duet, "Go, baffled coward," by Messrs. Maas and King; and the choruses, "Then round about the starry throne" and "To man God's universal law."

Last, but not least, we would notice the Royal Academy students' orchestral concert at St. James's Hall last Saturday evening. The first part of Handel's *Semele* was given for the first time in London since 1762. The performance was very good, and Mr. W. Shakespeare proved himself an able and energetic conductor. The revival of Handel's neglected masterpieces must afford pleasure to all lovers of music, and the rendering last Saturday certainly leads one to wish to hear the whole work. The programme contained many features of interest, including an overture by Mr. Percy Stranders and a clever Credo by Miss Maude V. White.

J. S. SHEDLOCK.

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description as he is accurate in observation. Graphic, that is, in the better sense; for another style of writing passes by the name of graphic which is two-thirds of it mere rhetorical exaggeration. There is a photographic straightforwardness about his sketches of events, places, and people that at once guarantees their reliability. If, in expressing opinions, he occasionally seems to go wide of the mark, it is because he is speaking only from second-hand. There is, however, little of this in his pages. What the public have to thank Dr. Holub and his translator for (besides the practical information contained in his work) is a collection of sketches of wild South African life, in all its phases, which has certainly not been surpassed, and has probably not been equalled. This is no doubt largely owing to the fact that Dr. Holub approached his subject purely as an observer, and without prejudice of any kind. He was not sent out by a learned society to find a river, nor by a religious society to convert a nation. So far from being sent by anyone, indeed, it would be difficult to imagine a series of exploring expeditions undertaken with so little encouragement or on such slender resources. An enthusiast on his own account, Dr. Holub is not ashamed to confess that, on going out to the Cape by steamer in 1872—those were the old bad times when a voyage of thirty-six days was regarded as rather speedy than otherwise—he was too poor to afford himself the luxury of a first-class passage. It was his hope to be able to provide means for his excursions into the interior by practising medicine; and it speaks well for his scientific enthusiasm that, though nearly at the end of his resources, he resisted the temptation to accept a practice worth £600 a-year which was offered him a fortnight after he landed at Port Elizabeth. Resolving to push on to the Diamond Fields, he arrived there with only a few shillings in his pocket, under circumstances the reverse of cheerful.

"The first day on which I set my eyes upon the Diamond Fields, I must confess, will ever be engraven on my memory. As our vehicle, drawn by four horses, made its rapid descent from the heights near Scholze's Farm, and when my companion, pointing me to the bare plains just ahead, told me that there lay my future home, my heart sank within me. A dull, dense fog was all I could distinguish. A bitter wind rushing from the hills, and howling around us in the exposure of our open waggon, seemed to mock at the protection of our outside coats, and resolved to make us know how ungenial the temperature of winter in South Africa could be; and the gray clouds that obscured the sky shadowed the entire landscape with an aspect of the deepest melancholy."

Compelled to choose between practising medicine and turning diamond-digger, Dr. Holub accepted the former alternative; and in three months, by the exercise of the strictest economy, he was able to pay off sundry obligations and lay the basis of his first expedition into the interior. Starting in February 1873, the route taken lay nearly due northward through the country occupied by the Batlapins, following the course of the Hart's River, which forms the boundary between the Bloemhoff district (the most south-westerly portion of the Transvaal) and the independent native tribes to the westward. Reaching Potchef-

stroom, which in 1873 had a population of upwards of four thousand, Dr. Holub is able to contribute the following charming sketch to the existing information with regard to a place so recently the centre of attention in this country:—

"Although the town has no pretensions to architectural beauty, yet the places of business are thoroughly commodious, and the private residences are often quite elegant villas. The great charm, however, of them all, even of the most modest, lies in the well-kept orchards and gardens with which they are surrounded, the hedges being gay with myriads of roses, with big bushes, and with the bright leaves and fiery blossoms of the pomegranate, which turn to their large and luscious fruit. The whole atmosphere seems pervaded with colour and fragrance; and for many consecutive months of the year a tempting supply of fruit hangs in the hedgerows, so that the owner may gather in their produce without depriving his plot of ground of its ordinary aspect of a gay and enjoyable flower-garden.

"Overhanging the brooks that ripple in gutters along the streets are fine weeping willows, that afford a refreshing shade from the glowing sunbeams; their light-green leaves and slim, drooping boughs stand out in elegant contrast alike to the compact growth of the fruit trees, to the dark foliage of the eucalyptus, to the pointed shoots of the arbor vitae, and to the funereal hue of the cypresses."

Interesting, however, as are these reminiscences at the moment, it is in the country to the west and north of the Transvaal that Dr. Holub's work lay. This was not touched during the first expedition already alluded to; and it was not till November 3, 1873, that Dr. Holub found himself in a position to start on a more extended journey. Arriving at Moshaneng, the residence of the Barolong chief Montsua, Dr. Holub first came upon traces of Dr. Livingstone, which were presently more accentuated by his coming into contact with Sechele, the chief so frequently referred to in Livingstone's *Missionary Travels*. His account of Sechele, who lives in European style and possesses a silver tea service, is not encouraging. "Sechele," he says, "is a thorough intriguer, double-faced, and evidently a firm believer in the maxim that the end justifies the means." Possibly the incident recounted below had something to do with this impression.

"After acknowledging our salutations, Sechele turned to Mr. Price (the missionary) and begged him to tell me that my appearance pleased him more than that of any white man he had ever seen. Mr. Price had hardly finished interpreting what had been said, when, in turning towards the king in astonishment at receiving so flattering a compliment from a man whom I had never met before, I caught him winking his right eye at a subordinate chief and his son with an expression that completely belied his words. The facility with which, on perceiving my surprise, he resumed his habitual smirk, proved that he had no inconsiderable amount of self-possession."

A far more interesting character is that of Khame, the present king of the Eastern Baman-gwatos, who succeeded his father, Sekhomo, during the interval that elapsed between Dr. Holub's second and third expeditions. Khame presents the singular spectacle of the son of an utterly savage and worthless father suddenly appearing in the light of a social reformer whom Europeans might not object

to imitate. To his efforts to prevent the importation of intoxicating liquors into his country Dr. Holub refers, as well as to his still more striking act in compelling traders who imported and clandestinely sold them to quit his capital. He does not, however, mention the fact that, so particular are Khame's subjects at Shoshong with regard to their attire, that a specially fine make of brown corduroy is imported through Natal for their market.

As for adventures in the field, Dr. Holub's book teems with them from one end to the other. Not the least remarkable of his escapes occurred while on his second expedition. The party had left Hebron, in the Diamond Fields territory, and were making their way towards Gasibone's, a chief who has his location on the south-western borders of the Transvaal. Not a drop of rain had fallen in the country for months. The oxen had not tasted water for thirty hours, and the only hope was that they might pick up wheel-tracks which would lead to some native huts, and consequently to water. A cloud had been noticed at some distance off, and every one of the party, guides included, believed it to be a flight of locusts. What was their horror on finding out that it was the smoke from a grass fire, and that the whole plains were in a blaze. The conflagration was still five miles off, but it was exactly across their path.

"The first among us to regain composure was our temporary guide, who pointed out that the waggon-tracks of which he had spoken were hardly twenty yards ahead—at least, we could reach them. We looked to the right, we looked to the left; on the right the ground was level, but it only led to a chain of hills, the base of which was already licked by the flames; on the left was a hollow, which was just beginning to catch fire, and beyond us a little hillock some forty feet high. Our perplexities seemed only to increase. The oxen were too weary to allow us for one moment to think of retreating—they could not hold out for a mile—and yet something must be done. The fire was manifestly advancing in our very face. We discussed the possibility of setting fire to the brushwood close in front of us, and thus, as it were, forestalling the flames; but the scheme was not to be thought of. The waggon, which contained some thousands of cartridges, 300 pounds of gunpowder, besides a quantity of spirits, was already so heated by the sun that we could scarcely lay our hands upon it; a single spark of fire would in an instant involve it in complete destruction, and the risk was too great."

The only thing was to make for the hillock, which was reached just in the nick of time to save the whole party from destruction. Even then the dangers of the situation were not over, for the travellers had a long tramp over the burnt ground, without a drop of water, before reaching any inhabited spot. It is of such incidents as these that South African travel is largely composed.

In conclusion, and with regret that regard for the limits of space prevents us from going more at length into the author's adventures, we must give Dr. Holub's work the highest praise, both for its readableness and its accuracy. The illustrations, too, with which it abounds are in every respect admirable. It is a book which recommends itself, and cannot fail to add largely to the general stock of knowledge on South African subjects.

F. R. STATHAM.

TWO BOOKS ON CARLYLE.

Thomas Carlyle. By H. J. Nicoll. (Edinburgh: Macniven & Wallace.)

Thomas Carlyle: the Man and his Books. By W. H. Wylie. (Marshall, Japp & Co.)

THE natural, but not very seemly, haste in which, since Carlyle's death, his biography and bibliography have been poured upon the world seems likely to annul the permanent value of works like these. *Occupet extremum scabies* is not a principle upon which good literary work can be produced. We sincerely hope that Carlyle will find a Boswell, a Macaulay, or an *alter ego* who shall do for him what he has done himself for Burns, Schiller, and Sterling. But Mr. Nicoll's volume, and even the more comprehensive work of Mr. Wylie, though they contain much that will be useful to a biographer and critics of Carlyle, hardly amount to either biography or criticism. We must make an exception in favour of chaps. x. and xiv. of Mr. Wylie's book—the former containing a really graphic account of Carlyle's life at Craigenputtock and his correspondence with Goethe; the latter, the best estimate we have yet seen of the signal historical service done by Carlyle in rehabilitating the defaced image of Cromwell.

Mr. Nicoll's pleasant and enthusiastic little volume is defective, it seems to us, in adequate appreciation of Carlyle's works, as distinct from his life and personality. A droll saying, a racy anecdote, is held to outweigh more solid claims to immortality. Yet only once or twice do we find any welcome addition to the recorded sayings of the sage. On pp. 184, 185, his prophecy of the fall of Napoleon III., and his description of that potentate in his early exile in London, possess real historical and biographical interest. A quaint story (p. 168), which is also given by Mr. Wylie (p. 218), relates Carlyle's detection of a sleek, respectable impostor, shortly revealed as such, by "seeing rogue in the twist of the false hip of him as he went out at the door." But neither writer seems aware that Mr. Tennyson has already embalmed the remark in *Sea Dreams*, where the hero, parting from a snuffling cheat,

"Read rascal in the motions of his back,
And scoundrel in the supple-sliding knee."

We hope Mr. Nicoll will forgive us for suggesting that a good deal more care in minor matters was required to do his subject justice. We feel pretty sure that Carlyle did not address the Berlin dinner-party (p. 30) as "Mein Herren;" nor write to Napier (p. 47) that a certain paper would be written "tacento Minervâ;" we doubt his having described Sir W. Hamilton's talk (p. 74) as "revelly;" and we are sure he is ill-served by such notes as (p. 90) "Mr. Grant differs from other accounts," or that, on p. 127, by which it is unconsciously made to appear that Sir P. Francis, reputed author of *Junius' Letters*, was present at a dinner-party in 1850. If Mr. Nicoll feels called to describe Carlyle, he should at least aspire to his master's laborious fidelity in details. Nothing disfigures a book so much as careless extracts and hasty notes.

Mr. Wylie and his publishers call special

attention to the poem "Drumwhinn Bridge," extracted from Leigh Hunt's *London Journal* of October 1834, and presumed to be Carlyle's. It is not much more than a metrical version of certain thoughts in *Sartor Resartus*, book ii.; it has little or none of the charm of his prose-poetry, and is certainly very inferior to the "Tragedy of the Night Moth." Yet one or two touches in it confirm Mr. Wylie's conjecture; the three last stanzas are redolent of Carlyle, and must, one would think, be by him or some very sympathetic student of his style.

The faults of Mr. Wylie's book are rather those of over-zeal than of carelessness. We cannot but think that the elaborate account of the Burgher branch of the Secession Kirk of Scotch Presbyterians, of its essential witness to purity of doctrine and life, and to freedom of administration, might have been spared. All sects claim this as their *raison d'être*; and Dean Stanley's phrase that "Carlyle clung to the Church of Scotland," to which Mr. Wylie objects (p. 47), seems to us much less misleading than the attempt to emphasise minute and fractional differences. Another hobby of Mr. Wylie's is that Carlyle ought to have been made a peer (pp. 7, 8, 271); and we so far agree with him as to think that the Government which, very rightly, pensioned Leigh Hunt and ennobled Macaulay would have done well to consider the claims of Carlyle. But to denounce Mr. Disraeli's offer of a G.C.B., in 1875, as "an insult" is distempered and preposterous. We think he did well to offer it, and Carlyle not unwisely to decline it. "Insult" there neither was nor could be in it; and the *animus* displayed here by Mr. Wylie is unworthy and irrelevant; the subject of the book is above party feelings.

Yet Mr. Wylie can be impartial if he chooses. Not all his admiration for Carlyle saves the latter from the severest rebuke (chap. xix.) for his attitude towards the Jamaica massacre. Indeed, if there be error here, it is on the side of over-severity to Carlyle, Mr. Ruskin, and Kingsley. Mr. Wylie leaves on the reader an impression that these men developed an absolute liking for cruelty. The case is bad enough, but not so bad as that. Mr. Wylie forgets the awful lesson, then fresh in the public memory, of the native rising in India; he forgets the unwillingness of the public to make Eyre responsible for all the acts of subordinates in a position of great, though exaggerated, danger. There is no doubt that Carlyle's attitude to inferior races and slavery is the blot on a lofty character. But we do not recognise the justice of such a summary of his views as that on p. 192; and the sentiment there ascribed to Godwin is as old as Plato.

For one episode of his work Mr. Wylie deserves the thanks of all. We do not remember to have seen elsewhere the exquisite account of the interview (pp. 363-65) of two Scotch lads with their father's old friend almost on his death-bed. The school-boy simplicity of the narrative sets off the kindly pathos of the old man's last recorded words—words of "star-fire and immortal tears." And the last quiet comment of his youthful visitor—"I was not at all shy, he seemed such a venerable old man"—sums up the feeling of thousands who never saw him in life. He

walked so many paths of thought; more deeply than any one of this century he felt the Past, the Present, the Future—he seemed such a venerable old man.

E. D. A. MORSHEAD.

Shakespeare: Certain Selected Plays abridged for the Use of the Young. By Samuel Brandram, M.A. Oxon. (Smith, Elder & Co.)

MR. BRANDRAM'S idea is an excellent one—that of a book which shall be as far removed from a school edition of Shakspeare's plays as from a mere book of "Beauties." It must, of course, omit whatever is matter of offence against the innocence of boyhood and girlhood; but, in addition to this, it omits all passages that would weary or retard a young reader. The plays are thus considerably abridged, but continuity is preserved by an abstract, as brief as possible, of the contents of each scene or passage omitted. Thus—"The King then promises Laertes full satisfaction for his father's death" serves as a substitute for the speeches which follow the exit of Ophelia in *Hamlet*, IV. v.

The plays selected are *The Merchant of Venice*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Much Ado*, *Twelfth Night*, *As You Like It*, *Hamlet*, *Macbeth*, *The Tempest*. In Mr. Hudson's *School Shakespeare*, he arranged the plays in groups intended for three successive years of study. Among the first nine plays in Mr. Hudson's order, five of those selected by Mr. Brandram appear. It is worth noting what plays those are which are considered by two competent persons, who have carefully considered the subject, as most suitable for introducing young readers to Shakspeare—*The Merchant of Venice*, *Twelfth Night*, *As You Like It*, *Hamlet*, *The Tempest*. To these Mr. Hudson would add *Henry IV.* and *Julius Caesar*.

The justification of Mr. Brandram's attempt is not, I think, that the best approach to Shakspeare is through selections from his plays, but that different modes of approach suit different persons, and that all which lead towards the centre are good. If a boy will read an entire play, and return again and again to those scenes which have most taken his fancy, and then read a second and a third play, he will be more likely to grow to a right understanding of Shakspeare (even though at first his choice of favourite passages show a crude feeling for poetry) than if a master picks and chooses for him. Mr. Brandram's method has, however, its advantages. It would probably be a long time before a young reader had really got interested in nine of Shakspeare's plays; but if he is pleased with any one of Mr. Brandram's chosen plays he will probably read them all. And one who knows even partially nine of Shakspeare's plays is not likely ever during the remainder of his life wholly to escape from the grasp of the poet.

As to the manner in which Mr. Brandram has carried out his design, while there is much that is excellent, I could wish that in a volume of the same size he had given eight plays instead of nine, and had given those eight a little more fully. There are very few additional scenes for which I should care

to plead. But the scenes and speeches which are presented might with advantage appear with fewer erasures. The aim should have been to avoid as much as possible constructing new periods and paragraphs, in which (by omitting one line here, and two lines there) passages more or less widely separated in the original text are run together. To do this occasionally may be unavoidable; how often it may be unavoidable only one who has tried to abridge a play of Shakspeare's can tell. But it should never be resorted to except of necessity; never merely to economise space, nor through the mistaken notion that this or that line, being in itself of no high poetic worth, can be dispensed with.

As an example of excessive abridgement, take *Twelfth Night*, II. iii. Mr. Brandram omits the opening speeches of the Duke and Curio, including the lines in which the Duke calls for

"That old and antique song we heard last night;
Methought it did relieve my passion much
More than light airs and recollected terms
Of these most brisk and giddy-paced times."

Lines very characteristic of the Duke and his self-conscious love-languishment. The speech, "Come hither, boy; if ever thou shalt love," &c., continues the Duke's train of thought; passionate music is in their ears, and the Duke, contrasting it with the "light airs and recollected terms," professes his constancy in love. "How dost thou like this tune?" he asks, and Viola replies,

"It gives a very echo to the seat
Where Love is throned."

Whereupon the Duke, finding the supposed boy "speak masterly," guesses that he has experienced what it is to love. The well-known passage follows:—

"Too old, by heaven: let still the woman take
An elder than herself,"

passing on, after Viola's reply, to the speech, "Then let thy love be younger than thyself, &c." Presently Curio returns with Feste, and the exquisite description of the song occurs:—

"Mark it, Caesario, it is old and plain
The spinsters and the knitters in the sun," &c.

And straightway Feste sings,

"Come away, come away, death," &c.

The following is Mr. Brandram's abridgement:—

"DUKE. Come hither, boy: if ever thou shalt love,

In the sweet pangs of it remember me;

For such as I am all true lovers are.—

My life upon 't, young though thou art, thine

eye
Hath strayed upon some favour that it loves;
Hath it not, boy?

VIOLA. A little, by your favour.

DUKE. What kind of woman is 't?

VIOLA. Of your complexion.

DUKE. She is not worth thee then. What years, 't faith?

VIOLA. About your years, my lord.

DUKE. Too old, by heaven;

Let thy love be younger than thyself," &c.

After which speech, and Viola's reply of two lines, the scene passes on to

"Once more, Caesario,
Get thee to yon same sovereign cruelty," &c.

The omissions here are grievous; the false junctions—perhaps only too successful—alter the sequence of thought and feeling; and one line is metrically spoilt. The volume, however, contains a wealth of noble poetry,

and much of Mr. Brandram's work is right well executed. The book may have an enduring life. If so, I trust that in a second edition Mr. Brandram will see fit to re-insert many speeches and parts of speeches needlessly omitted.

In writing a Life of Shakspeare there are pitfalls which only the wary avoid. Mr. Brandram's brief sketch is not free from errors. Shakspeare was not, as far as we know, a shareholder in the Blackfriars Theatre in 1589; the Globe Theatre was not built in 1593; Shakspeare acted in *Sejanus* in 1603, making it improbable that he retired to Stratford in 1602. EDWARD DOWDEN.

William Law, Nonjuror and Mystic: a Sketch of his Life, Character, and Opinions.
By J. H. Overton, M.A. (Longmans.)

A GOOD Life of William Law has long been wanted. Mr. Overton has supplied this blank in our literature. His "sketch," as he modestly calls it, is by no means perfect, but does the one thing which, above all others, is required in the written Life of any man, good or bad—it gives us a clear and distinct picture. Law was a far greater man than his contemporaries ever discovered. He was not a man of action, took no prominent part in the world's doings, and in literature, where he made for himself such fame as he has got, he was never a continuous worker. His books, with the exception of *A Serious Call to a Devout Life*, and the *Practical Treatise upon Christian Perfection*, were nearly all of them pamphlets, written as the needs of the Church or society seemed to demand them—not treatises that sprung from his own desire to express his thought. The fact is that Law was from the first a mystic of a peculiarly devout and ascetic kind; and we may feel well assured that mere literature, written for the purpose of instructing people in secular matters, and still more for mere amusement, whether of the reader or the writer, would have been considered by him a sinful waste of human faculty. His powers of expression were, however, so great, and his thoughts so clear and well reasoned, that he made an impression on his own age and that which immediately succeeded it out of all proportion to what might have been anticipated from the character of his writings.

Law figures in the popular mind of to-day, when he is remembered at all, as a mystic; and English mysticism, especially that of the eighteenth century, has very little attraction for ordinary readers. It has therefore come to pass that—since the time that Methodism became an organised community outside the Church of England, and the Evangelicals, from being a body of enthusiasts suffering contempt and persecution, have dwindled into a mere Church party receiving their share, or somewhat more, of bishoprics and deaneries—Law's writings have been unread except by an occasional student, and the few devout persons who followed in the footsteps of bygone generations. It is not difficult to account for this. Though Law held and taught many of those doctrines which, to the Methodists and Evangelicals alike, were as articles of faith, he was from first to last a pronounced High Churchman, holding all,

and probably more than all, the Catholic doctrines which distinguished the Caroline divines. He was, of course, something more and beyond this, and it was this something more which markedly affected John Wesley. To what precise extent the *Serious Call* and the *Christian Perfection* influenced the founder of Methodism, and through him so great a portion of mankind, it is hard to tell. Our own impression is that the direct influence of Law has been to some degree exaggerated; but there can be no doubt that his indirect influence has been extremely great. He was one of the first who taught those doctrines which afterwards developed into Methodism; and he set them forth, not, as too many others have done, in an ignorant and unreasoning manner, but with much logical power and great literary charm. The ascetic side of the great religious movement of the eighteenth century has commonly been traced back to the old Puritanism. In this, we believe, is no little error. We can find but slight evidence that Puritanism had any effect upon Methodism or Evangelicalism; they seem to us to spring from very different roots, and to have nothing more in common than all forms of orthodox English Protestantism must have. Those who so confidently profess to find in the ascetic doctrines of the eighteenth century a reproduction of earlier opinions are apt to exaggerate and misconstrue the true Puritan attitude towards self-denial. With the exception of their rigour as to the Sabbath and their hatred of stage-plays, both of which, it was assumed, had the most direct Bible-warrant, there seems but little in the genuine English Puritan teaching which can justly be called ascetic. Much folly of this kind, we know, has been attributed to them; and the belief that they taught that suffering for suffering's sake is good has become a part of the traditional history of England. We believe this notion has sprung from two roots—first, the slanders of the writers of the Restoration; and, secondly, from the books and Lives of some of the later members of the school, who, when they had ceased to be a political party—"England in arms and council," as one of them not unaptly said—devoted themselves, at times, to a sort of theology which was mainly personal. We believe that the ascetic tint—we might, perhaps, be more exact if we called it blight—which discoloured the revival of personal religion in the last century was due, in a great measure, to the writings and oral teaching of William Law. The true ascetic, like the poet, is born, not made, and it is hard to see why we should quarrel with the one more than the other. The poet, however, is commonly not a propagandist; he knows that his vocation is "out of the common," and does not desire to compel all men to write in lines of unequal length because he has got the divine gift of song. Ascetics have, however, too often misunderstood their vocation, and endeavoured—unhappily, with but too much success—to force commonplace men, who were utterly unfitted to tread the slippery paths or breathe the rarified air of such mountain regions, to follow them in their wanderings. Law was an ascetic by nature, and he never seems to have understood that the mass of mankind had natures so much lower

than his own that they would assuredly break down altogether in leading the life of strictness which was but natural to him. His reply would have been, had such an objection been raised, that it was the duty of all men to obey the commands set forth in our blessed Lord's Sermon on the Mount. Such answers have often been given; the reply to them—an only partially satisfactory one, it must be confessed—is to be found in the lax casuistry of certain Roman divines. The asceticism of Law, through, we believe, a faculty with which he was born, was, like the intellectual side of his nature, highly cultivated. He had inherited the strict notions of the better type of English High-Church divines, and had a knowledge of languages which qualified him to read whatever had been written on his favourite subject in the principal modern languages. His position as a nonjuror, too, was not favourable to width of view. He was an English clergyman, and held a very high view of the priestly office. He was from purely conscientious motives a nonjuror, and was known to hold most unpopular opinions. His position with regard to the Church of Rome was similar in most respects to that of a modern High Churchman. "I consider," he says in one of his letters,

"their Church and all its members my brethren in Christ, and as nearly related to me as any Protestants, so it is the same benefit to me to receive benefit from their Church as from that of England. In my own heart I drop and forget all divisions and distinctions which the enemy hath set up among us."

And in another place he says that,

"if each Church could produce but one man apiece that had the piety of an apostle and the impartial love of the first Christians in the first church at Jerusalem, a Protestant and a Papist of this stamp would not want half a sheet of paper to hold their Articles of Union, nor be half-an-hour before they were of one religion."

He also, it would seem, approved of the use of the crucifix and other things which were then, and now, branded as Popery. It is not easy to realise at the present day, when the fanaticism of our people runs in other directions, how intensely hateful language of this kind must have been, not only to the herd of men who looked on religious questions from a political point of view, but also to the truly devout Protestants who had read Foxe's *Book of Martyrs* at their mothers' knee, and had been brought up to think that the head of the Latin Church was Antichrist, the man of sin, the predestinated leader of the great apostasy. More than this, however, High Churchman as Law was, he avowed sentiments which absolutely cut across all the most popular theories of his time. Men were saved only by the merits of Christ, his death and Passion—that to him was as undeniably true as it is to all Christians; but then he held that this salvation extended to the whole human family, and that the just who had never come within reach of the Gospel were yet not uncared for by him who was its Author. He even seems, if we may presume to read between the lines, to have had doubts as to the eternity of future torment. To add to all this, he avowed the belief that Jacob Böhme was a great religious teacher, and

claimed for him something which, to careless people, seemed the same as the inspiration by which the writers of Holy Scripture were moved. This, too, at a time when it was the almost universal opinion that Böhme was a mad enthusiast, whose writings, when they were sufficiently rational to bear any construction at all, carried on the face of them marks of the most dangerous heresies.

It is not surprising that the founders of the great Evangelical movement should have been at once attracted and repulsed by such a man. He was intellectually too far removed and, at the same time, too big for all but one or two of the highest of them to understand. His spirituality charmed them, and their writings are full of testimonies to its beauty; but still it was not quite their spirituality, but rather a survival from an age that was past, mingled with foreign essences which might have come from questionable sources. Then there was also a pronounced "legalism," to use their own technical term, in all his writings which was contrary to every principle of the movement. Yet, notwithstanding all this, and though it could be probably shown that every prominent man among the Methodists and Evangelicals alike had mingled their praise of Law with strong censure, we still think that any fair man who should make the religious history of eighteenth-century England his study will be compelled to admit that we owe to the reclusive mystic of King's Cliffe as great a debt of gratitude as we do to any of the popular leaders who helped to dispel the spiritual darkness which began to gather over England soon after the middle of the seventeenth century, and went on increasing in density until the Methodists and their brethren once more taught men that there was something nobler to live for than the lower utilities.

Although Law was never tired of denouncing mere secular learning as utter waste of time at the best, and as frequently highly dangerous, he was himself a man of refined culture, and his works show that he was well acquainted with most of the solid knowledge of his age. His style is remarkably good—far superior, indeed, to nearly all his contemporaries; and we find, in turning over his pages, hints that his reading cannot have been so narrow as his principles would lead one to expect. His asceticism, though it grates harshly on modern taste, never leads him to advocate any course of action which he could possibly know to be physically or mentally injurious. It is now a perfectly well-ascertained fact that amusements are needed, not by the young only, but by all persons at all stages of life. Law had been dead a century before this fact had been brought home to people, and he is not to be blamed for not having realised it. John Wesley's theories on the matter of relaxation, both for old and young, are nearly as strict and as unreasonable as those of Law. We may be quite sure that neither the one nor the other, could they have possessed the knowledge which all people ought to have now, would have advocated the stern discipline with which they are justly charged.

Mr. Overton has discharged his task with grace and modesty. Law is not only the central figure of his picture, but he fills nearly

the whole canvas. We do not know that this is an objection. We certainly should not care for much detail concerning Byrom and the inferior folk with whom his hero was brought in contact; and information relating to the Wesleys was not needed. We think, however, the ordinary reader will find himself much in the dark about Böhme. It is not given to all men to read German, and especially such German as Jacob wrote; and if, in search for light, some unfortunate should have recourse to the quartos which profess to contain a rendering of Böhme into our mother-tongue he would be little wiser. Böhme was, from whatever point of view he be contemplated, a noteworthy phenomenon; call him prophet, impostor, enthusiast, or madman, what you like, his influence has been so great that some fuller notion of him than we get here is worth communicating; and, from the excellent remarks we have on mysticism, it is evident that Mr. Overton would have treated most of the points which would arise in sketching Böhme's career exceedingly well, and all of them with tact and candour. The passages which he has written on mysticism are, in our opinion, of great value. It is seldom that we meet with anyone who, having ventured into that enchanted garden, has come back to the outer world once more without showing some loss of reverence or want of common-sense on his return.

EDWARD PEACOCK.

About the Jews. By Mrs. Magnus. (C. Kegan Paul & Co.)

MRS. MAGNUS may justly be congratulated on having chosen a profoundly interesting subject, to most people new and fresh, even in this age of myriad books. We know the earlier history of the Jews from our Old Testament; but with the restoration of the Babylonian Exile, where the present book begins, all systematic accounts cease. It was a worthy task to gather from various and little-known sources the later annals of this wonderful race, and put them in a pleasant and readable shape.

This (first) volume only brings us to about 1300 A.D., and ends with the savage expulsion of the Jews by Edward I.; but Mrs. Magnus promises to continue her history, and we hope she will do so with all reasonable speed. Her book is full of instruction to the general reader, and clears up all manner of problems which are left unsolved, though often felt, by ordinary people. The dark page of Christian intolerance and persecution is peculiarly suggestive at the present moment, when otherwise educated and respectable people in Germany are manifesting that large residue of barbarism known as the *Judenhetze*—a movement which may fairly be regarded as so far giving the lie to all proper claim to higher civilisation. The *Judenhetzer* in Germany are really worse criminals than the Russian Nihilists; just as the English statesmen who by deliberate legislation killed Irish commerce were worse criminals (though better men) than those who committed outrageous murder and rapine among lawless chieftains in that country. For the real outcome of the history of the Jews shows that they have not only been a thrifty and highly intelligent race,

but that they have been loyal subjects of whatever land they adopted for their home—as we see manifestly enough in England, where they are among the best and most loyal of our citizens. This was shown very clearly by the history of the Moors in Spain, who alone, perhaps, in mediæval history gave the Jews a fair chance, and were amply rewarded for it.

Nothing will strike the reader more than the remarkable fairness with which Mrs. Magnus treats her difficult subject. She admits freely the faults of her people. She does not Irvingise Shylock. She does not George-Eliotise higher Jewish types. With all the shrewd practical sense of her nation she avoids vain allusions and random aspirations. She will not even excite the sympathy of her readers by details of the horrible persecutions so often practised by mediæval kings and people. Hence her history impresses us with a sense of truthfulness and of fairness quite exceptional in a popular book intended for Jewish young people. There are, indeed, other features which are likely to exclude it from the hands of Christian young people, however popular it may become with the general public. Mrs. Magnus' treatment of the Founder of Christianity, though thoroughly respectful, is strictly Jewish, and cannot admit the higher claims made for him by our writers. She treats the New Testament documents like any other history, and speaks of Herod's Massacre of the Innocents as a story resting on doubtful evidence.

As every reviewer is supposed to find some fault, or point out something to be corrected, I will add that two statements (pp. 176 and 226) about the capture of Constantinople by the Turks in 1453 are both inconsistent with the real facts and with each other. The dates given are 1423 and 1473, and in the former place the conquerors are called Saracens, in the second vaguely Mahomedans. Possibly the terrible historians who wander about nowadays like knight-errants in search of lurking inaccuracies would find other less obvious slips. One misses any reference to Tacitus' splendid fragment in the history of Vespasian's campaign against Judaea. And in giving us many Hebrew words in the text, vowel points, if not transliteration, might have been vouchsafed to the non-Jewish reader. But these things are only mentioned to satisfy a reviewing conscience.

J. P. MAHAFFY.

Souvenirs de M^{me}. C. Jaubert. Lettres et Correspondances. Berryer, 1847 et 1848, Alfred de Musset, Pierre Lanfrey, Henri Heine. (Paris: Hetzel.)

WE have quoted the *sous-titres* of M^{me}. Jaubert's *Souvenirs* as the readiest way of showing the interest the subject-matter possesses for English readers; but they have the subsidiary advantage of introducing us to a very charming personage in the authoress herself, who is clearly characterised in the lively and affectionate letters of her eminent friends. The *Souvenirs* of Heine are the last in the volume, though those relating to the historian of Napoleon are carried down to the latest date. They are also perhaps the most interesting in themselves, and on that account

we may give them precedence. The intimacy began in 1835, and ended in real friendship as the lady overcame her lingering doubts as to whether the poet after all was less *méchant* than his verses. The question was decided in his favour by his conduct to his mother and his wife, and the unpretentious heroism with which he endured his lingering tortures. To the last, however, his friend was repelled by the unscrupulous way in which friends and foes alike were sacrificed to sharpen the point and intensify the version of an epigram. He defended himself on the oft-tried plea of "meaning no harm," and seemed genuinely surprised when his friends resented the savage phrases he delivered as much in fun as malice. M^{me}. Jaubert did not keep her dissatisfaction to herself:

"Allons donc, lui dis-je une fois, impatientée; vous répondez comme dans une fable le ferait un champion accusé d'être vénéneux: C'est ma nature."

"Bravo! c'est cela même, ma bonne amie."

"Et voilà le malade ravi, sans se soucier d'amitiés précieuses qu'il s'était aliénées."

We are naturally reminded of the recollections of the poet by Lady Duff Gordon, but this intimacy of twenty years furnishes more abundant details—some painful and some characteristically humorous—about his private life and talk. He delighted in telling one story of his wife's distress at a more than usually violent attack of his illness in the night. In the midst of sobs he heard her repeat:—

"Non, Henri, non; tu ne feras pas cela, tu ne mourras pas! tu auras pitié! j'ai déjà perdu mon perroquet ce matin; si tu mourais, je serais trop malheureuse!"

"C'était un ordre, ajoutait-il, j'ai obéi, j'ai continué de vivre; vous comprenez, mon amie, quand on me donne de bonnes raisons. . ."

Heine's name for M^{me}. Jaubert was "Petite Fée;" and he exulted in the *droits de moribondage* he had established when she promised to visit him at his own home after a last visit paid to her when he was unable to walk. The promise was fulfilled throughout the remaining seven years of the poet's life, and her last interview with him was only four days before his death; he talked with his usual ease, but gravely, and his last words were a warning to come back soon or it would be too late.

To Alfred de Musset M^{me}. Jaubert is not only a fairy, but a godmother besides; he calls himself throughout by the name she has bestowed on him, and profits by the supposed relationship to address to her all the caresses and the petulance of a spoilt child. One of his letters ends, "Adieu, marraine, il y a bien peu de monde que j'aime autant que cette petite fée toujours bonne, qui se tient debout sur vos petits pieds." And it is a standing jest with him to ask the little "blonde aux yeux noirs" if she has begun to grow yet. But the poet was not always equally amiable. The *cadre* given to these *Souvenirs* is in the form of a conversation, apparently after de Musset's death, between M^{me}. Jaubert and Berryer, who was an admirer of the poet, with Ernest Picard *en tiers*. More than twenty of de Musset's letters are given, mostly with a view to elucidating the history

of the verses *Sur une Morte*, published in the *Revue des deux Mondes* in 1842, which caused a considerable social sensation because it was generally understood that the lady therein dissected was *vivante, bien vivante*. Mme. de Belgiojoso and her husband, one of a trio of princely tenors who were the delight of Paris at this time, play a considerable part in the *Souvenirs*; and the beginning of the end of the good understanding between the poet and the princess is traced to his rashness in accepting her challenge to attempt a caricature of her features.

"Un trait rapide traça un petit trois-quarts, où l'œil immense était placé de face, et pour la tournure, une pose au peu abandonnée, en exagérant la maigreur complétait une ressemblance prise en caricature.

"Toutes les personnes présentes se précipitaient pour voir, et souriaient sans se récrier. Elle avec, un air d'indifférence de très bon goût, répéta: 'Il y a quelque chose,' et ferma l'album.

"Mon rôle de maîtresse de maison m'y autorisant, je m'emparai du livre et le mis, à l'abri des curieux.

"Vous avez brûlé vos vaisseaux, dis-je au poète.

"Cependant, madame, je n'ai jamais été plus épris qu'en la regardant tandis que je traçais ce croquis.

"Tant pis, dis-je vivement, vous l'avez blessée."

And a few days afterwards a long, lamentable, serio-comic letter comes to prove the justice of this foreboding; the poet has written confidently as usual: "On lui en a fait une réponse, ô marraine!! une réponse . . . imprimable." After which the verses in question were written, and a good many letters and confidences exchanged of a sort that would scarcely be considered quite "printable" on this side of the Channel, the end being a sort of reconciliation, in proof of which the poem remained unprinted till after de Musset's death. It may be a question now whether more was not made of the matter than it deserved, but there is vigour as well as venom in the last stanza:—

"Elle est morte et n'a point vécu,
Elle faisait semblant de vivre;
De sa main est tombé le livre
Dans lequel elle n'a rien lu."

The glimpses given of Berryer as *châtelain* of Angerville are very pleasant, and there is the same sort of easy reference to passages of contemporary history all through the volumes as in the best sort of French memoirs of earlier dates. Mme. Jaubert holds that the institution of the *salon* became extinct after 1848, but her book proves that some of the elements of the society which culminated in *salons* survived down to the establishment of the later and happier Republic. In the recollections of Lanfrey, as in those of Berryer, the writer gives us to understand, without effort or consciousness, that the social and the political world touch, or rather overlap, and that the leading spirits in each meet upon equal terms in the ground common to both. In England we have had famous literary and famous political hostesses, but we have nothing answering to the social ideal of which Mme. Jaubert reminds us—a society in which the intercourse of friendly intimacy is the first thing, but in which every intimate has to contribute as

much as would serve to pay his footing in the outer world of larger ambitions; a society in which world-wide celebrities may appear as the social equals of men and women whose only distinction is their power of receiving and communicating thoughts and impressions with *à propos* and grace.

The recollections of 1847 and 1848 refer mostly to a little romance with a tragic ending, which has, perhaps, been somewhat *brodée* by the narrator. The account of Pierre Lanfrey, the historian of Napoleon, contains much that will be new and interesting to English readers. He was a dutiful son, and Mme. Jaubert prints some of his earliest letters to his mother as well as those to herself. The ambitious, industrious, slightly priggish bachelor, who was kind to children, reminds us unexpectedly of Mr. Buckle. It is curious to find that he refrained on one occasion from calling on his old friend because he was afraid of encountering Victor Hugo and his surrounding admirers.

Mme. Jaubert is the sister of the Comte d'Alton Shée, mentioned in these *Memoirs*, parts of which were first published in the *Revue de France*. In their present form they make an attractive volume, for which our best thanks are due to Heine's "*petite fée*."

EDITH SIMCOX.

CURRENT LITERATURE.

Despatches, Correspondence, and Memoranda of Field-Marshal Arthur Duke of Wellington, K.G. (Murray.) The despatches of the Duke of Wellington have long been famous; and the volume now issued, which is the eighth of the series, is not less worthy of public attention than its predecessors. It has, too, an additional attraction to those interested in Irish affairs—who at this time is not?—in that it dwells much on the state of Ireland in the years 1831 and 1832, which bear a strong resemblance to the present time. We find, indeed, almost a repetition of the outrages with which we have lately become so familiar, similar complaints from the Irish and similar causes for their disaffection. The seditious and treasonable speeches and placards and threatening letters might pass for the originals of some published in our daily papers. Take, for instance, the following extract from a Dublin paper of 1832:—

"O'Connell will probably, on his arrival in the country, warn the people, according to custom, against illegal acts. That fallacy is easily corrected through the medium of his agents and his servile press, which incessantly inflame the people. It is indeed impossible that any country can remain exempt from rebellion in which such a press is permitted as now circulates its poison. O'Connell's papers are read in every hamlet in every county of Ireland by the most active and intelligent of the people, who communicate the substance of each day's treason to the remainder in conversation. A club and subscription for this purpose exist in every parish, and afford considerable aid to the seditious papers. The general purpose is thus propagated to the remotest quarters from the centre, and perfect sympathy and co-operation is ensured. The most atrocious language is daily used in the Catholic provincial papers, degrading the Government, the Church, and the proprietors. The despotism of this mob authority is intolerable. A Catholic nobleman or gentleman who ventured to think for himself would be as readily denounced as a Protestant. The whole influence of the priesthood is in full activity, and it is certain that in any contest which may arise the number of Catholics in the army would seriously embarrass."

All this, very naturally, called for a great many letters from the Duke, which are written in the clear and concise style for which he was re-

markable. The Reform Bill excited much ill-feeling against the Duke, who was actually followed by a hooting mob from the Tower to Lincoln's Inn, pelting him with mud, and this, too, on the anniversary of the Battle of Waterloo! Several pages are occupied with a detail of preparations against a threatened outbreak in London, and the most minute directions were given by the Duke as to the disposition of the troops in different parts of the metropolis. Like other great men, the Duke was wrong in many of his conclusions. For instance, he believed "the existence of the Church of Ireland depends on the continuance of the union;" yet we have seen the former disestablished, while the latter endures. As for Repeal, he declared: "O'Connell is certainly driving at the Repeal of the Act of Union, and I cannot doubt that he knows that the Repeal must occasion the dissolution of the connexion with Great Britain." "He will work at the Repeal in Parliament, and out of Parliament in Ireland. If he should fail, as he will, he and his followers will then commence a sort of desultory plan of operations against the Government, having for its object to prevent all business." The last sentence will remind of Irish obstruction as it exists in our day. History repeats itself as much as perhaps is possible in the relations of England and Ireland.

London Notes: A Lost Charter: The Tradition of London Stone. By H. C. Coote, F.S.A. (London and Middlesex Archaeological Society.) Though the City of London has always been most careful about the preservation of its records, Mr. Coote suspects, and in fact proves from the evidence of Richard of Devizes and other contemporary historians, that one of the most important charters has not only been lost, but that no abstract or record of it remains. During the early Norman kings, the portreeve was merely a nominee of the king. The earliest charter conferring the right of electing a mayor on the citizens was granted by John in 1214; but the historians alluded to all describe the formal grant of the privilege by John when he was attempting to seize the throne during his brother's absence in 1191, and was anxious for the support of the citizens of London. That so important a matter must have been duly recorded in some document is most probable, considering that the privilege remained undisputed after the return of Richard I., although there is no mention of a previous grant in the well-known charter of 1214. What has become of the lost charter must be left to conjecture. Perhaps the researches of the present learned custodian of the City records may throw some light on the matter. As to London Stone, Mr. Coote conjectures it to be a portion of the house of FitzAylwin, the first mayor, and thus connected in men's minds with the lordship of the City, as appears from the words of Jack Cade on his entry into London.

MESSRS. SAMPSON LOW AND Co. send us a substantial volume by Mr. W. G. Marshall, M.A., entitled *Through America; or, Nine Months in the United States*. In the course of his journey Mr. Marshall visited the Empire City, Niagara Falls, Utah and other Western States, San Francisco, the Yosemite Valley, &c. His work contains a large number of illustrations, of which many are exceedingly interesting, if not always original; and in this matter Mr. Marshall is more straightforward than many people think it necessary to be nowadays, for in his Preface he tells us from whom he obtained permission to copy illustrations. Mr. Marshall makes a touching appeal to his critics for a little consideration for his book as being his first literary venture, but we really do not see that there was much occasion for so doing. The book is written, for the most part, in a pleasant

and interesting way, and we only quarrel with his devoting too much space to Mormonism. As this is a subject in which he evidently takes a deep interest it would have been, perhaps, better to have treated it in a separate volume.

Lilian Adelaide Neilson. By M. A. de Leine. (Newman.) This is a very short and unassuming account, from personal acquaintance, of one of the most popular, if not the most accomplished, of modern actresses. Little direct biographical detail is given, but the author by implication protests against any harsh view being taken of Miss Neilson's character.

Congrès provincial des Orientalistes français. Compte-rendu de la première Session, 1875. 1er Bulletin. (St.-Etienne: Theolier Frères.) The French Orientalists have held two more provincial meetings since the congress of St.-Etienne in 1875. Consequently, this volume of Transactions, consisting of papers on Egyptological subjects by savants of various nationalities, edited with introductory and biographical notices by the President of the congress, Baron Textor de Ravisi, appears several years after date. It is to be regretted that the publication of the work should have been so long delayed. Five years count for much in the annals of modern science; and already the valuable memoir of M. Golénischeff on "An Ancient Chapter of the Book of the Dead," and Dr. A. Weidemann's excellent paper on "The Immortality of the Soul according to the Ancient Egyptians," suffer disadvantage by being read so long after delivery. Each writer offers his own explanation of the nature of the *Ka*, and both interpretations are already superseded by the more recent researches of Prof. Maspero and M. Le Page Renouf. The *Ka*, as we now know, can neither be rendered as "the name of the man in a higher sense" (Weidemann) nor as "being, person, individual, type, form" (Golénischeff). The *Ka* of the Egyptians corresponded, in fact, to the *genius*, or *imago*, of the Latins, and was a kind of spiritual double, like the Frayishi of the Iranians. As the *Ka* accompanied the man in life, so it survived him after death, and was believed to have its *post-mortem* abiding-place in the funereal statue of the deceased. As many as twenty duplicate statues are sometimes found in the *serdabs*, or walled recesses, of tombs of the Ancient Empire; the object of this multiplication of portraits being to ensure a perpetual shrine, or support, for the *Ka*. In an able paper lately communicated to the Asiatic Society, Prof. Maspero has shown that those who performed the customary periodical rites in honour of the dead believed themselves to be in the spiritual presence of the deceased, as represented by his funereal statue, the visible shrine of the invisible *Ka*.* *A propos* of his text, which treats of the walking of the deceased in company with his *Ka*, M. Golénischeff points out that free movement, after the mummied and bandaged state of death, was among the highest felicities of the Egyptian Elysium; adding this pregnant remark—"les Egyptiens comprenaient bien que seul le mouvement était la vie, et qu'en dehors du mouvement, il n'y avait que la mort." M. Chabas, taking for his theme the funereal libations of the Egyptians, shows how water was deemed to be the essential principle of life, and aridity a synonym for death. As Osiris himself was resuscitated by the effusion of water, so the revivification of the mummy must depend on restored moisture; hence the importance attached to perpetuated funereal rites and offerings, in which libations of pure water played a prominent part. "L'Hymne au Char du Roi,"

translated by Dr. Ermann, of Berlin, from an inscribed potsherd in the Edinburgh Museum, abounds in alliterative conceits, and is more curious than interesting. It was probably composed for some Pharaoh of the Nineteenth or Twentieth Dynasty. But by far the most attractive article in the volume is Prof. Lieblein's paper, headed "Les Egyptiens connaissent-ils le Mouvement de la Terre?" Replying to this question by an exhaustive comparison of texts, the learned writer shows that the Egyptians were unquestionably acquainted with the motion of the earth. In a hieratic inscription of the period of the Ancient Empire, it is said, for instance, that "the earth navigates the celestial ocean in like manner with the sun and the stars;" and, again, in a remarkable passage of the great Harris papyrus we read how "Pthah moulded man, created the gods, made the sky, and formed the earth revolving in space." In both these examples, the word "*rer*" expresses the act of circulating or revolving. At the same time, as M. Revillout has elsewhere pointed out, "*rer*" is also used in the sense of "surrounding," and must necessarily be so translated in texts which will bear no other interpretation. Prof. Lieblein maintains that the Egyptians, whose astronomical skill enabled them to determine the periods of the solar year and the heliacal rising of Sothis, based their knowledge of the movement of the earth upon exact observations, and not upon mere conjecture. Among the Greeks of classic times, it was only the Pythagoreans, says Aristotle, who were acquainted with this important truth; and Prof. Lieblein suggests that Pythagoras may have learned it during his travels in Egypt. Baron Textor de Ravisi, while premising that he is no Egyptologist, contributes an ingenious essay on the rhythm of Egyptian poetry; a paper on Egyptian war-chariots, with illustrations from the monuments; and a lengthy dissertation on the psychology, demonology, and superstitious practices of the ancient inhabitants of the Nile Valley. This last would have been more advantageously published as a separate work. As it is, the original and editorial matter supplied by the learned President fills more than five hundred pages out of 576, and over-weights the volume.

NOTES AND NEWS.

WE are pained to learn that Father Foley, S.J., has nearly lost his sight from cataract. He is, however, working hard at the seventh volume of the *Records of the Society of Jesus*, which will give a summary of the English Province and the names and short notices of all its members, from its commencement in 1621 until 1773. It involves a very large number of the old English Catholic families. A catalogue of upwards of one thousand aliases, beneath which the real parties have lain concealed for ages, will be given in an Appendix. Father Foley's enthusiasm may be measured by the fact that he purposely defers a surgical operation in the hope of leaving his rough MS. in a complete state, so that another may carry the work through the press should the effort to restore his sight prove unsuccessful.

THE second volume of Messrs. Cassell and Co.'s *Encyclopaedic Dictionary* is nearly all printed. It will comprise B and a small part of C. Arrangements have been made to hasten the preparation of the work, so that two volumes may be brought out yearly. Every pains is being taken to make the vocabulary much more complete than that of any previous dictionary.

MR. S. C. HALL announces the publication, through Messrs. Griffith and Farran, of a series of 220 short poems entitled *Rhymes in Council: Aphorisms Versified*. They are written in his

eighty-first year, and he bequeaths them as a legacy to his kind—"the result of knowledge based on experience and matured by thought, the proceeds of a long life."

A COLLECTION of eight MS. poems and letters of Burns was sold at Edinburgh by Messrs. Chapman on April 18. The total amount realised was £210 10s. 6d. The following were some of the lots:—"Holy Willie's Prayer," on three pages foolscap, with a note by another hand (£31 10s.); "Yestreen I had a Pint o' Wine" and "The Night it was a Haly Night," both on the same sheet (£15 4s. 6d.); "There was an Auld Man and he had a Bad Wife" (£15 15s.); Poetical Epistle to Mr. Willm. Stewart, unpublished (£39 18s.); Address to the Right Honble. W— P—, signed "John Barleycorn," on three pages foolscap (38 17s.); and a Letter addressed to Mr. W. Stewart, unpublished (£38 17s.).

MISS MATHILDE BLIND's forthcoming poem, *The Prophecy of St. Oran*, will be published immediately by Messrs. Newman and Co. The volume includes, also, a number of lyric and narrative pieces and a series of sonnets.

MESSRS. SAMPSON LOW and Co. will publish in one volume in a few days a revised and enlarged edition of Mr. Francis Hitchman's *Public Life of the Earl of Beaconsfield, K.G.*, which has been for some time in preparation.

MESSRS. CROSBY LOCKWOOD and Co. are about to publish *The Purchase of Gas and Water Works*, by Mr. Arthur Silverthorne, C.E., which has been prepared from statistics of the chief local authorities of the United Kingdom.

MR. EBSWORTH has nearly finished a fresh volume of *Roxburghe Ballads* for the Ballad Society. They are chiefly political—on Titus Oates and his times.

WE understand that the Rev. W. B. Crickmer, of Beverley, is engaged on the *Greek Testament Englished*, a translation in which he proposes to give the absolute value and force of each Greek word in the corresponding English equivalent, irrespective of its grammatical order. The work will be published at an early date by Mr. Elliot Stock.

CAPT. DE CARTERET-BISSON is actively engaged in bringing out the third volume of his work on the Oxford and Cambridge Certificate and Local Examinations, which will contain the complete returns of all these examinations from their commencement in 1838 to the present time. A new and revised edition of *Our Schools and Colleges*, by the same author, is also promised during this month.

THE May issue of *Harper's Magazine* will include papers on "George Eliot" and "Thomas Carlyle," interesting because of the close associations of the writers of the papers with their subjects, and for the illustrations with which they are accompanied. Mr. C. Kegan Paul was long a friend of Mrs. Cross, and in a reverent spirit reports much as to her personality and associations. His article is accompanied by a portrait—the first, we believe, printed in any periodical—and by likenesses also of Mr. Lewes and Elizabeth Evans ("Dinah Morris," in part), as well as by various views. Mr. M. D. Conway is the writer of the Carlyle article, and gives a number of conversations with Mr. Carlyle, particularly while with him in Edinburgh at the time of the famous address. The illustrations include early and later portraits of Mr. Carlyle, portraits of his mother and wife, and views of Craigenputtock and of other places associated with the Carlyles.

THE season of scientific congresses is setting in. Invitations have been sent out for an International Congress of Orientalists at Berlin in September. An international gathering of

* See also Prof. Maspero's paper on the nature of the *Ka* contributed to the Third Congress of Provincial Orientalists, Lyons, 1879; and M. Le Page Renouf's Fourth Hibbert Lecture, 1879.

Spelling Reformers is to take place in the same city a little later. Another invitation has just been received from the Society of Finnish Literature, which intends to celebrate its fiftieth anniversary from June 30 to July 2 at Helsingfors. The programme of papers to be read is most tempting, though we miss any papers on Accadian literature and its relation to Finnish and Lappish. Scholars wishing to join the congress should apply to the secretary, F. W. Rothaten, Helsingfors.

A WORK entitled *Colonel Gordon in Central Africa* will be published by Messrs. De La Rue and Co. early in May, mainly composed of extracts from letters written home by Col. Gordon in 1874-79 during his Governor-Generalship of the Soudan in Upper Egypt. The work deals largely with the efforts made by Col. Gordon for the suppression of the slave-trade in those regions of Central Africa, and it also throws much curious light on the subject of the relations subsisting between Abyssinia and Egypt. The editor is Dr. George Birkbeck Hill.

We read in the *Index* that in America, as well as in Germany, it is proposed to hold a centennial celebration this year of the publication of Kant's *Kritik der Reinen Vernunft*.

A *Life of Christ*, by the Rev. Henry Ward Beecher, which has been for many years in progress but was recently suspended, will shortly be completed.

MR. ALBANY DE FONBLANQUE'S valuable handbook, *How we are Governed*, has been translated into French under the title of *Le Gouvernement anglais: ses Organes, son Fonctionnement* (Paris: Germer Baillière), with a Preface by the prominent politician, M. Henri Brisson. The translation is made from the thirteenth edition, published in 1879.

A GERMAN translation of the Rev. J. Sibree's valuable work on Madagascar has just been published by Messrs. Brockhaus, of Leipzig.

DR. F. H. STRATMANN has printed to the end of H of his Supplement to his *Dictionary of the Old-English Language* of the twelfth, thirteenth, fourteenth, and fifteenth centuries.

DR. EMIL HAUSKNECHT has finished his edition of the romance of the *Soudane of Babylone* for the Early-English Text Society. He has examined the French MS. in the Hanover Library, and finds that it is not the original of the English romance.

MR. SIDNEY J. HERRTAGE'S new edition of Sir David Lyndesay's *Monarchie* is now printing for the Early-English Text Society.

MR. FURNIVALL'S test-search for the Inventory of Shakspeare's goods at New Place, which was expected to be among the eight-and-twenty boxes of old Inventories at the Probate Office in Somerset House, has come to an end with the moral certainty that Shakspeare's Inventory is not in these boxes. The search has been, of course, conducted by the officer in charge of the documents, Mr. J. Chaloner-Smith, the Superintendent of the Reading Room. He has dived into every part of every box so as thoroughly to test its contents, and has shown every Inventory as he unrolled it to Mr. Furnivall. About three hours have been given to each box, so that a fair trial of its contents has been made. The result is that only some two or three per cent. of the wills are before 1640, the great bulk lying between 1660 and 1700, though a few go down to 1724. Of the wills before 1640 most are about 1530. No will has been found between 1600 and 1630. The conclusion forced on the searchers is that the bags containing the late sixteenth- and early seventeenth-century Inventories have perished—no doubt burnt in the Fire of London—while some of those of the latter half

of the seventeenth century were preserved with a few separate Inventories of the sixteenth century. This test-search has made Mr. Furnivall give up his previous intention of appealing to the Treasury for funds for a complete calendar of the Inventories.

MR. W. J. ROLFE'S excellent editions of Shakspeare's Plays, the School and College Series, are to be introduced into the English market. Their annual sale in the United States has now reached thirty thousand, and is steadily increasing. His last two issues are *The Taming of the Shrew* and *All's Well that Ends Well*. *Coriolanus* and the *Comedy of Errors* are far advanced at press; and Mr. Rolfe is now at *Cymbeline* and *Measure for Measure*, which he hopes to finish in July and have published in the autumn. In *The Shrew* and *All's Well* the critical extracts in the Introductions are from Hazlitt, Mrs. Jameson, Schlegel, Verplanck, Dowden, and Furnivall; while the Notes are as full of helpful illustrative matter as in former volumes of the series, with extracts from Knight, the Cowden Clarkes, &c., on the places and minor characters of the plays. The usual Indexes of words and phrases explained are also added. In *The Shrew* Mr. Rolfe wisely adopts the view of Prof. Grant White and other late writers who hold that the old play of *The Taming of a Shrew*, 1594, was recast by some adapter, and strengthened by Shakspeare only in the scenes in which Katherine, Petruchio, and Grumio appear, and in the Induction. The evident power and developed humour of Shakspeare's part of the play have induced Mr. Rolfe to favour, as other critics have done, "a date not earlier than 1597, and possibly a year or two later." In *All's Well*, Mr. Rolfe recognises the work of two periods of Shakspeare's art, and says, "There can be little doubt, we think, that the play is a revision of *The Love Labours Wonne*, included in Meres's often-quoted list," and so of the dates 1592-93 and 1601-3.

THE following are the arrangements after Easter at the Royal Institution:—Prof. Dewar will on Tuesday next begin a course of six lectures on "The Non-Metallic Elements;" Prof. Tyndall will, on Thursday next, begin a course of six lectures on "Paramagnetism and Diamagnetism;" and Prof. Morley will, on Saturday next, begin a course of three lectures on "Scotland's Part in English Literature," to be followed by a lecture on "Thomas Carlyle." On Saturday, May 21, Prof. E. C. Turner, of the University of St. Petersburg, will begin a course of five lectures on "The Great Modern Writers of Russia." The Friday evening discourses will probably be given by Prof. J. Stuart Blackie, on "The Language and Literature of the Scottish Highlands;" by the Hon. George C. Brodrick, on "The Land-Systems of England and of Ireland;" by Mr. Francis Galton, on "Mental Images and Vision;" by Mr. Walter H. Pollock, on "Shakspeare Criticism;" by Prof. H. B. Roscoe, on "The Artificial Production of Indigo;" by Prof. W. G. Adams, on "Magnetic Disturbance, Auroræ, and Earth Currents;" and by Prof. Dewar, on "Origin and Identity of Spectra."

WE take the following notes from the *Revue Critique*:—Almost up to the last days of his life M. Paulin Paris was at work upon an examination into certain points connected with the history of Francis I., especially concerning his private life. This work was left nearly complete, and will shortly be published. The *Ecole des Langues Orientales* has just issued *Recueil de Documents sur l'Asie centrale*, translated from the Chinese by M. Imbault-Huart. The forthcoming volumes of the same series are:—*Histoire universelle*, translated from the Armenian by M. Dulaurier; *Histoire du Bureau des Interprètes de Pékin*, by M. Deveria; and

La Chronique de Nestor, translated from the Russian, with notes, by M. Louis Leger.

THE French Société des Etudes Historiques has selected the following subjects for the two Raymond prizes (of 1,000 frs. each) for 1882:—The condition of the peasantry in the sixteenth century, from the accession of Francis I. to the death of Henri II.; The history of the Danubian principalities, from the Turkish invasion to the Treaty of Unkiar Skelessi.

THE French novelist, M. Alphonse Daudet, has written a sort of literary autobiography, under the title of "Histoire de mes Livres," which is now appearing in the pages of the *Indépendance Belge*. The first instalment gives the genesis of *Fromont jeune et Risler aîné*, by which his fame was established. Incidentally he gives an interesting glimpse of a group of five writers, then equally unread and moneyless, who used to meet on Sundays in the rooms of one of their number, Gustave Flaubert. The other four were—Daudet himself, Tourguéneff, Goncourt, and Zola. After the first success of *Fromont*, only six years ago, the author of *L'Assommoir* exclaimed, "Nous ne nous vendrons jamais, nous autres!" The following passage also is worthy of quotation:—

"Bientôt les tirages se succélerent, puis ce furent des demandes de traduction pour l'Italie, l'Allemagne, l'Espagne, la Suède, le Danemark; l'Angleterre y vint aussi, mais tardivement; c'est le pays où j'ai été le plus lent à pénétrer avec un goût minutieux des choses intimes qui là, mieux qu'ailleurs, semblait-il, aurait dû plaire."

THE town of Santa Cruz, in Teneriffe, the capital of the Canary Islands, boasts two periodicals—the *Revista de Canarias* and the *Museo Canario*—both of which give some space to literary subjects.

THE *Rassegna Settimanale* for April 10 has, for its London Letter, notices of some recent books about Ireland and of Carlyle's *Reminiscences*, signed "H. Z."

M. CALMANN LÉVY announces *L'Histoire d'une Parisienne*, by M. Octave Feuillet.

PROF. LAMY, of the University of Louvain, is engaged upon a critical edition of the unpublished works of St. Ephrem, preserved in the Bibliothèque Nationale at Paris and the British Museum. The text will be accompanied by a translation and a commentary. Of two volumes, the first is announced by the *Revue critique internationale* to be almost ready.

A FIRST volume has just appeared, under the auspices of the Société des Bibliophiles liégeois, of *Papiers de Jean-Remi de Chestret, pour servir à l'Histoire de la Revolution liégeoise (1789-91)*.

A POSTHUMOUS volume—the eighth and last—has just been published (Paris: Calmann Lévy) of Mortimer-Ternaux's *Histoire de la Terreur*, edited by the Baron de Layre.

ANOTHER posthumous work of importance is the second volume of H. Fournel's *Les Berbers: Etude sur la Conquête de l'Afrique par les Arabes d'après les Textes arabes imprimés*, completed, after the death of the author, by M. Gustave Dugat (Paris: Imprimerie Nationale).

A NEW edition of the complete works of the Russian poet Nekrasov has just appeared. Unlike similar editions of Russian classics, it is issued at a price (three roubles) which makes it obtainable by readers of all classes. It contains all the poems included by the author himself in the 1873 edition and in the *Last Songs* published in 1877, as well as those which have appeared in various periodicals since his death. Indexes are also added.

NOTWITHSTANDING its late extraordinary attempt to suppress the Malo-Russian language, the Russian Press Censorship has authorised

the publication of a miscellany, the *Luna*, which is to contain some productions, hitherto unprinted, of Shovchenko, and contributions by Kostomarov, Levitski, Staritski, and others.

MESSRS. TEUBNER'S announcements include:—*Die homerischen Verbalformen systematisch zusammengestellt*, by the late E. Frohwein, with a Preface by Prof. B. Delbrück; *Abriss der Quellenkunde der griechischen u. römischen Geschichte*, Part II., by Arnold Schaefer; *Einleitung in die homerischen Gedichte*, by Dr. A. Gemoll; "*Das Tonsystem und die Tonarten des christlichen Abendlandes, ihre Beziehungen zur griechisch-römischen Musik und zur Entwicklung bis auf die Schule Guido's von Arezzo. Mit einer Wiederherstellung der Musiktheorie Berno's von der Reichenau, nach einer Karlsruher Handschrift*," by W. Brambach; *Κοινότυποι ἐπιδρομή τῶν κατὰ τὴν Ἑλληνικὴν θεολογίαν παραδεδομένων*, edited by C. Lang; *Fragmenta geographorum Graecorum et Latinorum*, collected, &c., by C. Frick; *Imp. Justiniani Novellae quae vocantur sive constitutiones quae extra Codicem supersunt*, edited by C. E. Zachariae; *Quintiliani declamationes quae supersunt CXLV.*, edited by C. Ritter; and *Vorlesungen über die Theorie des Magnatismus*, by Prof. F. Neumann.

THE Senatus Academicus of the Edinburgh University have decided to celebrate their tercentenary in 1883 by the publication of a history of the university, and by a formal ceremony, to which representatives from other universities will be invited. The inaugural speech of the Earl of Rosebery as Lord Rector will probably be postponed to the same occasion.

A GERMAN translation has appeared (Bonn: Nolte) of M. Spiridon Lambros' pamphlet on the monastic libraries of Mount Athos.

THE author who writes under the *nom de plume* of "Hyazinth Wäckerle" has just brought out a new series of poems in the Swabian dialect.

By a mistake for which we cannot account we regret to say that, in the ACADEMY of April 9, the name of Mr. H. Calvert Appleby, of Hull, who was announced to have in hand a book upon Carlyle, was printed as Mr. H. C. Calverley.

OBITUARY.

THE EARL OF BEACONSFIELD.

THE latest of the three deaths which have made the winter of 1880-81 memorable in English history does not, like its two fore-runners, concern the ACADEMY, except in part. We have not here to give any account of Benjamin Disraeli, Earl of Beaconsfield, as a statesman, but only as a man of letters and, to some extent, as an orator. It is true that, as usual, it is impossible wholly to separate the different aspects; but they must be separated as well as may be. Nor is it needful to give more than a very brief sketch of the external events of Lord Beaconsfield's life. Before these columns are read scores of daily newspapers will have reminded our readers that Lord Beaconsfield was born on December 21, 1805, and was thus in his seventy-sixth year at the time of his death; that he was educated more or less privately; that he travelled a good deal in early life; unsuccessfully contested Wycombe in 1832, was successful at Maidstone in 1837, and, after exchanging the Kentish borough for Shrewsbury, settled down at last into a sort of freehold of the seat for Buckinghamshire, which he only gave up in order to enter the House of Lords five years ago. He had married shortly after his first entrance into Parliament; and, when Mr. Gladstone came into power at the end of 1868, Mr. Disraeli, instead of (as some people who misjudged him curiously thought he would do) himself retiring to the Upper House,

accepted a peerage for his wife, which she enjoyed not quite four years. His successive tenures of office may be here omitted with only the remark that, as his retirement in 1868 produced *Lothair*, so did his retirement in 1880 produce *Endymion*. It is more to the purpose to note that, between the Reform Bill and the repeal of the Corn Laws, Mr. Disraeli was known as something of a dandy, and as a very decided leader of the Young England movement. Both points are of importance in estimating his literary as well as his political character.

Long and brilliant as was Lord Beaconsfield's political career, it was far exceeded in length, if not in brilliancy, by his career as a man of letters. It is, perhaps, worth noting at this moment, when the proposal is being made to limit copyright to half-a-century, irrespective of the life of the author, that the writer of the *Life of Schiller* and the writer of *Vivian Grey* would, had such a scheme been actually at work, have outlived their copyrights. The interval between *Vivian Grey* and *Endymion* is immense in point of time; it is singularly narrow in any other respect. Although in *The Revolutionary Epick*, and in one or two other unimportant pieces, Mr. Disraeli trespassed into verse, prose, and almost only one description of prose, was his real literary field. The novel of politics and social satire, with a strong infusion of the romantic element, was his forte. Sometimes, though rarely, as in the *Life of Lord George Bentinck*, the fictitious element dropped out; sometimes, as in *Popanilla*, *Ixion*, and to a certain extent in *Alroy*, satire and romance had it all their own way; once in the memorable novel of *Henrietta Temple*, and again to some extent in *Venetia*, romance ruled alone; sometimes, as in *Contarini Fleming*, the author seemed to aim more at delineating individual character than anything else. But, on the whole, the books by which Lord Beaconsfield will be most (we do not say most deservedly) remembered are *Vivian Grey*, *Coningsby*, *Sybil*, *Tancred*, *Lothair*, *Endymion*, which deserve the full description given above. The merits of all these books are, on any just estimate, extraordinarily high, though they are unequally present; and, though no single book of their author, with the doubtful exception of *Henrietta Temple*, deserves unqualified praise, that extraordinary *tour de force* is, perhaps, the only novel, not merely of its author but of any other, in which love-making pure and simple supports a book. Everywhere else the author touches a great many springs. The almost unequalled power of sarcastic and, at the same time, really illustrative epigram which Lord Beaconsfield possessed lights his novels up; his love of personal anecdote and gossip gives them a living and human interest; his knowledge of the world and of business saves them from being trifling; his remarkable imaginative power, his freaks of fancy, and even the "gorgeousness of upholstery," of which he has been accused, prevent them from appearing dull or commonplace. There is, indeed, always in them a certain amount of what may be called wilful mystification. Partly a kind of amiable mischief of which he was never devoid, and partly a true sense of art, made Lord Beaconsfield mix up and embroil his portraits in a manner very puzzling to simple-minded people, who merely wanted to be told "Who's who." The odd way in which Byron and Shelley are portrayed in *Venetia* might have served as a warning to the good persons who a few months ago were racking their brains over Lord Roehampton and Prince Florestan.

One great merit of Lord Beaconsfield's novels remains to be mentioned. He is sometimes called unreal; but in truth hardly any writer has truer touches of humanity. The gambling scene in *The Young Duke* (one of the

poorest of his books as a whole) would have done honour to Thackeray or Flaubert; and more amiable instances of the same power abound. When *Endymion* appeared, a great opponent of Lord Beaconsfield's policy remarked to the present writer on the vivid sense of association and human interest shown by the passage about St. James's Street. Perhaps, with all his supposed yearnings after vague Oriental splendours, no place was so real to Lord Beaconsfield as London; and it is hardly a hyperbole to say that to few men was London so real as to him. He had the historic sense of the nation of his birth, and he transferred it to the nation of his adoption. The face-to-face withstandings of St. Stephen's, the obscurer contests on country hustings, the infinite delights of the political battle, were to him intensely actual; and yet he realised all the generations of men who had fought and conquered and fallen before his days. Such a man could not be other than a Tory at heart, whatever measures he might be found supporting at one time or another.

The power of epigram which has been mentioned as only part of Lord Beaconsfield's equipment as a novelist was a still greater part of his equipment as an orator. Probably no one else in the memory of the present generation has had, as he had, the knack of summarising men and things in terse phrases which were really luminous because they were always true in the main, though they may have been put with the one-sidedness essential to the epigrammatist. It was the rarest thing in the world to read a speech of Lord Beaconsfield's which contained nothing quotable; and the quotations, unlike most such, were not likely to be forgotten. In some of the gifts of the orator he was indeed deficient. He could not condense complicated facts into luminous exposition as some of his rivals could; perhaps a certain indolence, which naturally goes with extreme mental quickness, accounts for this. He could not be virtuously indignant or contagiously enthusiastic; he saw all sides of the question too clearly for that. But in a careless, Olympian scorn which never failed to hit the joint in the armour; in flashing little side-lights of insight on his subjects; in adjusting exactly the fitting commonplaces of compliment and sympathy on worthy occasions, it may be doubted whether he has ever had an equal—he certainly never has had a superior.

In brief space and time only the most general aspects of a large subject can here be touched upon. In particular, an interesting and much debated point—the style of Lord Beaconsfield—cannot be dealt with. Nor, in truth, is it altogether fitting to analyse such points minutely at such a moment. Readers of books have not lost much, perhaps, by Lord Beaconsfield's death, for he has already given them what he had to give. But that a great light has gone out of the parliamentary debates no one, whatever his political views may be, is at all likely to deny. Lord Beaconsfield's foes said that he rather dazzled than illuminated, but they never charged him with want of brightness. On the other hand, those who acknowledged themselves his followers, without approving every act of his political career or regarding him with the slavish devotion which has sometimes been professed in England towards public men, fixed upon this one quality of brightness as their special reason for admiration. Lord Beaconsfield always *saw*, and he always enabled those who had eyes to see to see likewise, if not as he saw, yet how he saw. It is the constant presence of this quality of light in his literary work which gives it its value.

GEORGE SAINTSBURY.

THERE have also died during the past week the Rev. W. Morley Punshon, whose gift of

eloquence was no less conspicuous as a lecturer than from the pulpit; Dr. W. Hardwicke, coroner of Central Middlesex, and author of some works on sanitation; and the Rev. R. Burgess, Prebendary of St. Paul's, who published *The Topography and Antiquities of Rome* in 1831 and *Greece and the Levant* in 1835.

"TO A GREAT AND GOOD PHYSICIAN."

THE following poem was addressed to Dr. Kidd, some years ago, by a grateful patient whose name, if we were at liberty to publish it, would be recognised as not unknown in literature:—

God hears to-day, and every day, for thee
Blessings and prayers uncounted; therefore hear
Once for thyself, to greet thee this New Year,
What He hears always:—little though it be
That words can tell. We thank Him for thy life,
Fulfilled in one strong, simple, selfless strife
With pain and ill; that, never taking breath
For one hour's ease, wrestles all day with death,
And conquers in His Name; and for the power
For soul and body's aid, that is thy dower,—
The mighty gift of healing, half of God,
And half of some steep journey nobly trod,
Some sublime hour of sacrifice in youth,
Where the two ways met,—this world's praise, and
Truth.

Is not the time of trial without fear
Because the comfort of thy voice is near?
Have we not known how, all these years gone by,
Wherever called thee the most hopeless cry;
Wherever want most sad, and pain most sore,
Wherever most thy heart was pierced and rent,
Through the dark hours thy steadfast watchings
wore,
The touches of thy tenderness were spent,
Till from the saved, the succoured, the consoled,
One blessing wraps thy name a thousandfold?

Ah, to how many a man, like Hercules,
Hast thou brought home out of the gates of death
The best-beloved, and joined hands of these
That parted hopeless;—or brought back the breath
Which even to the last had ebbed away
In little, lovely, moaning forms that lay
Chill on their mothers' bosoms! Who shall say
Of what deliverances from what despairs
How many still are mindful in their prayers,
And still remember thee by! At thy door
Even now what anxious faces evermore
Wait for the pity of thine eyes to cross
The story of their sickness or their loss;
And no one goes away without some balm.
The pain made softer, or the fear more calm.
What restless forms to-day are lying, bound
On sick-beds, waiting till the hour come round
That brings thy foot upon the chamber stair,
Impatient, fevered, faint, till thou art there.
The one short smile of sunshine to make light
The long endurance of another night.

But of thy loving-kindness and thy care,
Hope, that thy footsteps follows everywhere,
Skill without measure, patience without fail,
Each one who knows thee knows a separate tale;
But only God knows all.—And if to some
(Are they indeed His best-beloved?) there come
Hours of severer proof, and furnace-tries,
Which may not be cut short nor turned aside,—
When the art fails then the love triumphs mere;—
The last and best of gifts is yet in store.
Through uttermost extremity of pain,
Through darkness of deep waters, comes a strain
(The words return, the sense is mazed and dim),
"And there appeared an Angel, strengthening
him."

And thy face is the vision, and thy voice
Is soft above the tempest, though it close
Over one sinking in slow fires. Who knows
How many hearts for evermore rejoice
For that revealing what a friend may be,
For that upholding they have had of thee
In that unspoken, solemn fellowship!

This blessing go with thee from heart and lip:
Because for our sake, us the sufferers,

Thou makest of thy moments and thy hours
From sunrise unto sunset ministers
Unspared, unwearied, unto needs of ours,—
(From sunset unto sunrise who shall say
How often?) still foregoing day by day
The common ease and pleasure of the way,
Without self-pity and without regret
Wholly to thy heroic labour set,—
May God repay thee better than thy loss,
And such stray streaks as cannot choose but cross
The daily toil and tedium of thy track
Yield unto thee a sevenfold sunshine back!

The grace of God upon thee, mayst then feel
The shortened slumber and the hasty meal
Refresh thee as a sacrament;—thy sense
Be quickened into rapture more intense
Because thy joys are fewer;—and the green
Valleys be fairer because far between.
The first white flashing of a swallow's wing,
Glimpses of pear-trees between walls in spring,
The morning air from new-mown fields in June,
The water-lilies on a Sabbath noon,
The solemn river-sunsets through the smoke,
The first reviving smile from eyes awoke
Out of Death's shadow unto life again,—
Be sweeter unto thee than other men.

And because mortal sorrow needs must fall
On all men, and the highest most of all,
And some sharp struggle crowns each perfecting,
And that our lower love no shield can bring

Between thee and the higher Love to stand,
That strikes for Love's own sake unfaltering,—
Therefore when thou too stretchest out thy hand
For help, when thy need cometh, doubt, or pain,
Or loss, or other anguish of this earth,
And though we died for thee our death were vain,
And though we gave all it were nothing worth,
And of the many thousands whom thy face
Hath comforted, can none return the grace,
Being less than thee,—may the one Higher One
Do to thee even as thou to us hast done,
O Soother of our Sorrows! May'st thou see,
Steadfastly gazing towards Eternity,
The heavens opened, and at God's right hand
With the same smile as once thy Master stand:—
Nor only so, but come down from His place
And stand beside thee, and His arms embrace;
Ner ever let thy hand go, holding fast
Till all the tyranny be overpast.

New Year's Day.

THE VICTORIA UNIVERSITY.

In these evil days, when "academical organisation" at Oxford and Cambridge has become little more than a euphemistic equivalent for "redistribution of the plunder," it is a pleasure to turn to the organic regulations adopted the other day by the court or governing body of the new university at Manchester.

Hitherto we have felt it our duty to scrutinise somewhat jealously this precedent for the multiplication of bodies empowered to confer degrees. But, now that the Victoria University has been called into existence by Royal charter, it would be mere perversity to revert to arguments which can no longer do any good, and which experience in the near future may signally refute. We confess, also, that the spirit pervading these regulations entirely disappoints our sinister anticipations. We are only left to hope that what reads so well on paper will be achieved in practice, and that the new university will not fail because of the very loftiness of its ideal.

The subjects treated of, or at least those of general interest, are the qualifications for a degree. In these we notice some unnecessary complications, such as the distinction between an ordinary degree and a degree in honours, and the proceeding from B.A. to M.A. without any further trouble than the payment of a fee. But, setting these aside as of comparatively little importance, the whole scheme appears to

us to be the most sensible and the most complete of any that exists in a British university. The essential distinction between culture and science, between letters and knowledge, is sharply drawn from the first by the institution of two co-equal degrees, those of arts and science. The bifurcation begins from the very commencement of the academical course, and is carried through consistently to the end. A student in engineering will never be able to call himself B.A.; while a student in philosophy will rightly be qualified for that distinction. This fundamental division once recognised, the other subdivisions follow naturally. The arts student has his choice of four subjects or schools: (1) classics, (2) English, (3) history, (4) philosophy; similarly, the science student has his choice among six: (1) mathematics, (2) engineering, (3) chemistry, (4) zoology, (5) physiology, (6) geology, mineralogy, and palaeontology. The present staff of Owens College is prepared to supply classes meeting the proposed requirements of each of these ten schools.

Equal boldness and good sense characterise the details of the scheme. Upon one point only have we space to dwell. The establishment of English as a school of its own, for the first time in the academical history of this country, seems to us alone to compensate for the hypothetical dangers of a new university. With English, as subordinate but compulsory subjects, are associated Gothic, Old French, and the alternative of Icelandic or Old Saxoo. The study of philology is thus definitely cleared from the prevalent misconception which would limit it, as at the old universities, to Latin and Greek, with a smattering of Sanskrit. One department of learning is yet left out in the cold—that of Oriental studies; though we believe that Cambridge has recently made a move in this direction. England is still obnoxious to the disgrace of having no complete faculty of a department of knowledge in which she has a special political interest, and which is now entering upon a stage of rapid progress.

But it would be the height of injustice to blame the Victoria University for not attempting everything when it has attempted so much. We wish all prosperity to an institution which, in its first public professions, sets an example to its elder sisters by avoiding their errors and filling up some of their deficiencies.

JAS. S. COTTON.

A LITTLE-KNOWN BYRON LETTER.

THE original MS. of the following letter by Lord Byron is, we are informed by our valued correspondent, Mr. C. Heath Wilson, in the possession of an Italian gentleman; and we learn from the present proprietors of *Galvani's Messenger*, who have most promptly and courteously replied to our enquiries on the subject, that it was published in that journal, though the exact date is difficult to ascertain as the file for the year 1819 is not to be found. It was also published in *facsimile* in Galvani's edition of the poet's works (1835). As, however, it is not included in Moore's *Life* or in any other memoir of Byron which we have seen, it seems worth while to reprint it here.

The circumstances which gave rise to it are shortly as follow:—In the spring of 1816 the Shelleys and Byron were living not far from each other on the shores of the Lake of Geneva. With Byron, as medical companion, was an Italian named Polidori, hot-tempered, eccentric, and vain, the only uncongenial spirit of the party, which included Miss Jane Clermont. During a week of rain they read together a book of German ghost stories in a French translation called *Fantasmagoriana* (Paris, 1811), and it was agreed that they should all write stories of the kind. Byron proposed that he and Mrs. Shelley should publish theirs together.

The most important result of this agreement was Mrs. Shelley's *Frankenstein*. Byron commenced a story called *The Vampire* in an old account-book, which he says he kept because it contained the word "Household" written twice by his wife, "the only two scraps I have in the world of her writing, except her name in the deed of separation." He only wrote a small portion of it, which is published in the Appendix to Moore's *Life* of the poet; but he told the sketch of the story at a meeting of the friends, at which Polidori was present. Shortly afterwards Byron dismissed Polidori, who in 1819 published in London a book of his own composition called *The Vampire, a Tale by the Right Hon. Lord Byron*, which attracted a good deal of attention on the Continent, where the imposture at first appears to have been undetected. Some allusions will be found to it in two letters from Byron to John Murray, parts of which are printed in Moore's *Life*. In one of these he enclosed the original MS. of his own fragment, and gave Murray permission to publish it in the *Quarterly*.

"SIR,

"In various numbers of your journal I have seen mentioned a work entitled 'The Vampire' with the addition of my name as that of the author. I am not the author and never heard of the work in question until now.

"In a more recent paper I perceive a formal announcement of the 'Vampire' with the addition of an account of 'my residence in the Island of Mitylene'—an Island which I have occasionally sailed by in the course of travelling some years ago through the Levant, and where I should have no objection to reside, but where I have never yet resided. Neither of these performances are mine, and I presume that it is neither unjust nor ungracious to request that you will favour me by contradicting the advertisement to which I allude. If the book is clever it would be base to deprive the real writer, whoever he may be, of his honours, and if stupid, I desire the responsibility of nobody's dulness but my own. You will excuse me the trouble I give you, the imputation is of no great importance, and as long as it was confined to surmises and reports, I should have received it as I have received many others in silence. But the formality of a public advertisement of a book I never wrote, and a residence where I never resided is a little too much, particularly as I have no notion of the contents of the one, nor the incidents of the other. I have besides a personal dislike to 'Vampires,' and the little acquaintance I have with them would by no means induce me to divulge their secrets. You did me a much less injury by your paragraphs about 'my devotion' and abandonment of society for the sake of religion which appeared in your Messenger during last Lent; all of which are not founded on fact, but you see I do not contradict them, because they are merely personal whereas the others in some degree concern the reader.

"You will oblige me, by complying with my request of contradiction. I assure that I know nothing of the work or works in question and I have the honour to be (as the correspondents to *Magazines* say), 'Your constant reader and very

"Obedt humble servt"

"BYRON

"To the Editor of
Galignani's Messenger
Venice April 27th 1819"

UNPUBLISHED VERSES OF THOREAU.

The following verses, from a MS. in the handwriting of Thoreau, are printed in the New York *Critic* for March 26:—

"OMNIPRESENCE.

"Who equalleth the coward's haste,
And still inspires the faintest heart;
Whose lofty fame is not disgraced,
Though it assume the lowest part.

"INSPIRATION.

"If thou wilt but stand by my ear,
When through the field thy anthem's rung,
When that is done I will not fear
But the same power will abet my tongue.

"PRAYER.

"Great God! I ask thee for no meaner self
Than that I may not disappoint myself;
That in my conduct I may soar as high
As I can now discern with this clear eye;
That my weak hand may equal my firm faith,
And my life practise more than my tongue saith;
That my low conduct may not show,
Nor my relenting lines,
That I thy purpose did not know,
Or overrated thy designs.

"MISSION.

"I've searched my faculties around,
To learn why life to me was lent;
I will attend the faintest sound,
And then declare to man what God hath meant.

"DELAY.

"No generous action can delay
Or thwart our higher, steadier aims,
But if sincere and true are they,
It will arouse our sight and nerve our frames.

"THE VIREO.

"Upon the lofty elm-tree sprays
The Vireo rings the changes meet,
During these trivial summer days,
Striving to lift our thoughts above the street."

SELECTED BOOKS.

GENERAL LITERATURE.

- CRANE, Walter. "The First of May:" a Fairy Masque. Sothoran. 26 6s.
DOUDAN, X. Pensées et Fragments. Paris: Oalman Lévy. 3 fr. 50 c.
DOUGLAS, Mrs. Stair. The Life of William Whewell, D.D.; and Selections from his Correspondence. O. Kegan Paul & Co. 21s.
GAMBETTA, M. Discours et Plaidoyers politiques de. p. p. J. Reinach. 2^e Partie. Paris: Charpentier. 7 fr. 50 c.
GILLIOT, A. Etudes historiques et critiques sur les Religions et Institutions comparées. 1^{re} Partie. Les Origines. Paris: Germer Baillière. 3 fr.
GUYOT, Y. La Science économique. Paris: Reinwald. 4 fr. 50 c.
HOLUB, E. Seven Years in South Africa. Trans. E. E. Frewer. Sampson Low & Co. 42s.
LECLERCQ, E. Caractères de l'Ecole française moderne de Peinture. Paris: Reaouard. 3 fr.
LOPE DE VEGA, L. Théâtre de. Traduit par M. Damas-Hinard. Paris: Charpentier. 7 fr.
PATRICKSON, J. The Liberty of the Press, Speech, and Public Worship. Macmillan. 12s.
RIMMER, A. Our Old Country Towns. Chatto & Windus. 10s. 6d.
STILLERBEIN-ALCANTARA, R. Graf, u. B. KÜLLER. Die Hohen-zollern u. das deutsche Vaterland. 2. Lfg. München: Bruckmann. 10 M.
ZOLA, E. Nos Auteurs dramatiques. Paris: Charpentier. —3 fr. 50 c.

THEOLOGY.

- SINGER, S. Onkelos u. das Verhältniss seines Targums zur Halacha. Frankfurt-a-M.: Kaufmann. 1 M. 20 Pf.
SMITH, W. Robertson. The Old Testament in the Jewish Church. A. & O. Black. 7s. 6d.
TRUMBLET, le Col. Les Saints de l'Islam: Légendes hagiologiques et Croyances. Paris: Didier. 4 fr.

HISTORY.

- HIPPRAU, C. L'Instruction publique en France pendant la Révolution. Paris: Didier. 4 fr.
KERMINGANT, P. L. de. Cartulaire de l'Abbaye de Saint-Michel du Tréport (Ordre de Saint-Benoît). Paris: Picard. 60 fr.
MEISSNER, F. Studien üb. die französische Revolution. Basel: Schneider. 1 M. 60 Pf.
MÉMOIRES-JOURNAUX de Pierre de l'Etoile, p. p. G. Brunet, etc. T. IX. Paris: Lib. des Bibliophiles. 15 fr.
MONUMENTA Germaniae historica. Venanti Fortunati opera poetica. Rec. et emendavit F. Leo. Berlin: Weidmann. 12 M.
SMITH, W. Old Yorkshire. Vol. I. Longmans. 7s. 6d.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CHWOLSON, G. Allgemeine Theorie der magnetischen Dämpfer. Leipzig: Voss. 3 M. 30 Pf.
EVANS, J. The Bronze Implements, Arms, and Ornaments of Great Britain and Ireland. Longmans. 25s.
HOLDEN, E. S. Sir William Herschel, his Life and Works. W. H. Allen & Co. 6s.
NICHOLSON, H. A. On the Structure and Affinities of the Genus Monticulipora and its Sub-genera. Blackwood. 15s.
TISSOT, J. Essai de Philosophie naturelle. Paris: Germer Baillière. 12 fr.
VORSCHECHT, die, der Ethnologie. Berlin: F. Dümmler. 2 M.
WATSON, W. Kant and his English Critics. MacLehose. 12s. 6d.
WILH, H. Die Temperaturverhältnisse d. russischen Reiches. 2. Hälfte. Leipzig: Voss. 30 M.

PHILOLOGY.

- BAUMANN, J. De Arte metrica Catulli. Landsberg: Schaeffer. 1 M.

CORRESPONDENCE.

THE STATUS OF A POPE AFTER ELECTION.

Oxford: April 9, 1881.

In the notice of my Bampton Lectures which you were good enough to publish last week (*ACADEMY*, No. 465), but which, owing to absence from home, I have only just seen, your reviewer, Mr. G. A. Simcox, calls attention to a fact of which he seems to think that I might have made use in support of one of my conclusions.

As the point is not uninteresting in itself, and is one upon which others besides your reviewer may possibly entertain a misconception, I hope that you will allow me to state the grounds upon which I excluded the fact in question from the evidence which I offered.

Mr. Simcox states that a Pope becomes possessed of the powers of his office by virtue merely of election (more accurately, as soon as he has signified his acceptance of the election). This is probably true of the later practice. But it is not a survival of an ancient usage; it is an exception which has become a rule. That it was an exception is shown by the leading authority—viz., the well-known decree of Nicholas II. in 1059: "Plane postquam electio fuerit facta, si bellica tempestas vel qualiscumque hominum conatus malignitatis studio restiterit ut is qui electus est in apostolica sede juxta consuetudinem inthronizari non valeat, electus tamen sicut verus papa auctoritatem habeat regendi sanctam Romanam ecclesiam et disponendi omnes facultates illius. Quod beatus Gregorius ante suam consecrationem fecisse cognoscitur." (I have quoted the text as given in Pertz, *Legum*, vol. ii., Appendix, p. 177, and in Richter's edition of Gratian, *Dist.*, xxiii., c. i.—the text as given in the *Chronicon* of Abbat Hugh of Flavigny, Pertz, *Script.*, vol. viii., p. 408, has the curious variant "electionem" for "consecrationem" in the last line.)

That which converted the exception into a rule was the transfer of the residence of the Popes from Italy to France. The election of Clement V. was not and could not be followed by his enthronisation in the chair of St. Peter. Some persons therefore impugned the validity of his acts. He consequently, from his residence at Pessac, near Bordeaux, issued a decree, which now forms part of the *Corpus Juris Canonici* (c. iv., de *Sent. Excomm.* in *Extrav. Comm.* v. 10), excommunicating those "qui . . . litteras nostras super negotiis quibuscunque confectas quae a nobis ante coronationis nostrae insignia emanarunt ausi fuerint impugnare."

But on the return of the Popes to Rome the earlier view that such an exercise of jurisdiction was to be regarded as exceptional seems to have revived. In the best authority with which I am acquainted, the *Liber Rituum Ecclesiasticorum*, printed at Venice in 1516 with the sanction of Leo X., it is stated, "ante consecrationem suam electus Romanus Pontifex consistoria tenere non consuevit neque provisiones aliquas ecclesiarum facere;" but he may do so in case of urgency, in which event, however, he uses a special form of "bulla."

Other evidence might be adduced to the same effect. I will not, however, do more than mention that the best indication of earlier usage seems to be afforded by the letter which was sent soon after the election of John V. to the Irish clergy (*Bede, H. E.*, ii. 19). This letter seems to show conclusively that at that time the ordinary administrators of the Roman See during a vacancy continued to exercise their functions after the election of a new Pope, for it is sent not, as it would have been in later times, by the Pope-elect, but by the administrators of the See; of these the Pope-elect, as being Archdeacon of Rome, happened to be one,

but his name occurs only in the second place, after that of the archpresbyter. (This fact is quoted in support of my proposition by Garner in his edition of the *Liber Diurnus*, chap. ii., tit. 1, p. 9, ed. Paris, 1680; and by Baronius, *ad Ann.* 590, x.)

Your reviewer mentions, in reference to the same point, that a Pope-elect, if not already a bishop, is consecrated bishop after election. This also is a late usage. I can find no early trace of it. Moreover, the statement, in the form in which Mr. Simcox makes it, has relation to the modern practice of confining the election to persons already in holy orders. The mediæval usage was that if a "merus laicus" were elected Pope he was required to pass, though without the ordinary *interstitia*, through all the grades of orders and holy orders. The form of ritual for such a case is given in the rare Pontifical published by Castellani at Venice in 1520, under the auspices of Leo X., pp. 44 *et seqq.*

Into your reviewer's more general criticisms of my Lectures I do not propose to enter. Some of them seem to me to have been made, and I venture to think that what I have stated above confirms my inference, not from the point of view which I assumed—that of the early evidence, but from one which I deprecated—that of modern theories. EDWIN HATCH.

MR. FYFFE'S "HISTORY OF MODERN EUROPE."
Dresden: April 8, 1881.

These notes are written in courtesy to Mr. Fyffe, and not with the idea that our controversy deserves public attention. The facts, or opinions, on which we appear to differ are not of very capital importance, and with respect to some of them proof is less attainable than conjecture.

Pitt and the War with France.

Mr. Fyffe says that "the declaration of war by the Convention on February 3 [the proper date seems to be February 1] only anticipated the intention of the English Government."

My criticism was that this remark betrayed ignorance of the negotiation at the Hague between Lord Auckland and Dumaulde, which proved that, even after the French Minister, Chauvelin, had been required to leave London in consequence of the execution of Louis, Pitt still clung to the hope of peace.

Mr. Fyffe's reply is that, far from forgetting that negotiation, he knows all about it, and that its existence is his "very ground for saying that Pitt 'hoped against hope for peace.'"

Unfortunately for this theory, it happens that the Hague negotiation was proceeding at the precise moment when, according to Mr. Fyffe, as quoted above, Pitt was intending war; so that "hoping against hope for peace" is the same thing as determining to declare war.

But we must go a little deeper. The Hague negotiation was going on after Chauvelin's departure from London—i.e., during the last days of January and the first half of February, when it collapsed. Now Mr. Fyffe's phrase, "hoping against hope for peace," occurs immediately after his account of the violation of the Scheldt, which was in November, and before the mention of the execution of Louis in January; and it distinctly refers to Pitt's struggle against the "swelling national passion" roused in England "by the massacres of September, by the King's execution," and by the revolutionary propaganda. Yet Mr. Fyffe assures us that "hoping against hope" is an allusion to the negotiation which occurred weeks and months later.

Nelson's Behaviour at Naples in 1799.

(a) Mr. Fyffe objects to "mythical," "un-critical," and "fantastical" as "too severe" on his authority, Colletta. I reply that the

Neapolitan historian deserves these adjectives, and worse. In describing, for instance, the meeting of Nelson and Lady Hamilton, their first kisses, with Nelson's original dislike to the bloody policy initiated at Palermo, and his final compliance, overcome "by the caresses of the beloved woman," Colletta writes like a novelist. In the Caracciolo affair, "none but himself can be his parallel." He gravely asserts that Nelson hated and envied Caracciolo because the Neapolitan admiral's ship easily weathered a certain storm, when the *Vanguard* could hardly keep the sea, and carried away her mast and yards! To glut his vengeance, Nelson demanded Caracciolo of Cardinal Ruffo, and, when the court was hesitating, hurried on the trial; the sentence was imprisonment for life, whereupon Nelson came forward and said, "Death!" Colletta also insinuates an infamy *à la* "Mille. Giro," or "Nana," with respect to Lady Hamilton and the Queen of Naples which is fabulous. He has his merits as an imitator of Tacitus, but is altogether unvarnished; as Prof. Sybel justly says, Colletta, like Botta, is "thoroughly confused and worthless."

(b) Mr. Fyffe says, in answer to my charge that he has neglected the Nelson despatches, that his quotations prove that for 1798-99 "generally" he has used them as much as Colletta. This fails to touch my criticism, which was, that he had not used Nelson's despatches, with the Appendix by Sir H. Nicolas, in his account of these particular events, and that he had blundered in consequence.

Haugwitz and the Treaty of Schönbrunn.

I have been ignorant enough to talk of the mission of Haugwitz to Vienna, whereas Mr. Fyffe and the wise know that the said mission was "to Napoleon's camp." I was not there to see, but Haugwitz was; and on his instructions, drafted by himself, he wrote, "Mémoire du Comte de Haugwitz pour lui servir d'instruction lors de son voyage à Vienne en Novembre 1805." My "holloa," as Mr. Fyffe says, is also out of tune when I say that fresh orders were sent to Haugwitz from Berlin after the arrival of the news of Austerlitz. If Mr. Fyffe consults the authority he will find that my "holloa" is correct.

Haugwitz and Hardenberg, and Stein.

Mr. Fyffe says that Hardenberg "gave up the first place in the King's counsels to Haugwitz," and I objected that Haugwitz was on half-pay, and not in office. Mr. Fyffe's reply is, that his description is correct, as Haugwitz exercised a predominating back-door influence.

As to my own "mere mistake," I repeat that in 1806 Hardenberg went out and Haugwitz came in under pressure from Napoleon.

In the case of Stein, Mr. Fyffe has resorted to our old logical and critical friend, the *ignoratio elenchi*. I disagree with his account of the circumstances of a Minister's withdrawal from office, and am refuted by a proof that my date for that incident is not correct by a week or so! It would be a pity to spoil Mr. Fyffe's triumph by suggesting that "after" is a misprint for "before" Eylau, especially as of such chronological *minutiae* I desire, as Gibbon says, to remain ignorant.

Trafalgar.

I objected to this great battle being "dismissed allusively and unintelligibly in two lines," when a whole page is bestowed on Mack and the capitulation of Ulm. Here Mr. Fyffe misrepresents me by quoting the criticism without its justification. He replies, "Trafalgar, with its effects, occupies nearly two pages." Precisely so; "one halfpennyworth" of fact to this "intolerable deal" of effects!

G. STRACHEY.

AUSTRALIAN AND GREEK MYSTERIES.

London: April 16, 1881.

Mr. Tylor, in his review of *Kumilaroi and Kurnai*, speaks of the *turndän*, an instrument whirled round so as to produce a roaring noise in the mysteries of the Kurnai. This seems to be the *ῥόμβος*, which, according to Clemens Alexandrianus, was one of the sacred objects in the mysteries of Dionysus Zagreus. The scholiast defines the *ῥόμβος* in terms exactly applicable to the *turndän*. I have not the correct reference by me, but the passage in the English translation is vol. i., p. 30. It is not in this curious point alone, but in several others, that the rites of Greek mysteries resemble those of African, American, and Australian tribes. For example, the mysteries of the Iroquois were instituted to console Manabozho for the disappearance of Chibiabos, who was afterwards made ruler of the dead. The parallel to the grief of Demeter, the Eleusinia, and Persephone's place as Queen of Hades is obvious. A. LANG.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, April 25, 7 p.m. Institute of Actuaries: "The Mortality of Danish Oerkyemen from 1650 to 1818," by Mr. Harald Westergaard.
7.30 p.m. Aristotelian: "Schelling and Hegel," by Prof. W. T. Harris and Dr. J. Burns-Gibson.
8 p.m. Society of Arts: "Antor Lectura."
TUESDAY, April 26, 8 p.m. Royal Institution: "Non-Metallic Elements," by Prof. Dewar.
8 p.m. Anthropological Institute: "Some Archaic Structures in Somersetshire and Dorsetshire," by Mr. A. L. Lewis; "A New Instrument for determining the Facial Angle," by Mr. G. M. Atkinson; "Thomas of Aquinum and Anthropology," by the Rev. W. S. Cawser.
8 p.m. Institution of Civil Engineers: "The Relative Value of Upland and Tidal Waters in producing Scour," by Mr. Walter R. Brown.
WEDNESDAY, April 27, 8 p.m. Geological: "The Precise Mode of Accumulation and Derivation of the Moel Tryfan and Other Similar Shelly Deposits," by Mr. D. Mackintosh; "A Mammalian Jaw from the Purbeck Beds at Swanage, Dorset," by Mr. E. Willett; "The Correlation of the Upper Jurassic Rocks of England with those of the Continent," by the Rev. J. F. Blake; "Fossil Chelostomatous Bryozoa from the Yarra-Yarra, Australia," by Mr. A. W. Waters.
8 p.m. Society of Arts.
THURSDAY, April 28, 3 p.m. Royal Institution: "Magnetism," by Prof. Tyndall.
4.30 p.m. Royal.
8 p.m. Society of Arts.
8 p.m. Society for the Fine Arts: "The Autotype Process as applied to Fine Art Reproductions," by Mr. J. R. Sawyer.
8 p.m. Society of Telegraph Engineers.
8.30 p.m. Antiquaries.
FRIDAY, April 29, 8 p.m. Royal Institution: "Language and Literature of the Scottish Highlands," by Prof. Blackie.
8 p.m. Society of Arts.
SATURDAY, April 30, 3 p.m. Royal Institution: "Scotland's Part in English Literature," by Prof. Morley.

SCIENCE.

Report on the Scientific Results of the Voyage of H.M.S. "Challenger" during the Years 1873-76. Zoology. Vol. I. Prepared under the Superintendence of Sir C. Wyville Thomson, F.R.S., &c. (Published by Order of Her Majesty's Government.)

(Second Notice.)

REPORT on the Ostracoda, by G. Stewardson Brady, M.D., F.L.S. No less than 184 pages and forty-four plates are devoted to the description of about 221 species of these minute Crustacea, and it appears that the monotony of the labour was rarely enlivened by anything extraordinary.

"One half of the dredgings contain no traces of the existence of living Ostracoda. In by far the greater number of cases, the specimens consist of detached valves, or of perfect, though empty, shells. When any vestige of the soft parts remained, it was carefully examined, and threene new genera—Phlyctenophora, Bythocypris, and Crossophorus—are here described as a result of such investigation; some little new knowledge has also been gained of the characters of

other genera. Still, as a whole, the results of the *Challenger's* work in this department are disappointing. I had thought it possible that in this, as in other departments of zoology, forms might have been found connecting our own age, more distinctly than has hitherto been done, with bygone geological epochs, or, even more probably, showing new and remarkable variations of structural type. But these anticipations have in no way been realised."

One reason for this sterility of interest is the fact that these minute Entomostraca are infinitely more numerous between tide-marks than in mid-ocean, where the especial work of the *Challenger* was. Moreover, the extreme depths of the sea, "though supporting an abundance of animal life of many kinds, nevertheless present conditions very unfavourable, it would seem, to the existence of the particular group which forms the subject of this Report." Usually bits of broken valves, detached and much worn, represent the Ostracoda in the abyssal areas. But Dr. Brady concludes that the "Ostracoda do live, though in very limited numbers, in the most profound depths of the sea." Only nineteen species were found in dredgings exceeding 1,500 fathoms in depth, and no new genera; moreover, some of the forms have a very considerable bathymetrical distribution, and some must have sunk down after death. Thus, the most striking, perhaps, of all the Ostracoda noticed, *Halocypris atlantica*, Lubbock, ranges from 500 fathoms to more than 1,500 fathoms; and it is one of two forms which live near the surface of the ocean almost universally. Dr. Brady finds that the southern Ostracod fauna of Kerguelen has British species; and he notices the East Indian habitat of others. Alluding to fossil forms, in spite of what he has already said, he notices that

"except *Krithe bartonensis*, Jones, *Cythere canaliculata*, Reuss, *Cythere polytrema*, Brady, and perhaps *Bairdia ovata*, Bosquet, no Ostracoda have been met with which can be referred with certainty to species described by palaeontologists."

The first-mentioned species, which appears, according to Dr. Brady, to be a post-Tertiary (quaternary?) species, is interesting, because it is very widely diffused, and is not a mere surface form. It follows the law of the duration in age of widely distributed forms. The *Cythere* just mentioned as having been named by Reuss is Tertiary in Europe, and recent in shallow water in Australian seas; and the last-named *Cythere* which was described by Dr. Brady is thus noticed:—

"A few detached valves brought from the *Challenger* from Prince Edward's Island in the Southern Ocean are in no respect distinguishable from the fossil specimens described by me in a monograph on the Fossil Ostracoda of the Antwerp Crag, under the name *Cythere polytrema*."

Finally, the *Bairdia* described by Bosquet, from the Tertiaries of Limbourg, is probably identical with a living form from Simon's Bay. Other long-lasting forms are, moreover, noticed in the classificatory part of the Report, such as *Pontocypris trigonella*, Sars, from post-Tertiary deposits in Scotland, which is recent in European seas, as far south as Cape Verde and west to Bermuda, where it lives at a depth of 435 fathoms. Bass'

Straits and Honolulu yielded a form, found in the Antwerp Crag, of this same genus. *Cythere crispata*, Brady, is not only post-Tertiary, but has a vast horizontal range from the North Atlantic to Port Jackson and Hong Kong. *Loxoconcha guttata*, Norman, found only as far north as Vigo Bay, is a Scottish post-Tertiary species; the species *variolata* of the same genus is common to the Antwerp Crag and Booby Island. *Xestoleberis depressa*, with its tiny shell, not a millimetre in length, lived during the Miocene age in Europe, was noticed as a fossil in Scottish post-Tertiary deposits, and is common as a living form in the seas of the Northern Hemisphere. The *Challenger* got it from the other hemisphere at Kerguelen. *Pseudocythere caudata*, a Kerguelen form, is also a Northern species, and it dates back to post-Tertiary times.

In noticing the family Cypridinidae, Mr. Brady remarks on their superior size and phosphorescence in the Tropical seas, and states:—

"The males only are endowed with swimming power, the females being non-natatory and passing their lives wholly at the bottom—a condition imposed upon them by the absence of the tuft of long filaments attached to the first pair of antennae, which is characteristic of the males. . . . Judging from the large number of fossil species belonging to this family which have been found in the coal measures and other Palaeozoic formations, we must suppose that the Cypridinidae were much more abundant in old times than now; we may perhaps infer they were chiefly inhabitants of shallow warm water, possibly of brackish and estuarine localities. Some few species have been described from Cretaceous and Tertiary strata."

No fossil forms of this family were found represented in the recent state. The specific distinctions of some of these numerous forms dredged up by the *Challenger* appear to naturalists who have studied other groups to be very slight; and, until more is generally known regarding the amount of variation possible to a species, the slight differentiations will be accepted with doubt. At any rate, Dr. Brady's care and trouble have been immense. The plates are well done; and it would have been better if a scale of comparative measurement had been added, for most of the figures are magnified fifty diameters.

Report on the Development of the Green Turtle, by Prof. William Kitchen Parker, F.R.S. This very distinguished anatomist undertook the dissection and description of the embryo turtles which were collected by the expedition and by Dr. Maclean, R.N. The results of his labour refer principally to the development of the cranium, face, and cranial nerves. But he notices other parts incidentally, and they will be completed in a future volume. The turtle leaves its egg complete in its structure, and attains its vast dimensions by a process of simple growth; but, before hatching, it has a most instructive development, through which it passes very rapidly by a series of transformations. In the first stage examined by Prof. Parker, the embryo being three lines and a-half long, there is nothing to distinguish it from that of a snake, lizard, or bird. There are four clefts, the heart is looped, the rudiments of the sense-capsules are very distinct, there are twenty-seven

muscle-plates, indicating, as it were, as many body segments, and there are thickenings where the limbs will be. In the second stage (half-an-inch long) the number of segments has increased, and the heart has its three cavities; while in the third stage, six lines and a-half long, there are rudiments of all the principal organs. The segments now amount to fifty-two behind the head, and the author brings us back to old thoughts, for he considers the head is a segmented region, as well as the body. The attenuated tail of the embryo is curled and serpentiform, and the huge head is greatly bent. The body segments are divided into three well-defined regions—the cervical, dorsal, and caudal; and the only clear indication of the chelonian nature is the beginning of the lower edge of the carapace, the limbs being still outside, as in the non-shielded types. In embryos three-quarters of an inch long, the transformation has proceeded rapidly. The limbs are more distinct, the carapace is defined, the long tail is turned in under the body, and a big, bumpy head has a gigantic eye; moreover, the auditory and nasal organs have attained some development. After noticing the relative condition of the trabeculae and intertrabeculae between the optic nerves and the olfactory sacs in Selachians, the Tadpole, the Axolotl, and in the Seironota, Prof. Parker shows that the "intertrabecula has in it a unique development as to relative size and continuity and in its early appearance." The homology of the paired elements of the skull-base and skull-walls with the series of paired cartilages of the spine (neural arches) is clearly to be seen in this stage, according to the author. Here, again, is a little bit of ancient philosophy cropping up, and none the less welcome. Some of the new follows; and we are informed "the prochordal part of the trabeculae is segmented off from the parachordal part. The tissue is continuous, but the cartilage divides and forms a temporary joint, inherited, I have no doubt, from some old type to whom such a joint was useful." Possibly it was one of the rigidly armoured Silurian fishes which learned to snap at its prey, and got more food by the attempt to wobble its cranium.

The rapidity of transformation is illustrated by the fact that when the embryo has only attained an inch and one-third in length, it has "assumed much of the form which is permanent in this gigantic species. . . . The chondro-skeleton is now complete; they [the embryos] are at a stage which represents the permanent skeleton of cartilaginous fishes and the temporary skeleton of amphibian larvae." The carapace, however, has overlapped the limb girdles; the head is less sauropsidian and more chelonian; and the chondro-cranium, which was more or less batrachian in the last stage, has assumed its proper chelonian character. When the little thing has attained the length of three inches and a-half, the general form of the head is like that of the adults, and there are some remaining batrachian resemblances. In his "General Conclusions" Prof. Parker points out the affinities and divergences of the turtles with regard to the great divisions of the Reptilia and Amphibia, and notices that the large number of muscle plates of the embryo

as compared with what is seen in the adult, suggests a longer necked and tailed ancestry.

"A long-necked ancestry, with a feebly developed carapace and many feeble bones of the plastron arranged triserially, would bring us very near the Plesiosaurs. The great and close conformity of the turtles, even now, to the Lacertilia suggests a common parentage."

The thirteen plates of this memoir are from the pencil and chalk of the very industrious and estimable professor.

Report on the Bones of Cetacea, by Prof. Turner, F.R.S., of Edinburgh. This Report relates to specimens of parts of *Mesoplodon layardi*, *Ziphius cavirostris*, *Megaptera lalandi*, and *Balaena australis*, which were collected from Antipodean museums and some exposed situations on shore. The first has an enormous range in the Southern Pacific and South Atlantic Oceans; the second wanders as far north as the Shetlands, and is known by many synonyms in the great oceans; the third is the large Rorqual of the seas of the Southern Hemisphere; and the last is the right whale of New Zealand. Prof. Turner acknowledges the value of Mr. H. N. Moseley's services in obtaining specimens and in giving the free use of his valuable notes. He gives some most interesting details about the teeth of the first-named Cetacean, and speculates concerning the method by which the unprotruded tooth of the young assumes the remarkable form and structure of the adult. In reference to the other forms the scientific world has to thank him for absorbing species and genera, and in stating upon what very slight structural evidence specific and even generic determinations have been adopted in the Cetacea.

The second part of this Report deals with the numerous tympanic bullae (ear-bones) and some other parts of the skeletons of Cetaceans—of Cetaceans which were dredged or more frequently trawled up. These remains have attracted the attention of chemists, as well as anatomists, on account of their being coated, infiltrated, and environed with a brown substance containing peroxide of manganese and iron. They came from very deep water—2,275 to 2,750 fathoms; some from the ocean south of Australia and from the Pacific, not very remote from the west coast of South America, and the majority from the Great Pacific in the southerly and south-easterly track of the *Challenger* after she left the Sandwich Islands. All come from south of the Equator. One set was obtained from 28° 9' W. long. in the South Atlantic in about the latitude of Rio. The notion that has been widely spread is, that these ear-bones and the manganese deposit have always been found in relation to the "red clay;" but an examination of the chart proves that they are also found in globigerina ooze, gray ooze, and Radiolarian ooze. Moreover, the abundance of these remains is not so great after all; for it must be remembered that in trawling there is a considerable space travelled over.

Far out at sea, midway between South America and New Zealand, in 2,335 fathoms, no less than ninety tympanic bullae were recognised. Some belonged to a southern Rorqual, others to a Pike whale, and a few to a species which resembles, in the smallness of

the ear bone, a crag form. Prof. Turner considers that these bullae may have belonged to a species of Balaenoptera no longer extant. A group of bullae appear to belong to the Balaenidae, but to small types. *Mesoplodon* had its ear bones represented in the set. The remainder of this extraordinary collection consisted of the ear bones of Delphinidae and of the short-headed sperm whale of the Southern Seas. The author remarks,

"If we were to suppose that the eighty-nine tympanic bullae obtained in this station had been exact pairs, and that the numerous petrous bones all belonged to the same animals as the tympanic bullae, it would follow that the remains of at least forty-five whales were brought from the bottom of the ocean in this single station by one haul of the dredge; but, as the bones were not in pairs, the remains of a much larger number of whales were obtained in this station."

The bottom was red clay. A bone, corresponding with the Shetland Ziphius, was found in globigerina ooze. In 2,750 fathoms, Radiolarian ooze, a tympanic bone from a Globiocephalus and another from one of the Delphiidae were found with bones closely encrusted with manganese. The preservation of the ear bones and the fragments of backs of Ziphioid whales, Prof. Turner very properly states to be due to the extreme density of these portions of the skeleton. The bones had rested where they were found, and had not been rolled. Sharks' teeth of great size were found in the red clay, with the Cetacean bones; and, as they are presumed to belong to extinct genera, Prof. Turner infers (inasmuch as Mr. Murray has shown that the floor there is subject to a minimum amount of deposition from above) that the sharks' teeth may be of Tertiary age, and have not been covered, or that there may be huge sharks which have lasted on since the Tertiaries. But before we can recognise that the sharks' teeth are of extinct Tertiary forms, we must get over the difficulty of the associated recent Cetacean remains, and the fact that no fossil shells have been recovered. The Professor seems to rely too much upon the distinction between the Tertiary times and the recent; but he is very careful in his argument, and appears to leave the age of some of the Cetacea open for further discovery. All through this most interesting paper reference is made to an unpublished work of Mr. Murray, and to its plates; and really the Report will be greatly enhanced in value when that work appears. There are three plates attached to the Report.

The collection of fishes entrusted to Dr. Albert Günther, F.R.S., Keeper of the Department of Zoology in the British Museum, consists of specimens which were collected near the coasts of the various localities at which the expedition landed, and of others obtained from the open sea at all depths. The first group, numbering 1,400 specimens, representing 520 species, of which ninety-four are new to science, is considered in this volume, and the forms are noticed geographically. This plan enables the reader to grasp Dr. Günther's interesting generalisations at once, and does not detract from the zoological value of the "Report on the Shore Fishes." The fish fauna of the shores of the Atlantic is first considered; and

naturalists are reminded at once of one of the many interesting distributional relations between the faunas on the East and West of the Atlantic. "The shore fauna of the Temperate zone gradually merges into that of the Tropical zone, so that, while the Madeira fishes are almost purely Mediterranean, those of the Cape Verde Islands show a great admixture of West Indian species."

It is also explained that the fish around St. Paul's Rocks in Mid-Atlantic belong partly to the West Indian and partly to the Ascension and St. Helena faunas; and a member of the widely spread genus *Holocentrum* is especially described. "Ascension, like St. Helena, has several fishes which hitherto have not been found elsewhere, but their distinctive characteristics are merely specific, not generic." After describing some new species from a trawling off Pernambuco, and enumerating the great piscine fauna of Bermuda, our knowledge of which is so largely owing to Mr. J. M. Jones, the fish of the Temperate zone of the South Atlantic are described. Most of those collected from the mouth of the La Plata are new to science, but those from the Cape of Good Hope do not offer any particular interest. Coming to the fish fauna of the Antarctic Ocean, and of shores abutting on it, Dr. Günther states:—

"The abundance of fish-life appears to decrease in the same proportion towards both Poles. The forms peculiar to the Antarctic are analogous to those of the North; thus the Cottoids of the North are represented by the *Nototheniæ*, *Chaenichthyæ*, &c., of the South, the Salmonoids by the *Hyplochromidæ*. Yet there is no such relation between the representative forms as might be considered to be generic. The resemblance is rather an external one, indicated by the general form of the body, structure, and development of the fins, presence of an adipose fin, &c. Beside those fishes which are peculiar to the Antarctic, some other forms, well developed in the North, but nearly or entirely disappearing in the Tropics, re-appear, as *Sebastes*, *Agonus*, *Spinax*, *Myxine*, differing but little from their Northern congeners."

The Straits of Magellan, the Falkland Islands, and the littoral archipelago on the Western side of the extremity of South America have a fauna thoroughly Antarctic in its character, like Kerguelen Island. Farther north, but on the Pacific side, the faunas of Valparaiso and Juan Fernandez show extraordinary affinities. "The fauna of Chili and Juan Fernandez might be described without much exaggeration as a mixture of European and New Zealand forms; of the fishes mentioned here, two being identical with, and four representative of, European forms." *Acanthias Blainvilli*, Risso, of the Mediterranean is widely spread in the South Temperate seas. The River Mary in Queensland yielded one of the species of *Ceratodus* with small scales, otherwise there is nothing particularly interesting about the specimens from Australia. The Fiji group did not yield any novelties, but the sea between Australia and New Guinea was prolific in interesting species. As a whole, the fauna "bears thoroughly the character of the Indo-Pacific Ocean, and probably none of the characteristic forms will be found to be absent. There is but a slight admixture of Australian forms." The Sandwich Islands have a very Polynesian fish fauna; but there are some

American species found there, and the freshwater species are mostly peculiar. The Report closes with a description of the Japanese fish fauna from the southern and south-eastern shores of Nipon, and from the Inland Sea. Dr. Günther states:—

"A fact to which I have repeatedly drawn attention, and again quite recently, that there exists the greatest similarity between the marine fauna of Japan and that of the Mediterranean, the adjacent parts of the Atlantic and the West Indies, is fully borne out by the *Challenger* collections. It is proved not only by a number of species absolutely identical in the seas named, but also by a large proportion of representative species. This similarity becomes still more obvious when we take into consideration species which live at a moderate depth of from two hundred to four hundred fathoms."

A list of nineteen species is given in proof of this most interesting distribution. Dana many years since indicated the affinities of the Crustacea of the Japanese seas and the Mediterranean, and the *Porcupine* dredgings showed the analogies between the common Flabellum of the European region with that of the Far East. A systematic index concludes this admirable paper, which is magnificently illustrated with thirty-two plates by Mintern.

P. MARTIN DUNCAN.

NOTES OF TRAVEL.

WE understand that Mr. R. H. Major, whose retirement from the office of Keeper of Maps at the British Museum we have previously alluded to, has also resigned the secretaryship of the Royal Geographical Society, which he had held for some fifteen years. The vacancy will be filled up at the anniversary meeting on May 30.

DR. OSCAR LENZ on April 13 gave an account of his journey across North-western Africa to a joint meeting of the Berlin Geographical Society and the German African Association, by the latter of which the expedition was sent out, with the original intention that his labours should be confined to Morocco and the Atlas Range. At the conclusion of his address, the main features of which have already been given in the ACADEMY, Dr. Lenz alluded to the project for laying the Sahara under water by letting in the sea. This his investigations have shown to be impossible of execution, because, although there are certain depressions here and there, the lowest place which he passed had an elevation of not much less than five hundred feet above the level of the sea. Dr. Lenz's explorations have revealed the presence in the Sahara of many mountain chains and table-lands with which we were not before acquainted.

News respecting the expedition of Dr. Gouldsbury in West Africa, to which we referred in December last, has been almost as scarce as about that of Mr. H. M. Stanley on the Congo. We now learn that it left Bathurst on January 21, and consisted of Lieut. Dumbleton and Dr. Browning, with an armed escort of twenty men and a hundred porters. They are to ascend the Gambia to Yabutenda, and then go to Timbo and Falaba, which places are about 570 miles from Bathurst in a south-south-easterly direction. From Timbo they will make their way to Sierra Leone, 270 miles distant, returning to Bathurst by sea about the end of May. Apart from the commercial benefits likely to result, we may hope that the expedition will make considerable additions to our knowledge of this part of West Africa.

A COMMITTEE is said to be in course of organization at Sfax, in the south of the regency of Tunis, for opening, under French auspices, direct commercial intercourse with Central Africa by means of regular caravans. The route that would be taken is probably new to Europeans; but in the existing state of political relations with the Bey the execution of the scheme will no doubt be deferred.

LIEUT. GAUTHIER, of the French Navy, has been ordered to proceed on a journey of exploration to the frontiers of French Cochinchina. His labours are to be directed to the country of the Moi, Sciamba, and Stieng tribes, and to the unknown forest region on the border. Dr. Neis, we may add, returned to Saigon early in January from a journey of two months' duration through the forest country on the north-east of the French possessions in this quarter, and brought back some additions to our geographical knowledge. In particular he ascertained the position of the eastern branch of an important river, the Dong-nai, but was unable to make a thorough exploration of it owing to opposition from the wild tribes of the country. He afterwards crossed Annam to the coast, and returned to Saigon by sea.

DR. JULES CREVAUX has returned to Paris from his journey in South America to which we have before referred. It has not, perhaps, been so fruitful in results to geography as his previous expeditions in Guiana and the Amazon basin, but it has made us acquainted with an important affluent of the Orinoco which was previously only known for a short distance above the confluence. After leaving the Upper Magdalena in October last, Dr. Crevaux crossed the Eastern Cordillera in search of the unknown upper course of this river, the Guyabero; and, having found it, he and his companion, M. Lejanne, constructed rafts on which they descended it to the Orinoco. The distance they traversed by this river was nearly 1,300 miles, and for more than a quarter of that distance they found the country along its banks a desert waste. They made a detailed survey of the course of the Guyabero, which may, perhaps, prove to be an important commercial highway into the interior.

MR. ROBERT GORDON, whose elaborate Report on the Irawady River we have before alluded to, has issued some carefully prepared maps in connexion with the same subject. These include Eastern Bengal, Assam, Burma, and parts of China and Siam, the Irawady Delta, &c., but perhaps the most interesting are those showing the various theories of the source of the Irawady River. Mr. Gordon, we should mention, has revived the old theory that the Sanpo, the great river of Tibet, is the upper channel of the Irawady, in opposition to the now more generally received opinion that the Sanpo flows into the Brahmaputra.

M. J. KORÖSI, Director of the Municipal Statistical Office of Buda-Pest, has published a *Projet d'un Recensement du Monde* (Paris), in which he advocates the taking of a synchronous world's census, on the lines laid down at various statistical congresses. Looking to the close relations which now knit together the countries of the world, and the interchange of their populations which is perpetually going on, it would certainly be desirable, on practical as well as on theoretical grounds, that the enumeration of the peoples should be carried on on the same day; but the somewhat weak and diluted arguments put forward by M. Korösi are not likely to convince those who have not already arrived at views identical, in the main, with those he advocates.

SCIENCE NOTES.

Geology in Yorkshire.—The last part of the *Proceedings* of the Geological and Polytechnic Society of Yorkshire opens with a suggestive address on the work of scientific associations delivered by the Marquis of Ripon as President of the society. This is followed by an interesting paper on the "Fossil Fishes of the Yorkshire Coal-fields," by the Hon. Secretary, Mr. J. W. Davis. During the past year the most important work of the society has been the exploration of a fissure or cave in the Raygill limestone-quarries, near Skipton. This cave has already yielded the remains of various extinct mammalia which once roamed over the district. Among these remains may be mentioned the bones and teeth of *Elephas antiquus* and of the British lion, *Felis leo*, variety *spelæa*. These fossils have been placed in the Leeds Museum, and it is hoped that they will, in due course, be fully described by Prof. Miall.

M. CAMILLE JORDAN has been elected a member of the Académie des Sciences, in the department of geometry, as successor to the late Michel Chasles.

A RUSSIAN lady, Mlle. Skvorzet, has just received the degree of Doctor of Medicine at Paris, winning high commendation for her qualifying thesis from Dr. Charcot.

THE prospectus of Mr. A. Featherman's forthcoming work in ten volumes, entitled *The Social History of the Races of Mankind* (Trübner), fully bears out the announcement that "it is probably the largest ever attempted in the department of anthropology." The human family are divided into the following six stocks:—(1) Nigritions, or more popularly the negroes of Africa; (2) Melanesians, including Papuans, Australians, Malays, and Polynesians; (3) Maranons, being the Indians of North and South America; (4) Turanians, comprising the Mongolian, Indo-Chinese, Dravidian, and Ugro-Altaic races; (5) Aramaeans, in which term is comprehended both the Semitic and Hamitic stocks; (6) Iranians, or the Aryan stock. The fifth of these divisions, the Aramaean stock, is already in the press, to be followed by the first and the fourth.

PHILOLOGY NOTES.

THE last volume issued by the Société des Anciens Textes français contains the *chanson de geste* of *Elie de Saint-Gille*, edited by M. G. Raynaud, together with a translation by M. E. Koelbing of the *Elis Saga*, which is merely another version of the Old-French *chanson*. The two next volumes to be published are vol. ii. of the *Œuvres d'Eustache Deschamps*, with a notice by M. S. Luce of the rare MS. of French poems of the fourteenth and fifteenth centuries stolen from the Bibliothèque Nationale, and now in the Ashburnham collection; and the Provençal *chanson de geste* of *Daurel et Beton*, edited by M. Paul Meyer for the first time from a unique MS. in the possession of M. Alfred Didot, which also contains some fragments of Provençal literature hitherto unknown. Yet a fourth volume is far advanced under the auspices of this active society. This is an edition of *Raoul de Cambrai*, based not only upon the MS. in the Bibliothèque Nationale, which was used, though carelessly, for the edition of 1840, but also upon numerous fragments of another MS. preserved in the handwriting of President Fauchet.

HERR H. ZIMMER, a *privat-docent* at Berlin, has been appointed Professor of Sanskrit and Comparative Philology in the University of Greifswald.

THE Society of Cymmrodorion, which assumes the old-fashioned appellation of "honourable,"

appears to be entering upon a career of renewed activity. About a month ago (ACADEMY, No. 464) we announced that it had taken in hand a bibliography of early Welsh printed books, under the editorship of the Rev. John Davies. We now learn that it is also proposed to establish a philological or Welsh dialect section, of which the primary aim will be to obtain phonetic representations of the pronunciation of words in the various existing dialects of the Welsh language. Twelve dialectal districts have already been marked out, for each of which a worker will be required to take down certain selected words in accordance with recognised phonetic rules.

THE Society for the Preservation of the Irish language has scarcely reached the scientific stage. Its chief object at present—and one by no means to be depreciated—is the encouragement of the study of Irish in the primary schools of the country. This it is effecting by the publication of cheap (and, we may add, good) Irish books, and by continually pressing the subject upon the attention of the people and the Government.

THE April number of the *Journal* of the Royal Asiatic Society begins with a new instalment of Mr. Howorth's learned researches on the Northern frontagers of China, treating this time of the Khitai or Khitans. This is followed by an article by Mr. W. Simpson devoted to the identification of the site of the old Buddhist city of Nagarahara. It seems that Col. Yule had requested Mr. Simpson, when on his way to join the army in Afghanistan, to look out for the ruins of that once famous city, which had been visited and described by Hiouen-thsang; and there can be little doubt that Mr. Simpson has carried out his commission most successfully. Near the spot where M. V. de St.-Martin had hypothetically indicated the site of that vanished town, close to where the Sarkhar falls into the Kabul River, Mr. Simpson has discovered the actual ruins of Nagarahara. It is clear from his interesting paper that a regular exploration of the Jellalabad Valley would bring to light many important Buddhist antiquities. Mr. Nelson, in an essay on "Hindu Law at Madras," enforces the views which he has put forward on former occasions—viz., that so-called Hindu law was never administered in the kingdoms south of the Vindhya Mountains, and that its introduction into the Madras Presidency violates the understanding that the laws and customs of the native tribes should be respected by the English Government. The subject is extremely curious, and deserves a fuller treatment than it has hitherto received. The translations of the prose *Dharmasūtras* lately published by Dr. Bühler in *The Sacred Books of the East* may somewhat modify Mr. Nelson's views, which, however, in the main seem perfectly correct. Is not *Mittekharā-Kār* simply meant for *Mitāksharā-Kāra*—i.e., the author of the *Mitāksharā*? Sir T. E. Colebrooke's article on the "Proper Nouns of the Mohammedans" contains, like every contribution from that veteran writer, valuable materials carefully selected and well arranged. After these thoroughly business-like articles follows an apologetic paper from Prof. Monier Williams which seems strangely out of place in the transactions of a learned society. The Professor had brought some grave charges against Keshub Chunder Sen, which the members of the Brahmo Missionary Conference at Calcutta declared to be contrary to fact and called upon him to withdraw. The Professor pleads that some of his charges were made "in a lecture delivered before a private audience, and never intended for publication, though an imperfect report appeared in a local paper and found its way to India." He then proceeds to justify some of his strictures by quoting the

report of a lecture likewise delivered before a private audience by Keshub Chunder Sen. In this case, however, the report was formally contradicted by those who were present at the lecture, and the name of the person who wrote the report was no secret; it was Pandit B. K. Goswami, the only missionary who seceded from Keshub Chunder Sen! The Professor then proceeds to quote some important statements from Miss Collet's *Brahmo Year-Book*; and, while modifying some of his charges against the great Indian reformer, he maintains that on the whole his strictures were just. At the end of this article there is a long note on a few remarks which occurred in our notice of the last number of the *Journal* of the Royal Asiatic Society. The ACADEMY spoke kindly of the Professor's lecture, and the Professor himself says that it was an honour that his paper should have been noticed in the ACADEMY. We never thought that the strange inaccuracies we pointed out were anything but misprints or little *pramādas*.

THE first volume of a work long expected by all Sanskrit scholars in Europe has just been published—Ludwig's *Commentary on the Rig-Veda*. We owe to that eminent scholar a complete translation of the hymns of the *Rig-Veda* recognised as far the most scholar-like by all impartial judges. That was followed by a volume on the literature and religion of the Veda, and we now receive from the same indefatigable student the first instalment of his *Commentary*. Such a *Commentary* has long been wanted, because it is in a *Commentary* only that the reasons for the various and often very discordant renderings of Vedic poetry can be fully given. Prof. Ludwig's works mark a new departure in Vedic scholarship, and represent a reaction against the purely divinatory school of interpreters, and a return to a more careful, though always independent, study of the native *Commentary* of Sāyana. That *Commentary*, which was published for the first time by Prof. Max Müller, 1849-74, is out of print, and we hear that a new edition of the first volume is in preparation.

FINE ART.

DÜRER'S PORTRAIT OF HIMSELF.

MOST persons interested in Dürer-history will remember Goethe's description (quoted in all biographies) of a portrait of Dürer painted by himself in the year 1493, when he was twenty-two years old. This portrait, when Goethe saw it, was in the possession of Herr Hof-rath Bereis, but since that time no one has known what has become of it. Dr. Thausing, it is true, describes a portrait he had seen as being the one referred to by Goethe, "much restored," but his description and that given by Goethe do not agree in several important particulars. For instance, Goethe expressly states that this "priceless picture, worthy of being set by the lover of art in a golden frame and treasured in the choicest cabinet," was painted on a "thin panel;" whereas the one seen by Dr. Thausing had been painted on parchment and transferred from that to linen. Moreover, above the head of this one was written an old German distich, which does not appear to have been on the portrait possessed by Herr Bereis. Whether from Goethe's eloquent description, or from the desire of knowing what Dürer was like as a handsome young student of twenty-two, this portrait has always excited the attention of Dürer's biographers, some of them supposing that it was the one sent in exchange to Raphael, and others that it was sent home by Dürer during his *Wanderjahre* as a present to Agnes Frey. The sprig of blue eryngium, called by Germans *Mannstreu*, held in his hand in this portrait favours the latter view.

However this may be, it would be pleasant to know that this much-discussed portrait was still in existence to speak for itself; and this is what is now asserted by several German authorities. In a pamphlet or prospectus issued by the Leipzig publisher, Herr Haessel, it is stated that the picture passed by inheritance from the Bereis family to someone who did not know its history but esteemed it only as a portrait by Dürer. A short time ago it was brought by Herr Haessel to Leipzig, and was seen by Dr. Lütcke, Director of the Town Museum, who immediately recognised it, among a number of old pictures of doubtful value, as the portrait of 1493 described by Goethe. Since then Dr. Lütcke's opinion has been confirmed by several good judges, so that there really seems reason for believing that this long-hidden portrait has been brought to light. Further scientific evidence is, however, promised, and we must certainly wait for this before giving entire credence to Herr Haessel's assertions. He has the picture for sale, and the pamphlet he puts forth must, therefore, be regarded more in the light of an advertisement than a criticism. There seems no cause at present, however, for doubting his good faith. MARY M. HEATON.

ART NOTES FROM FLORENCE.

PROGRESS is making with the subscription for the restoration of the Bigallo. The German colony in Florence, headed by an architect, have come forward. There is no statement as yet of what is proposed to be done. The lower part, with its chapel, was very well restored some years ago; and so rapid is the effect of the climate and dust of Florence that it already looks ancient work, at all events in colour. Florence is paved with stone from the quarries near Fiesole, which grinds so quickly under the action of wheels that the streets are muddy in wet weather, and the public buildings are befouled with dust mixed with many impurities. Hence the injury to all outdoor sculpture, the ruin of frescoes, and the generally dingy look of buildings in Florence.

A picture by Gentile da Fabriano has been added to the collection in the Florence Gallery. It came from the sacristy of S. Niccolò ol' Arno, the church in the belfry of which, it is said, Michelangelo found a refuge after the siege of Florence. This picture is divided into four compartments, in each of which is painted a figure nearly life-size. The first is St. Mary Magdalene, the second St. Nicholas of Bari, the third St. John Baptist, the fourth St. George. It is historically known that in the centre there was a figure of the Virgin, but this has disappeared. This picture has been most skilfully repaired by Prof. Mazzanti, whose knowledge, especially of the Tuscan masters, is as profound as his skill in conscientious restoration is unsurpassed.

He has also repaired the two well-known pictures by Ridolfo Ghirlandajo, which are in the great Tuscan room of the gallery. Unhappily, the two prevalent winds at Florence—the *maestrale* and the *scirocco*—inflict serious damage on old pictures. The first dries and shrinks the panels, the second expands the wood; and these alternating processes blister the paint and even make it fall off in flakes. Besides, the panels are so perforated with worms that they become spongy. To prevent the pictures altogether disappearing, repair is needful. We all know how destructively this was done in former years, but now all that reverence and skill can do is effected.

Another picture also repaired by Prof. Mazzanti is by Jacopo Chimenti da Empoli, which has suffered like those by Ridolfo Ghirlandajo. It represents the Orphans presented to St. Ivo. It is now again in its place.

Double windows are being fixed in the long galleries, and the disastrous effects of the prevalent winds may be modified, but it is well known that, unhappily, the most precious pictures are more or less suffering. Nor is it very clear how they can best be preserved, unless by their transfer to canvas, which is not desirable.

The Director of the galleries, the Commendatore Chivacci, who has held his office for a brief period, has died of typhoid fever. During his tenure he has done much for the reform of the galleries, which were previously managed deplorably. The important post was offered, with an increase of salary, to the President of the Academy of Fine Art at Siena, but he has declined. Such an office requires not only an accomplished judge of art, but also a firm and able administrator, and one fit to rule the officials with as much decision as fairness and sense of duty.

C. HEATH WILSON.

NOTES ON ART AND ARCHAEOLOGY.

THE exhibition of pictures and many objects of art which we spoke of some weeks ago as being organised for the benefit of an East End population has now been opened in three large rooms attached to the church of St. Jude, Whitechapel, and is worth a visit even from many persons who may be familiar with West End exhibitions. We are not of opinion that the paintings form by any means the strongest portion of the show. Mr. Watts is largely represented, but we could have wished him represented by his more popular designs. Neither in the East nor in the West is great enthusiasm excited by his dignified allegories, such as the design which he entitles *To All the Churches*. Significance these designs undoubtedly have, and many Academical virtues to boot, but we doubt if to any considerable extent they can touch or charm. Mr. Burne Jones is more happily represented. The *Sea Nymph* of last winter's Grosvenor Gallery is now at the East End; and likewise the yet more captivating *Wood Nymph*, her pale colours and delicate form seen against a background of lovely leafage. This is a picture which gains greatly on acquaintance. Mr. Herbert Herkomer is strongly represented, some of the best water-colour drawings he has ever executed—and some of the most careful and delicate—being displayed. Sir Frederick Leighton is chiefly represented by sketches. His elaborate pencil drawing of a lemon-tree at Capri shows in perfection his delicate qualities of draughtsmanship. The exhibition is rich in embroideries of the East and of Europe; there is much ancient work, and one or two faultless specimens of modern art-needlework. Rhodian platters and eighteenth-century china meet in the show cases. Messrs. Morris and Co. make a loan of rugs, and Mr. De Morgan furnishes some of his finest pieces of lustrous ware. The exhibition can only remain open a day or two longer.

THE exhibition of the Institute of Painters in Water-Colours will be opened to the public on Monday, April 25. The private view is to-day. The Crown Princess of Germany, who was last year elected a member of the Institute, has sent for exhibition the study of a head wearing a red hood.

WE understand that Miss Catherine Frere's exhibition of drawings, &c., which is now being held at the Librairie de l'Art, 134 New Bond Street, for the benefit of the South African Relief Fund, will probably be closed at the end of this month.

WE learn from the *Scotsman* that the Scottish Society of Antiquaries have recently had a notable windfall. In 1872 they acquired from the Faculty of Advocates a collection of coins, contained in an old cabinet. For this cabinet

the sum of £50 was paid, and it has now been sold for no less than £3,500. It turns out to be a remarkable example of art workmanship of the Louis Quinze period. In size it is about seven feet high by three feet wide. Its shape is simple, but graceful. Its material is described as some fine-grained wood, engrained with various other woods. Its attraction, and its factitious value, are due to the designs wrought upon its face in brass, which are modelled with great spirit and the highest finish. In the centre, concealing the lock, is a group of three nude boys apparently engaged in coining Roman *denarii*. On each side are panels, with medallion portraits of the twelve Caesars. Covering the lock of a drawer below is an elephant's head, grouped with helmet, shield, and other emblems of war. Lower down, above each leg of the cabinet, there is a helmeted bust of Roman type, tapering off into scroll ornament. The cabinet, it is said, has been purchased for the Continent; while the Scottish Antiquaries will use the purchase-money "for the purchase of objects illustrative of the unwritten history of Scotland." It may be as well, perhaps, to add that the Lords of the Treasury would not allow the society to share the unexpected profit on the resale with the original vendors, the Faculty of Advocates.

MR. THOMAS KERSLAKE, the bookseller and indefatigable antiquary of Bristol, has prepared a little book to re-assert the opinion about the "Primaeva British Metropolis of Caer Pensaulcoit" which he first published about four years ago. Since then the Somersetshire Archaeological Society appointed a committee to investigate the subject, with Prof. Boyd Dawkins and Gen. Lane-Fox as assessors. Their reports appeared in two numbers of the *Proceedings* of the society for 1878 and 1880. Mr. Kerslake contends that their decision is unsatisfactory, on the ground that they were "misdirected into a side-issue." He has, therefore, written in reply the little book referred to above, which he will be happy to send to all those interested in the archaeology of South-western England.

THE department of antiquities in the Bibliothèque Nationale has lately received the interesting addition of what is known as Dagobert's Chair, in which all the Carolingian kings of France were seated when they received the oaths of their vassals. This historic chair remained for many years in the Abbey of Saint-Denis, but, after the suppression of that abbey and the general pillage of the monasteries in 1793, it passed to the Palais Royal. Napoleon I. borrowed it for the purpose of distributing the first decorations of the Légion d'Honneur at his camp at Boulogne in 1804, but it does not appear to have been used by any of the later French Sovereigns. The chair is of bronze, gilded in places, and decorated with the heads of panthers. It has lately been made over to the Bibliothèque Nationale, together with a number of other antiquities—arms, coins, &c.—formerly stored in the Château de Saint-Germain.

GIGANTIC dimensions are not usually associated with our conception of Japanese art. But we learn from the *Japan Weekly Mail* that the porcelain dealers of Ozaka have just presented to the shrine of Sumiyoshi at Sakai a pair of lamp pedestals, made of white porcelain with blue under the glaze, no less than twenty-three feet in height. They are said to be without flaw from top to bottom, and it may well be believed that they are the biggest specimens of pottery in the world.

WE hear that Prof. Erasmus Wilson's forthcoming work on Egyptian history is to be published by Messrs. C. Kegan Paul and Co.

M. EDOUARD NAVILLE has reprinted in pamphlet form his two excellent papers con-

tributed to the Lyons Congress of Orientalists (1878), entitled *Un Ostrakon égyptien et Les quatre Steles orientées du Musée de Marseilles*.

MARIETTE-PASHA, it is said, has left an archaeological will, or paper of instructions and suggestions in regard of future excavations, for the benefit of his successor.

THE bronze bust of the Florentine citizen, Bindo Altoviti, by Benvenuto Cellini, which Michelangelo declared to be one of the most beautiful things he had ever beheld, has, after long oblivion, been recognised by the Commission for the Preservation of Historic Monuments in Italy. It was found in the Palazzo Altoviti at Rome, and has been bought by the Commission.

IN consequence of the decision lately formed by M. Turquet, the French Under-Secretary for Fine Arts, all the pictures recently acquired by the French nation are now being exhibited together in the old Musée des Souverains at the Louvre. The most important of these pictures is *The Prodigal Son* by Jan Steen, said to be a splendid work of that inimitable master. Another Netherland painter, Dirk Hals, is also present; and one French painter of note, Théodore Rousseau, by whom is exhibited *Le Dormeur*, bought at the Edwards sale. The chief feature of the present exhibition, however, is five paintings by English masters recently bought by that most flourishing of art journals, *L'Art*, and presented by it to the Louvre. These paintings are *The Glebe Farm*, by Constable; *The Drinking-Place*, by Mulready; *The Hall*, by George Morland; a *Portrait*, by John Opie; and *The Brother and Sister*, by Sir William Beechey.

THE Paris Cercle de la Librairie is arranging for an exhibition of engravings, which will be opened on May 20.

THE Russian Archaeological Institute intends publishing, as a memorial of the late Czar Alexander II., an account of the various antiquarian researches conducted in Russia during his reign. M. Cherniavski has already compiled an index to about fifteen thousand articles and publications relating to the various branches of the science of archaeology, giving in special cases a summary of contents. M. Danilov has made a collection of Government orders referring to the maintenance and examination of Russian antiquities which have been issued since the time of Peter the Great; and M. Gavrilov has made a supplementary collection of similar orders emanating from the Holy Synod during the period from 1855 to 1880. This extensive work will also include an index to articles dealing with ecclesiastical antiquities, and an account of all compositions relating to Russian heraldry.

WE take the following from the *Times* :—

"In the course of the excavations necessary for the reconstruction of the baths at Dürkheim, in the Palatinate, the workmen have come upon an enormous iron chest containing the celebrated treasure of the Abbey of Limbourg, which disappeared after the siege of the abbey in 1504. The treasure is supposed to have been put in safety by the abbot out of fear of an attack. It is composed of a large number of vases and other objects of gold and silver, of precious stones, and a host of coins of the fifteenth century. There are also a number of articles for worship, dating from the commencement of the abbey, which was constructed by Conrad the Salic, and his wife, Queen Gisela, and opened in 1030. By the law of the Palatinate, half the treasure goes to the State and half to the French company which has the working of the baths."

A LARGE sale will shortly take place of Gustave Courbet's works. As many as sixty of his pictures belonging to the Courbet family have been sent to Paris to be disposed of by public auction. The celebrated *Enterrement*

d'Ornans and the *Grands Combats de Cerfs* are among the number.

At a recent meeting of the Académie des Inscriptions et Belles-Lettres, M. François Lenormant read an elaborate paper upon the Roman mints during the first three centuries of our era. The first part of this paper was devoted to distinguishing the Senatorial mint, which coined copper money only, from the Imperial mint, which coined gold and silver. The former, situated on the Capitol in the Temple of Juno Moneta, preserved its independence from Republican times until after the reign of Nero. In the reign of Caracalla, if not earlier, it was removed to the Gardens of Nero, where the Imperial mint had been placed some years earlier; and finally, under Aurelian, the two were united under the same management. The second part of M. Lenormant's paper aimed at showing, contrary to the commonly received opinion, that local mints existed in the provinces even before the third century. The principal of these were situated at Lyons, Antioch, and Siscia in Pannonia.

THE STAGE.

THE Easter changes at the theatres have been less important than usual, only one new play of any moment having been produced, and attention having chiefly been given to a revival on Saturday night at the Lyceum. *The Belle's Stratagem*—practically the only work by which Mrs. Cowley is known—has, in spite of a fantastic and unreal plot, held the stage for several generations; not, indeed, as a play that could hope to be performed for a long succession of nights before eager and excited audiences, but as a play welcome by reason of some curious portrayal of old-world manners, by reason of not unlively dialogue, and, most of all, by reason of its affording to a leading actress the opportunity of appearing in a part in which skill is bound to be employed, and in which skill must tell. Fifteen years ago that graceful artist, Miss Herbert—then in the full tide of her success—thought fit to revive the piece at the St. James's Theatre, and her Letitia Hardy was found to be acceptable. An actress of the temperament of Miss Ellen Terry—presumably more mercurial than the elder comedian—had, then, good reason to hope to impress and entertain the public by one of those exhibitions of high spirits of which the best Ophelia of the day is perfectly capable. And, indeed, the lightness of Miss Terry's vivacity did on Saturday night, in spite of nervousness, stand her in good stead. Mr. Irving's Doricourt is not a new performance. It has been given twice before—first at the St. James's during Miss Herbert's revival, and then at the Lyceum itself a very few years ago. Doricourt, with his airs and graces, and his tricks to accomplish his ends, is one of those characters which Mr. Irving delights from time to time to play, to show that a thousand performances of *The Bells* and of tragedy have not extinguished his sense of humour or dulled his capacity to amuse. But, beyond the fact that it shows this, we are not aware that the Doricourt of this eminent actor is a part by which he could be long remembered. His performance is wonderfully complete, however. What is lacking is lacking to the part, and not to the comedian.

Arkwright's Wife, one of the best of the many dramas with which the late Mr. Tom Taylor endowed the stage, has been revived at the Imperial Theatre. It will be in the recollection of some of our readers that it was first produced seven or eight years ago at the Globe Theatre, with Mr. Charles Kelly in the part of the inventor-hero and Miss Helen Barry in the

part of the heroine. Mr. Kelly does not now take part in the performance; and by this the performance greatly loses, for anything more quietly realistic than his acting as the man whose work is wrecked by his wife it would not be easy to find on our contemporary stage. Mr. Kelly was very little known to the London public when he created this character, and the lapse of time since then has only shown that he could play other parts as well—nothing better. Nor has Miss Barry, who resumes her old character—and for whom, indeed, the revival presumably takes place—ever shown, to our thinking, any material advance upon that first prominent performance of hers. Her acting in the part has always been unequal, but at times it has been strong. The play itself is one of those somewhat obvious moralities which Mr. Taylor was fond of presenting at the theatre, and which, to tell truth, no one presented more shrewdly. His artistic moralities had an air of conviction which will always be a powerful element in stage success. His work in *Arkwright's Wife* was not wholly intellectual. There was emotion in it. It moved people.

THE new play by Mr. Jones, adapted from a novel which has been a good deal read, was brought out on Saturday at Sadler's Wells. We shall next week hope to speak of it more fully; meantime, it suffices to say that in the writer of the play we see one of only two or three dramatists who have lately shown signs of promise. Living chiefly, we believe, in the country, Mr. Jones has yet found occasion to study closely the conditions of dramatic writing—those practical considerations which the ambitious poetaster and the compiler of smart dialogue generally unite to neglect. Moreover, Mr. Jones has known how to fit Miss Bateman with one of those lachrymose characters in which the public demands to see her. Miss Bateman's appearance on the stage as a well-treated wife or a happy mother would be gravely resented by her audience.

MR. CHARLES KELLY has organised, for an early tour in the country, an efficient company, which will perform Mr. Savile Clarke's successful adaptation of Mr. Moy Thomas's well-known novel, *A Fight for Life*.

To close students of Shakspeare's text, the performance last Saturday of the first sketch of his *Hamlet*, contained in the Quarto of 1603, was full of interest. It is, we suppose, the first time since 1603 that this first sketch has been on the boards in England, and that an audience has had a chance of testing the value, as an acting play, of "The Tragical Historie of Hamlet, as it hath bene diuerse times acted by his Highnesse seruants in the Cittie of London, as also in the two Vniuersities of Cambridge and Oxford and else-where," before Queen Elizabeth's death. Subject, as the performance was, to the unavoidable drawback of amateur acting, it yet established, we think, the soundness of the opinion expressed by the actor-critics—Eduard and Otto Devrient—that the First Quarto is an excellent acting play, and one better constructed, dramatically, than the later and enlarged Second Quarto of 1604, which no manager now dares to play in its entirety on account of the drag of its great length. The First Quarto play "went" admirably, and was finished in the orthodox two hours and a-half of Shakspeare's time. Another point of Devrient's that the performance justified was that the right place for the pathetic interview between Hamlet and Ophelia is directly after Polonius's suggestion that the meeting should take place, and not, as in the Second Quarto, after Polonius has himself tried to worm out Hamlet's secret, and the interview with the players has taken place. On the "alternating

fashion of the play" in its revised version, and the difficulties that this blowing hot and cold creates for the actor, the Devrient's remarks (Furness, ii. 347) are most instructive. The impression that the entire performance left on the hearer was that Quarto 1 was distinctly the representation—through whatever clouds—of a whole, a complete play that could and did well stand alone; and that this play was not merely a distorted version of the authorised text of Quarto 2 when completed for the Folio, but a drama differently motivated, in which revenge was more prominent, the Queen clear of guilt, and Laertes less treacherous—a play which might well have been revised into that contained in Quarto 2. Of course much of the beauty and profundity of the later version was absent; familiar passages were looked for, but did not appear; the strangeness and baldness of some of the dialogue raised the doubt whether it could even represent Shakspeare's work; but the dramatic action was always present, with all the main outlines of Shakspeare's creation. The performance itself was certainly up to the average of amateur performances of a high class. The only failure was the Ghost. The honours of the afternoon rested with Ophelia, played with genuine feeling and a good conception of the character by a young lady who called herself Helen Maude. Next came the Gravedigger and Corambis (Polonius), Mr. G. Battiscombe and Mr. F. J. Lowe, both quite at home on the stage, and acting with great humour and intelligence. Hamlet was personated by Mr. W. Poel, who took on himself the burden of getting-up the play, training the minor actors, and superintending every detail. He looked the pale and thoughtful student to the life, and in some passages moved his audience to warm applause; but his voice and he were hardly up to the requirements of his part—who, indeed, is?—and his emphasis was sometimes faulty. Mr. Hallward as Horatio, Mr. H. Stacke as the King, and Miss Zoe Bland as the Queen played their characters well; and on the whole the company may be congratulated on a satisfactory performance of an entirely untried and very difficult play, for which they have earned the gratitude of every real Shakspeare student who saw it.

MUSIC.

MUSICAL PUBLICATIONS.

Requiem for Solo Voices, Chorus, and Orchestra (Op. 70). By Th. Gony. (Leipzig: Breitkopf & Härtel.) This distinguished French composer is already favourably known in this country by a symphony in F performed a few weeks ago at M. Lamoureux' first concert. The *Requiem* is the work of an able and accomplished musician. The music contains a great variety of rhythm and modulation, and a constant flow of pleasing melody. Yet at times, owing to a certain restlessness and striving after effect, the dignity and solemnity necessary to such a composition are wanting. The quaver figure at the opening of the "Dies Irae" reminds one of the corresponding movement in Cherubini's *Requiem* in C minor. As far as we can judge from piano score, the "Introitus," the "Recordare," and the "Confutatis" appear to us the best numbers of the work.

1st *Quatuor en Sol* (Op. 21). 2^d *Quatuor* (Op. 22). Par C. E. Stephens. (Mayence: Schott.) Prizes were adjudged by Trinity College, London, to both these compositions in 1879—to the first the second prize, to the second

the first. It would not be fair to find fault with these quartets because they are not remarkable for originality or novelty, for the composer's chief aim must have been to show that he understood the laws of composition and that he was master of form. All his thoughts are clearly expressed, and the workmanship throughout shows the hand of a skilled and well-trained musician. It is easy to say of a work that it is in the Haydn-Mozart style, but to imitate masterpieces of soberness and simplicity is an arduous and difficult task. The second quartet is decidedly the better of the two; the themes are more flowing and the developments richer and more interesting than those of the first.

Harold Glynde: Cantata. Written by Ed. Foksett, with Music by John Stainer, C. S. Jekyll, G. C. Martin, &c. (F. Pitman.) Only portions of the cantata are set to music in the form of solos, duets, trios, part-songs, and choruses. All the music is simple in character, well written, and very pleasing. The accompaniment to No. 3 is very difficult, not to say impossible, to play. It is not an independent part—only the voice parts written in compressed score.

Second Set of Ten Trios for Female Voices. Composed by Carl Reinecke. (Novello, Ewer & Co.) This charming and clever set of trios will form a welcome addition to the somewhat limited stock of pieces for female voices. They are all in canon form, some in two parts with free third part, others three-part canons. The author further displays his ingenuity by using various forms of imitation, by inversion, augmentation, and even diminution. All the numbers flow smoothly and easily, and there is not a trace of dryness or pedantry.

Kings and Queens; Would you ask my Heart? &c.: Six Part-Songs. By C. Pinuti. (Novello, Ewer & Co.) Easy, pleasing, but not very original.

The Choral Symphony. Pianoforte Arrangement by Berthold Tours. (Novello, Ewer & Co.) A simple and effective transcription of Beethoven's great work. The orchestral indications add greatly to the value and interest of the arrangement. It forms an excellent substitute for those who are unable to read or to procure a full score.

The Organist's Quarterly Journal. Parts 48, 49, 50. (Novello, Ewer & Co.) Part 48 contains a very dry fugue which must surely have been composed as an exercise. It is well written, however, with the exception of the last page, which is weak. The three numbers contain pieces of the average character and interest.

Lyra Studentium. Pianoforte Pieces, Edited, Revised, and Fingered by Frederick Westlake. (Ashdown & Parry.) An excellent and varied selection of pieces from the works of Bach, Handel, Haydn, Hummel, &c. Generally speaking, the fingering is good.

Dictionary of Music and Musicians. Part 13. Edited by G. Grove, D.C.L. (Macmillan.) This part takes us as far as the name Richter. It contains many important articles—Polyphonia, Purcell, Raff (with a catalogue of his numerous works), Rameau, Requiem, &c. In an interesting article on Programme-music, the writer "F. C." states

that in only two instances (the Pastoral and Battle symphonies) has Beethoven described the picture in his mind after which he worked. Did he not, however, give *The Tempest* as the picture of the *Appassionata* and the D minor sonatas? Again, the writer complains that musicians invent imaginary "programmes" where composers have mentioned none, and quotes as an instance Weber's *Concertstück*. Yet, according to Sir J. Benedict, Weber himself gave the programme or picture of that piece.

J. S. SHEDLOCK.

THE conduct of the Musical Union, discharged for thirty-six years by Prof. Ella, passes into the hands of M. Lasserre. M. Lasserre is known not only as a prince of violoncellists, but as an able *chef-d'orchestre*, and he brings with him Royal patronage and the support of many noble and wealthy subscribers. He has been fortunate in engaging a strong caste—Rubinstein, Auer, Ritter, and others being promised. The first *matinée*, at St. James's Hall on April 26, at a quarter-past three, is looked forward to with much interest.

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which has almost its parallel in the present day.

"The Porte, like the Greeks, will not yield to the proposals, however just and wise they may be. The Divan will refuse from habit, from indomitable pride, from its natural spirit of jealousy, which constantly prevents the very services which the Powers wish to render to it from being regarded otherwise than as a pretension on their part to dictate as to its internal affairs, or as a mask to cover some secret and ambitious views. The Turks, in short, always see in an affair what is not there, and never see what is there in reality. The Greeks, on the other hand, will not listen to a proposal which does not rest on the principle of political independence, or, what comes to the same thing, which does not show that the Powers have determined to regard the Ottoman empire as extinct in Europe. But even if a definite arrangement of the affairs of the East is prevented by insurmountable difficulties, it is still of the greatest importance to prevent new and unhappy complications in the future—complications which the united action of the Allied Powers can alone prevent."

The entry of Mr. Canning into the Cabinet of Lord Liverpool as Secretary of State for Foreign Affairs led to a change in the policy of Great Britain. The Greek insurrection had become in 1824 a question of fact beyond the domain of diplomacy to change the aspect of it. But, while Austria, Russia, and Prussia were only prepared to announce to the Porte that, in case of a peremptory refusal on its part of concessions deemed by them to be indispensable, they saw the necessity of admitting the independence of the Morea and the islands; Mr. Canning declined to take any part in the Conferences of St. Petersburg (1824), except on the positive basis of supporting the declaration of the Greeks themselves against any pacification which should not be grounded on their political independence. So matters remained until the death of the Emperor Alexander I., which happened somewhat unexpectedly towards the end of 1825, after a reign of twenty-five years. The accession of his brother Nicholas to the throne of the Czars was full of difficulties to himself, and at the same time was full of hope for the Greeks. The Emperor Alexander had destroyed Old Russia by introducing into his empire the refinements of modern civilisation after the pattern of Western Europe, of which the civilisation had deep roots in the aristocratic constitution of the respective States, whereas in Russia the aristocracy properly speaking did not form a superior class, but the superior class consisted only of the Imperial Court and its surroundings, and, according to Prince Metternich's view, he had failed to create a New Russia. One of the first steps of the Emperor Nicholas was to adopt a new foreign policy and to separate himself from Austria and Prussia on the Eastern Question. With this object he authorised the signature of the Protocol of April 4, 1826, which the Duke of Wellington negotiated at St. Petersburg, and under which Greece was to remain a dependency of the Porte, paying to it an annual fixed tribute, but governed by authorities of its own choice and enjoying full liberty of conscience and of commerce. The Courts of Vienna, Paris, and Berlin were invited to join in a convention to carry out this Protocol. Austria and

Prussia, however, declined any direct interference in the affairs of Greece; and out of this Protocol grew up the triple alliance between Great Britain, France, and Russia under the Convention of July 6, 1827, which culminated in the Battle of Navarino (October 28, 1827), an event as destructive to the naval power of the Porte as the sea-fight of *Tchesme* had been in 1770. Mr. Canning had died in the summer before the Battle of Navarino, and Lord Dudley was Foreign Secretary. The tidings of the affair of Navarino had somewhat shocked the public sentiment of Western Europe, as the three Powers whose navies had co-operated to destroy the Turco-Egyptian fleet were avowedly at peace with the Porte, and their alliance was professedly for the purpose of mediation between the Porte and the Greeks. On the other hand, the news was received with great rejoicing and triumph at St. Petersburg, as the event was in fact the creation of a new era for Eastern Europe, and the Ottoman empire had ceased for a moment to belong to itself, Constantinople being for a time defenceless.

The Protocol of April 4, 1826, above alluded to, is the famous Protocol which is known in the present day as "the self-denying Protocol," by reason of its fifth article, the authorship of which has been revealed for the first time in these *Memoirs*. The article in question is of this tenor:—

"Neither of the two contracting parties will seek in this arrangement any increase of territory, or exclusive influence, or commercial advantage for its subjects, which shall not be equally attainable by every other nation."

The authorship of this article was disclosed by the Emperor Nicholas himself in an audience which he gave to Count Zichy, the Austrian ambassador at St. Petersburg, on April 22, 1828, and of which Count Zichy has given a full account in his despatch to Prince Metternich of April 24 (p. 487). It appears that it was at the express request of the Emperor himself that the Russian negotiators of the Protocol drew up and inserted the fifth article in the said Protocol; and that the motive of the Emperor in making this request was to assure himself that England had not in view any commercial advantages or predominant influence for herself. The Duke of Wellington, after some days of reflection, accepted the Emperor's proposal; and the article has been stereotyped as it were, and has been inserted at the request of England in her turn in most, if not all, of the subsequent treaties of alliance between Russia and the Western Powers which have had in view a course of concerted action in any branch of the Eastern Question. A correspondence of Earl Granville with the Ministers of the five Powers, suggesting their adoption, in common with England, of an identical Protocol, which was in fact agreed to in the autumn of last year, has been recently laid before Parliament by command of the Queen; and the treaties themselves have been published in Sir E. Hertslet's most useful work, *The Map of Europe by Treaty*.

Within two months after the Battle of Navarino the Sultan issued a *Hatti-Scheriff* designating Russia as the irreconcilable enemy of the Ottoman empire and of its Faith,

and imputing to Russia the insurrection of Greece and the defection of two friendly Powers, France and England, and finally calling all Musulmans to arms in defence of the Faith, the Throne, and the Empire. The Emperor Nicholas replied by the circular note of February 20, 1828, and by an order to the Russian guards to march. The despatch of Count Zichy to Prince Metternich of April 24, 1828, above alluded to, is of the greatest interest, as it contains the explanations which the Emperor Nicholas himself made to the Austrian ambassador respecting his general policy, and the point of view from which he regarded the duties imposed upon himself. The first campaign of Russia against the Porte was unfavourable to Russia, as the Czar made the capital mistake of attacking the enemy with insufficient forces, believing that the Porte would yield to fear. But the second campaign saw the Russian standards planted victoriously under the walls of Adrianople; and the *dénouement* of this important stage of the Eastern Question was accomplished by the Peace of Adrianople (September 14, 1829). The views of the Austrian State-Chancellor as to the result of the Russian campaign are set out in a despatch addressed to Prince Esterhazy at London on September 22, 1829.

"The Ottoman Porte is shaken to its foundations. A State condemned to owe its existence to what the mass of the public pleases to call moderation on the part of the conqueror has ceased to be counted among independent States. Some great unforeseen revolution, or some unexpected war, may suddenly raise it from its decadence, but neither the Powers nor the Sultan can form any calculation on such an event."

Such a war, however, did arise in 1854, but the Ottoman empire was too much disorganised for the Porte to take advantage of it.

Meanwhile, before the Peace of Adrianople had been concluded, the victorious progress of the Russian arms by land had warned the Porte that it would be advisable for it to accept the mediation of the three Allied Powers for the pacification of Greece rather than to fall into the hands of Russia alone. The Porte accordingly signified to the ambassadors of France and of Great Britain at Constantinople its willingness to acquiesce in any conditions which the Conference of the three Allied Powers at London might resolve upon. The Powers, accordingly, decided to amend their previous arrangements, which had contemplated an administrative independence of the Morea and the islands under the suzerainty of the Porte; and they agreed that Greece should enjoy complete political independence under a Sovereign Prince, who should not be chosen from the family of any of the Allied Powers. To this amendment the Porte agreed. Thus the policy which had originated in 1824 with Mr. Canning received, with some modifications, its unexpected fulfilment.

Forthwith, several Princes of Germany began to covet the Greek throne, and Naples had its candidate in competition with Bavaria. When Prince Leopold of Saxe-Coburg accepted conditionally the invitation of the three Allied Powers to become the hereditary

Sovereign of the new State, Prince Metternich could not refrain from writing to Count Apponyi, in Paris, and saying:

"I hope that the choice of a Regent will soon be settled. Prince Leopold must have been stung by a tarantula to wish for this place. To reign over emptiness is a dreary occupation; and yet, if Greece offered nothing but emptiness, there would be the means of coming to an understanding. But this is not so, for she is, on the contrary, full of all kinds of disorder."

These observations had, no doubt, reference to the deplorable results of the misgovernment of the inchoate Hellenic State by its President, Count Capo d'Istria. This Corfiote politician had been one of the most trusted advisers of the Emperor Alexander I. in many important matters of his foreign policy for some years after the Peace of 1815, but he had lost the confidence of that Sovereign some time before his death. He availed himself, however, of the accession of the Emperor Nicholas to present himself once more at the Court of the Czar, and to assure the new Autocrat of his devotion to Russian interests. His language to Admiral Miaulis on board the frigate *Hellas* on his way back to Greece has been placed on record in the Memoir published by Frederic Thiersch at Leipzig in 1833. "I have cleverly caught those simpletons in London and in Paris, but it is to the North that we must turn ourselves. Our true friends are to be found there." Much might have been done by Count Capo d'Istria to lay a sound foundation for the future happiness of the Hellenic State; but he sowed tares instead of wheat, and he introduced into his adopted country many of the corruptions of the Russian system of government with which he was familiar. He perished at last by the daggers of the unfortunate Princes of Maina; but we must not anticipate events which will probably be noticed in a future volume of the Memoirs.

The limits of our space have constrained us to omit all notice of several important events of general European interest on which there are valuable papers in the present volume. The significance, however, of those events has been in a manner transitory, whereas the Eastern Question is still a diplomatic perplexity. Prince Metternich had a profound conviction of the incapacity of States professing Islamism to conduct themselves according to the moral rules of Christendom. On the other hand, he had great influence with the Turk, particularly with the Sultan Mahmoud, which was founded in a singular circumstance. The Prince, in an autograph letter to the Sultan, quoted a sentence from the Koran in support of his advice. The Sultan at once sent for the Austrian internuncio, and observed to him, "I was not aware before now that Prince Metternich was a Musulman." The internuncio demurred to the Sultan's observation, upon which the latter replied, "I have the proof, for the Prince has quoted to me a sentence from the Koran." Upon the internuncio assuring the Sultan that his conclusion was not well founded, the Sultan observed, "I see, then, how the matter is—the Prophet has inspired him; he will become a true believer." We repeat this anecdote upon the authority of a letter from the Prince himself, and it seems

to show on what delicate hinges diplomatic influence in the East may turn. The mistake of the Sultan, however, was quite as venial as that of Pope Leo XII., who, misled by certain expressions of the Prince, in which he had mentioned to Cardinal Albani, the Papal Legate at Vienna, that the colour of "red" was extremely pleasing to him, sent word to the Prince that if he really desired the red hat he would propose him in the next secret consistory as a candidate for election into the College of Cardinals. "You may well imagine," adds the Prince, in a private letter to Gentz (p. 185), "the answer which I gave to the friendly interpreter of thoughts which I had never entertained."

TRAVERS TWISS.

English Odes. Selected by Edmund W. Gosse. (C. Kegan Paul & Co.)

"APPLES of gold in baskets of silver"—shapely fruits of English poetry in the comeliest little volume. The spirit of Gray receives amends for the wrongs of a century since. "Mr. Dodsley," he wrote to Horace Walpole, "might, methinks, have spared the Graces in his frontispiece, if he chose to be economical, and dressed his authors in a little more decent raiment—not in whited-brown paper and distorted characters, like an old ballad. I am ashamed to see myself." The two large-limbed young women existing beautifully in the frontispiece of *English Odes* would probably have gratified the fastidious poet more than did Dodsley's Graces; and as to type and paper, not only Mr. Dodsley but Strawberry Hill is made to look impoverished.

Mr. Gosse's task of selection was not quite simple, for he had to find an answer to the question, "What is an ode?" Everything Gray wrote, though it were but "a receipt to make apple-dumplings," was called an ode by Walpole. A large proportion of English odes may best be described as poems in which the writer sets out from nothing and arrives nowhere. But these are not the poems Mr. Gosse wished to present to his reader. Something of clearness, perhaps, may be gained by such a division of lyrical poetry as that of Rudolf Gottschall—"Die Lyrik der Empfindung, das Lied; die Lyrik der Begeisterung, die Ode; die Lyrik der Reflexion, die Elegie;" but how shall we define *Begeisterung*? On the whole, we shall hardly do better than Mr. Gosse, who writes, "We take as an ode any strain of enthusiastic and exalted lyrical verse, directed to a fixed purpose and dealing progressively with one dignified theme."

The selection ranges from Spenser to Mr. Swinburne, and includes our highest names in lyrical poetry. Spenser's *Epithalamium* stands, Mr. Gosse thinks, by itself, having no English progenitor nor any tolerable successor. It certainly differs as widely as possible from the "Epithalamie" as described by the author of *The Art of English Poesie*, 1589; and Spenser's refrain, changing from the echoing rejoicings of the bridal day to the silence of night, seems imagined almost in opposition to those loud and shrill night-songs of Puttenham's treatise (if Puttenham's it was), accompanied by the casting of pots

full of nuts upon the floor, and the "wanton scambling" and catching after the nuts of the gentlewomen and others come to honour the marriage. The importer of the ode, as we usually understand it, into English, says Mr. Gosse, was Ben Jonson; and it may be noted that all his odes were not of the Horatian type, written in regular stanzas of like construction. He wrote also that Pindaric ode to the memory of Sir Lucius Cary and Sir H. Morison, with its "strophe or turn," "antistrophe or counterturn," and "epode or stand"—an ode of which one strophe at least is well known to all lovers of poetry—

"It is not growing like a tree

In bulk, doth make men better be," &c.

Jonson had lost his first son, "the child of his right hand and joy," "his best piece of poetry;" and that strong, combative man, who also lamented so tenderly little dead Salathiel Pavy, had learnt in his own life how the lily, though it fall early and die, may be fairer than the oak which endures during centuries to wither at last.

Cowley, therefore, with Jonson's ode expressly called "Pindaric" before him, might well have escaped that error of supposing that Pindar's characteristic was a self-regulating enthusiasm. And yet we can hardly regret an error which gave us those delightful lines wherein Cowley pictures the Pindaric way of life—the law of liberty:

"If life should a well-order'd poem be

(In which he only hits the white

Who joins true profit with the best delight)

The more heroic strain let others take;

Mine the Pindaric way I'll make;

The matter shall be grave, the numbers loose and free.

It shall not keep one settled pace of time.

In the same tune it shall not always chime.

Nor shall each day just to his neighbour rhyme;

A thousand liberties it shall dispense,

And yet shall manage all without offence,

Or to the sweetness of the sound, or greatness of the sense."

Mr. Gosse calls attention to "A Discourse on the Pindarique Ode," by Congreve (which he styles the "finest fragment of poetical criticism that our Augustan age has left us"), recommending the true Pindaric manner to English writers of the ode. It was from his friend Gilbert West's translations of Pindar, and from his own study rather than from Congreve's precepts, that Gray acquired the Pindaric manner of his *Progress of Poesy* and *The Bard*. Mr. Gosse errs, I think, in supposing that Mason favoured the irregular ode. The influence of Gray and of Akenside helped to keep him from a slovenly Pindarism; and I believe the few irregular odes which Mason wrote are supposed by him to be justified by having been composed for music. Certain it is that it was in reply to some setting forth of strict doctrine by Mason that William Preston (of whom Coleridge in an early volume spoke with much respect as a legislator for the Sonnet) wrote his "Thoughts on Lyric Poetry" (*Poet. Works*, vol. ii., ed. 1793), in which he skilfully defends his own position as a composer of the irregular ode. Mason had urged that the facility of the irregular ode tempts unskilful writers to produce much worthless verse. This is true, and, mediocrity allowed, every licence falls low indeed. But it is not difficult to attain mere technical correctness in regular forms, while

these may to a certain extent conceal the absence of really harmonious versification, thus, in a different way offering a temptation to mediocrity. To write a true poem either in the manner of Gray's *Bard* or Coleridge's *France* is not, under any circumstances, excessively easy. The modulation of the irregular ode by a true poet is a piece of art perhaps more hazardous and subtle than any mere lacing-up of imagery, as Preston expresses it, "in the strait waistcoat of strophe, antistrophe, and epode." Our attitude, at least as readers, should be that of hospitality towards all that is excellent; and Mr. Gosse has proved by his selection that English poetry must admit the verse that moulds itself like fruit, and the verse that gathers and disparts like clouds loose and blown upon by upper airs of song.

The choice of poems in this volume shows excellent judgment. Everyone probably would wish to see some favourite piece included which he will not find here; but hardly anyone would wish to lose anything that Mr. Gosse has given. It is to be regretted that some inaccuracies of statement in the notes, and some provoking errors in the text, detract from the worth of a book made for delight. Of such errors, the most unlucky are *land for lead* in Collins's *Ode to Evening* (which professes to follow the 1748 text of Dodsley, but does not precisely do this), and the *naught for not* in Shelley's "Pine for what is not."

EDWARD DOWDEN.

At Home in Fiji. By Miss C. F. Gordon Cumming. In 2 vols. (Blackwood.)

LADIES have in our own day attained to the highest position in literature and art, and their claims to enter on new fields of work has been one of the much-talked-of questions of the time. Those who would confine the direction of women's work would not be likely to grant that travelling in remote lands and exploring unknown regions were among the suitable class of employments for them; yet in this, which might be deemed an almost exclusively masculine line of action, ladies have been lately doing great things, and making reputations for themselves. Sir Samuel Baker ascribes a great deal of his success to his wife; Miss Bird has been wandering among the untrodden paths of Japan; Lady Florence Dixie has been riding through Patagonia; Miss North has been in all the four quarters of the globe, and set up her easel in the most out-of-the-way spots. With such examples before us, who will say what women can or cannot do, or what they ought or ought not to do?

To the names already given must be added that of Miss Gordon Cumming, a lady who has travelled in many climes, and has had experiences of "roughing it" such as few of the stronger sex can boast of. *From the Hebrides to the Himalayas*, which appeared in 1876, gives an account of her movements in these two widely separate regions. Since the Himalayan excursion she has explored some of the unfrequented spots in Ceylon, and slept for the night on the summit of Adam's Peak to see and sketch the sunrise from that point. A lucky chance enabled her to visit Fiji; and she has penetrated to unknown regions in these tropical isles,

spending more than two years in her wanderings there, observing, writing, and sketching. The return journey was made through China, Japan, and America, the whole expedition lasting about five years. Miss Gordon Cumming has brought back a collection of very elaborate and careful sketches, copies of some of which appear in her book; and she has accumulated a stock of information about Fiji, to which subject—and some excursions in New Zealand—the two volumes just published are limited. When Sir Arthur Gordon went out as Governor of Fiji, Miss Gordon Cumming accompanied Lady Gordon; and Government House at Levuka became her head-quarters. But whether the title of the book means being "at home" there, or when she was wandering over the islands, is somewhat uncertain, for she seems to have been quite at home travelling in the native craft, living alone in the villages, attending missionary meetings, at native weddings, sketching under umbrellas, or bathing in lonely pools, with no other attendant than a Fijian girl. A good deal of travelling was done in company of the Rev. Mr. Langham, the head of the Wesleyan Mission, and his wife; and the book will be considered of some value to those interested in the missionary cause, as it bears ample witness to what has been accomplished in Fiji. There are already 900 Wesleyan churches, by whose influence the people have been changed from polygamous cannibals into peaceful Christians. King Thakombau himself seems to carry a big Bible, which he likes to have always near, because, as he says, "it makes him feel so good." The Pacific Islands are being rapidly transformed. Missionaries are changing their religion; ships bring muskets and other European arms, which supplant the primitive war clubs; the simple and scant costume of the region is undergoing modifications; the mythology and folk-lore are dying out. Everything will, in a few years, be altered. And, as we are now beginning to appreciate the value of a knowledge of people living in rude conditions of civilisation as throwing light on the prehistoric period of our own civilisation, it becomes of importance to have as many details as possible of races like the Fijians.

Previous to 1835, when the first missionaries arrived, cannibalism was the custom. The cover of Miss Gordon Cumming's book is decorated with a representation of a "Cannibal Fork," such as was exclusively used for eating human flesh. Some of these forks belonging to the chiefs were "eighteen inches long, of dark polished wood, with handles richly carved." The ovens still exist in which the cannibal cookery was carried on; and many details of the process, and the particular kind of vegetables eaten with such food, are given. One chief gave the authoress his opinion on the relative merits of pork and human flesh, expressing his preference for the latter, and declaring "There's no comparison between them!" The embracing of the missionaries' religion, which necessitated the relinquishment of such a delicacy, becomes all the more meritorious on the part of the Fijians, who had "to be satisfied with inferior meat." The islanders have a very peculiar liquor which they drink,

called yangona, made from a root of the same name—at least, that is one of the ingredients; the other, and the preponderating substance, may be guessed from an experiment made by Dr. Macgregor. The yangona root is first chewed in the mouth by young men, water is then poured on the pieces and strained off through a piece of *hibiscus* fibre. "A turbid, yellowish fluid is thus produced, in taste resembling rhubarb and magnesia flavoured with sal volatile." Dr. Macgregor's experiment was this: he had six ounces of the root chewed in the usual manner, and on being weighed afterwards it had increased to seventeen ounces! Some of the gentlemen at Government House had begun to have a liking for yangona, but this experiment, we are told, rather altered their appreciation for the Fijian tippie. The yangona is drank at all ceremonials of state; and King Thakombau's great yangona bowl, with his magnificent war club, were presented to Queen Victoria, through Sir Hercules Robinson, on the cession of Fiji to her Majesty. These interesting articles are now in the safe keeping of the British Museum, in Mr. Frank's department.

Mr. Ed. Thomas, who has contributed a very valuable paper to the *Transactions* of the Royal Asiatic Society on the position of women in the East in olden time, will find at p. 236, vol. ii., of Miss Gordon Cumming's work, that in Fiji "all rank comes through the mother," this being exactly the rule which, as Mr. Thomas insists, was followed in the East at a former period, and which he illustrates from coins and monuments. This, with other customs, tends to show some connexion in the past between the natives of the Pacific and the Asiatic continent. Cutting off a joint of the little finger as a sign of grief and mourning, a custom among the ladies of Fiji, belongs to the class of ceremonial institutions about which Mr. Herbert Spencer has accumulated a mass of evidence.

Miss Gordon Cumming's trip to New Zealand enabled her to visit a wonderful volcanic region, where there are numerous geysers and strange phenomena of a sulphurous and chemical nature; and she indulged in mud baths, and frightened her Maori guides by her venturesomeness. The Maoris, it would seem, after having been Christianised, have relapsed into something like their original faith. The churches which were constructed for their use when Christians are now deserted. The same took place in California. The Franciscans had converted large masses of the Indians, baptised them, married them, and kept them at work. While watched over by the monks, the converts did well; but as soon as the guiding influence was withdrawn, the Indians returned to their previous condition.

At Home in Fiji is a publication of letters written to relatives and friends at home. Being penned on the spot, these letters give what we may take for granted to be faithful descriptions of what the authoress saw around her. As to their vividness and freshness all readers can judge for themselves; the talented traveller need not be afraid of the public verdict on this head.

WILLIAM SIMPSON.

The Death of Themistocles, and other Poems.
By John Nichol. (Glasgow: MacLehose.)

In this volume Prof. Nichol has included a "dramatic fragment" of some length, and a considerable number of miscellaneous poems ranging in date over the last quarter of a century. "The Death of Themistocles" is in blank verse, and deals with the well-known story, though Prof. Nichol has wisely suppressed the bull's blood. It opens with a dialogue between Themistocles and Asia, his daughter, in which he tells her the story of his wrongs. Then his son Cleophantus arrives from Athens, full of glowing patriotism and admiration for the city which Pericles has begun to make magnificent, as Themistocles had begun to make it great. Cleophantus and his sister Nicomache vehemently, but for a long time vainly, combat the ill-will of their father towards his native country. He is on the point of accepting the offers, or rather obeying the commands, of Artaxerxes, when his nephew Phraortes arrives from Cyprus with news of Cimon's death. Themistocles accepts this act of Nemesis with a rather savage complacency, but it partially disarms him, and he resolves on the course which he historically adopted. There is much excellent verse in the play, as here—

"When Cyrus' son, Cambyzes, dying lay
Beyond the Tigris, in the morning land,
With all the fury faded from his face,
And all his kingship, ere the close, returned."

And here—

"THEM. Accepting our exchange,
The land of memory for the land of hope.
ASIA. Yet memory's music lingers; hope decays."

And here—

"I heard the wind through all Dodona's oaks
Make surge of oracles."

But perhaps the greatest merit of the piece is the complete manner in which the character of Themistocles is brought out and illustrated in its weakness as well as in its strength.

Prof. Nichol indulges in elaborate description of events and places, which he has justified by notes. In one of these there is a slip of memory which would be worth rectifying in a future edition. In a note on the story of the end of Pausanias, Prof. Nichol says: "Thucydides tells the story. The Ephors listened while Pausanias was telling his treason to a suborned slave, and then sat by the temple, immaculate, like the Inquisition, from the effusion of blood, till he was starved to death." This seems, though perhaps Prof. Nichol does not intend it, to imply that the process was continuous, whereas the overheard confession was in the precincts of the Temple of Poseidon, at Taenarus, and the attempted arrest was some time afterwards, ἐν τῇ πόλει, where Pausanias, on his return, was warned by a nod from one of the Ephors, and sought refuge in the Temple of Athena Chalcoecus.

"The Death of Themistocles" is succeeded by a considerable number of miscellaneous poems. Most of these are classed in three batches—*Pictures by the Way*, *In Memoriam*, and *Miscellaneous and Political*. The second is, in our judgment, the best. Some of Prof. Nichol's funeral verses are admirable.

Here, for instance, is a sonnet which must have been written quite recently:—

"THOMAS CARLYLE.

"Sirius has ceased from out our firmament:
Of that proud star bereft, we grope our way
Through darker nights and dawns more dull
and grey.
Mentor and master! Meteor spirit, blent
Of tears and battle-music; passion-rent,
Yet, crowned by years, a lamp of constant ray
To shipwrecked hearts and weary souls astray.
To what far isles is now thy message sent?
Cassandra prophet, cleaving through the cloud
With iron scourge of coward compromise,
Thou stood'st on Sinai's heights, to call aloud
Lightning and doom on all the world of lies.
Herculean hydra-layer; all thy days
Are gathered in a sunset storm of praise."

We have only two emendations to propose here, "crowd" for "cloud" and "for coward compromise" instead of the present ambiguous "of coward compromise." Perhaps it is no part of the reviewer's duty to suggest such things; but just now, when the "storm of praise" has given place to an equally thoughtless and infinitely more irrational storm of blame, we cannot help wishing to free a most eloquent and poetical tribute to the late ruler of English letters from any chance of verbal objection.

Another excellent poem in the same division is headed "Intercession."

"Once more,
Look down upon me from thy starry throne!
Save me from out this darkness darker grown:
Still let thy spirit move,
With its redeeming presence as of yore,
Making the spells of peace, of love,
Return once more."

"Once more,
After long years of exile, may I turn
Back to the land where ancient altars burn
And hallowed memories dwell;
Where, on the windings of a secret shore,
The murmuring surges sink and swell
For evermore."

"Once more,
Stretch thy sustaining hands from heaven's high
dome
Over the wanderer as he wanders home;
Let their far brightness gleam,
Making my life that lies before
A something better than a sultry dream:
Forgive once more!"

It ought to be a truism to call the work of a regius professor of literature scholarly, but unfortunately it is not. To Prof. Nichol's work the term may be applied without fear of indiscretion. We have only one charge to bring against him as to the technical part of his work—that he is too apt to break his rhythms without sufficient cause. "Paganini's violin" occupying the place of a full eight-syllable line does not justify itself, nor "Thou front and emblem of the world's toil" as a decasyllabic verse, nor "Stets fest und treu" o'erwhelming vain "Gloire" as another. These are probably—at least the last two—mere oversights, but they make an unpleasant jar on the ear. The first is perhaps intentional, but it partakes of the nature of a trick—a thing to be more than all other things avoided in poetry. However, if Prof. Nichol chooses to claim a licence now and then, he may perhaps be said to have earned the indulgence, though, for our own part, we had rather that he had not exercised his right. His "Pictures by the Way" are frequently vivid and always in

good taste. Of his obituary poems enough has been said; and of the "Miscellaneous and Political" division we shall only say that, though some readers may quarrel with the sentiments of this or that poem, the expression is usually a good deal above the average.

GEORGE SAINTSBURY.

Chapters in the History of Old St. Paul's.

By W. Sparrow Simpson, D.D., F.S.A. (Elliot Stock.)

THE Cathedral of St. Paul's has been fortunate in its historians; but, although much has been written, there was room for a book specially devoted to the history of the old building. Old St. Paul's was for centuries the very eye of London, the centre where all Londoners met; and that is a position to which its successor, the present building, never attained.

Dr. Simpson has long been known as an ardent collector of information respecting the body of which he is so worthy a member; and the task of constructing a satisfactory record of Old St. Paul's could not have fallen into fitter hands than those of the librarian, who has already issued two valuable works on the cathedral. The result of these labours is the book before us, which is full of fresh information treated in such a manner that we can read from cover to cover with pleasure.

The chapter on the personal staff of the Cathedral in 1450 brings before us very vividly the condition of a cathedral of the old foundation, and the large number of persons connected with it. Two of the minor canons were called cardinals (*Cardinales cleri*), an office which the author tells us is not found in any other church in England; and he should be an authority, as he holds one of these offices at the present time. Another of the minor canons was called the *Pitantiary*, and it was his duty to collect and to distribute the pittances and other payments due to the body. In the next chapter, on the Ritual and Services, we see what the staff, consisting of bishop, dean, canons residentiary, minor canons, vicars, chantry priests, and subordinate officers, did to keep up the religious life of the cathedral. In addition to the ordinary daily offices, there were the occasional services at the shrines for which the cathedral was renowned, one of the most famous being that of St. Erkenwald. The bishop was violently reprovved by Edward II. in 1323 for allowing services to be said before a tablet erected to the memory of Thomas Earl of Lancaster, a cousin of the King, who had been executed as a rebel. The tablet was taken down, and the wax taper which stood before it removed; but the people continued to make oblations at the pillar on which the tablet had hung in honour of a saint of their own canonisation.

A walk round Old St. Paul's shows us the handsome exterior, with its noble spire, and the churchyard, not originally a thoroughfare, but an enclosure, containing the Church of St. Gregory, the Lollard's Tower, used as a prison for heretics, the Bishop's Palace, the Deanery, Paul's Cross, the Chapter-house, and other buildings. The public road went round Ave Maria Lane and Paternoster Row into Cheapside.

The interior was full of interest. The

grand nave was of remarkable length; and the middle aisle, famous as Paul's Walk, was usually crowded with visitors from eleven to twelve and from three to six. Between twelve and three a few loungers, who knew not where to get a dinner, remained, and were said to dine with Duke Humphrey, from the mistaken opinion that the noble tomb of Sir Guy Beauchamp, Earl of Warwick, was that of the good Humphrey Duke of Gloucester, who was really buried at St. Albans. Beside the strollers in Paul's Walk there were those who made it a mere thoroughfare, and two small doors opposite each other offered peculiar facilities for such a use of it. Dr. Simpson deplors the desecration of the sacred building, not merely by the loungers, but by those who bought and sold within the church. This is certainly most repugnant to modern ideas; but we must bear in mind that in old times the nave of a church, as distinguished from the choir, was always looked upon as the chief meeting-place of the people. When the beauties of the nave, with its magnificent tombs, and the choir, with its stalls, altar, and reredos, have been sufficiently admired, there is still the crypt to be seen. Here were the Church of St. Faith, Jesus Chapel, the meeting-place of the wealthy Guild of Jesus, and various other chapels.

Having dealt fully with the chief features of the building and its surroundings, the author directs attention to the many personal associations connected with it. One of the first of these is "Wyclif in St. Paul's," when the great Reformer was summoned by Courtenay, Bishop of London, to appear before himself and the Metropolitan on a charge of heresy. Wyclif appeared supported by his powerful friends, John of Gaunt and Lord Percy, the Earl Marshal, and the scene is graphically described by Dr. Simpson.

Paul's Cross has four chapters devoted to its history, which is of most varied interest. Here Dr. Ralph Shaw preached in favour of Richard Duke of Gloucester, here Jane Shore did penance, here Latimer discoursed on the Plough and on the Ploughers, here Dean Nowell was snubbed by Queen Elizabeth, and here the first announcement of the defeat of the Spanish Armada was made. Isaac Pennington, the Puritan Lord Mayor, is credited with the destruction of Paul's Cross, but, apparently, it had been taken away before he was in power. In course of time the site was forgotten, and it was not until 1879 that it was discovered by Mr. Penrose, the Cathedral surveyor.

The last chapter of Dr. Simpson's book relates to St. Paul's during the Interregnum, when the revenues of the Cathedral were confiscated, the building converted into barracks, and the Deanery into a prison. This desecration ends the eventful history, and a few years afterwards the whole building and its surroundings were destroyed in the Fire of London.

We have already shown how good the author's matter is, and have only to add that the book is well printed and pleasant to the eye. We must, however, protest against the long *esses*, the use of which makes the print unnecessarily difficult to read. In respect to those words where *s* and *f* come together, as *misfortune*, *transfer*, &c., we believe it was

the custom to use a short *s*, and that the use of a long *s* is really a blunder in these cases. In conclusion, we must compliment the binder on his *successful* imitation in cloth of old panelled calf.

HENRY B. WHEATLEY.

Fo'e'sle Yarns. (Macmillan.)

As the author says, "A yarn's a yarn;" and the distinction (I take it) between a yarn and an ordinary story is that a yarn is not told, but "spun." Not from the head but the central being of a man comes a yarn, as a web from a spider, and the length and tenuity of it is a matter as much of idiosyncrasy and accident as of design. *Fo'e'sle Yarns* are true yarns. The spinner is of course a sailor. He was a Manx fisherman till he fell in love, and found what a "terrible" thing it is, in consequence of which he went "forrin" and spun in a fo'e'sle; and when he came back Betsy Lee was dead, killed by the slander of that intelligent young man, "Misther Taylor"—a fact already well known to readers of *Macmillan's Magazine*.

Such readers will not be disappointed with the other yarns, all of which are "home," not "forrin." In one of these, a sad and beautiful story, called "Christmas Rose," the speaker is, as in "Betsy Lee," a principal actor. In the others he speaks as a witness, and so preserves the personal and *impromptu* element which is so necessary to yarns. They are all more or less tragic; love and hate and jealousy are their themes; but their "terribleness" is softened with true pathos and lightened with genuine humour. Even in those bursts of refined emotion conveyed in rough words which, while forming the greatest charm of the book, are felt to be above the level of the supposed speaker, there is no "clap-trap;" and in the forcible painting of scenes of terror, like the drowning of Captain Hugh, there is no touch of melodrama.

If a yarn is to be told in verse it is plain that the least formal of metres is the best for the purpose. Symptoms of premeditation are fatal to yarns. That the metre selected has four feet is about all that can be said of it in the way of technical definition, and the rhymes are often mere assonances; but in apparent artlessness consists a great deal of art, especially in yarns. Unfortunately, it is difficult to select a piece short enough for quotation; but the following lines will show the author's hand:—

"for its seemin to me
When your lovin the loveliest things you see,
Its lovin God that made the things—
That made them—eh? and the birds they sings,
They does, and its God that gives the notes,
Stretches the bags of their little throats;
And the sun is bright, and the sky is blue;
And a man is strong, and a horse is too,
And God's in all. But I tell ye the when
You can see His face, if you ever can.
Its when He lights sweet holy fire
In the eye of a woman; and lifts her higher
Than all your thoughts, a woman true
But not for you, man, not for you.
Who for? No matter! If you've got any sense
Of course you'll know the difference.
You'll know when you're wanted, and when you
aint,
And never make no sort of complaint;
But touch your hat—'My sarvice, Madam!'
And her not knowin you from Adam."

With the aid of this flexible metre and the large addition to orthodox rhymes which he gets out of dialect and mispronunciation, such as "mossel" and "apostle," and "noses" and "ghoses" (ghosts), the yarns proceed without check, the lines varying in sway according to the requirement of the moment—description, dialogue, sentiment, humour, pathos, or terror. Sometimes dactylic, sometimes anapaestic, they swing, sway, gallop, trot, plunge, swim—anything but walk—with something of the freedom and volume, if not often the grace, of the sea.

As a yarn is always true, it is, of course, ridiculous to object to any incident as improbable or unnecessary; otherwise it might be doubted whether the finding of Jenny and her baby in "Betsy Lee" was not a little too convenient, and the suicide of Mrs. Cain useless to the story of "Tommy Bigeyes," if not inconsistent with her character. But they are strong stories, and would each furnish enough plot and almost enough incident for a novel by Mr. Black or Mr. Blackmore, with both of which writers the author has some affinity. Add touches of Mr. Browning and Bret Harte, and you have a rough description of the quality of *Fo'c'sle Yarns*.

COSMO MONKHOUSE.

SOME BOOKS ABOUT INDIA.

The History of India from the Earliest Ages. By J. Talboys Wheeler. Vol. IV. Part II. *Moghul Empire—Aurangzeb.* (Triebner.) The merits and the defects of Mr. Talboys Wheeler's Indian History are now too well known to require lengthy notice. In this volume, we feel bound to say that the latter are more conspicuous than the former. The author does not rise to his opportunities. In human interest, no less than in political importance, the reign of Aurangzeb is only second to that of Akbar. From both points of view, Mr. Talboys Wheeler fails to do justice to his subject. His reply would be that the materials are too scanty. But we do not demand a long history. What we have looked for in vain is analysis of character and dramatic description of events. One other matter deserves to be noticed. Though we are nowhere told so in the Preface, by far the greater portion of the present volume has already appeared in the same author's *Short History of India*, published by Messrs. Macmillan only last year. The order of events and the language are occasionally varied; but a somewhat cursory examination of the parallel passages does not tend to increase our estimate of Mr. Talboys Wheeler's qualifications for writing sober history. In the present volume we read (p. 546): "At the same time the Europeans in Bengal began to fortify their settlements against the Mahrattas." In the *Short History* the same circumstance was thus described (p. 267):—"It was at this juncture that the native inhabitants of Calcutta began to dig the once famous Mahratta ditch, to keep the enemy's horsemen out of the Company's bounds." The difference between these two statements is not so trifling as it looks; and, after all, minute accuracy is not the least important of an historian's qualifications. We venture to conclude with saying that no literary enterprise is more wanted at the present day than a standard History of India, whether large or small.

A Selection from the Despatches relating to India of the Duke of Wellington. Edited by Sidney J. Owen. With an Introductory Essay, Maps, and Plans. (Oxford: Clarendon Press.) In adding this volume to his *Selections from the*

Wellesley Despatches, Mr. Sidney Owen has conferred a great benefit upon all students of Indian history. Indeed, of the two volumes we are not sure that the present is not the more valuable. The name of the Marquess of Wellesley will always stand out writ large in the history of the English in India. His services run no risk of being forgotten. He invented a policy; he carried it out with decision; he left behind him a school of Anglo-Indian statesmen. But few Englishmen are aware of the prominent part played at that time by Sir Arthur Wellesley, the future Duke of Wellington. At most, they are accustomed to regard him as the victor in a few Sepoy battles. In real truth he was the most trusted and the most active agent of the Wellesley policy. Having arrived in India before his brother, he prepared his mind to appreciate local intrigues and personal jealousies. Being in direct contact with native Princes and Ministers, and possessing even then an unparalleled knowledge of military affairs, he supplied the two most important elements which the Governor-General necessarily lacked. Lastly, coming back to England also in advance of his brother, he was able both to defend his conduct and to interpret to him the feeling at home. And, with all this, we must recollect that he was no feeble shadow of the Marquess, but no less a man than the Duke of Wellington himself. In this connexion, we may repeat what was said by Brougham of the original despatches, they will be read when we are all forgotten.

The Garden of India; or, Chapters on Oudh History and Affairs. By H. C. Irwin. (W. H. Allen.) With unpardonable injustice we have delayed until now our notice of this admirable book, which is perhaps the most important contribution to our knowledge of India that has appeared since Dr. Hunter's first work, *The Annals of Rural Bengal*. It presents the life of an Indian province under native rule as seen from a critical standpoint; and suggests the solemn reflection, if we have not succeeded in Oudh, have we succeeded anywhere? And yet Mr. Irwin is by no means a pessimist. No man who has taken an active part in the administration of India can but feel the honourable consciousness that Englishmen, despite their half-knowledge and the inevitable disadvantages of their alien ways and modes of thought, have persistently striven to perform their duty by the subject races. If Lord Dalhousie did wrong by his annexation, if subsequent Governors have failed to model the system of land-tenure according to the best possible standard, the fault was in the head rather than in the heart. At a time when people seem to think that they have discharged their conscience towards India when they have arrived at some conclusion with regard to our relations towards Afghanistan, it is more than ever desirable that their attention should be directed to a book like this, which will disclose to them some part of the complex problem which Indian civilians have constantly upon their hands. Anglo-Indians want sympathy in their task of internal administration, not in their dreams of frontier policy.

Mathurā: a District Memoir. By F. S. Growse. Second Edition. (Printed at the North-Western Provinces and Oudh Government Press.) It has been our lot not only to see, but also to read through, nearly all the accounts of districts and of provinces which the example of Dr. W. W. Hunter has drawn in recent years from so many Anglo-Indian officials. They contain a magazine of local information which has never been duly appreciated in this country. So far as possible, the cream of the labour of a hundred willing but unknown workers will be given to the English public in the forthcoming *Imperial Gazetteer of India*. But students will always be anxious to resort to the fountain-head. To such, we recommend Mr. Growse's *District*

Memoir as probably the one among all which is most inspired with the genuine love of India and the Indian people. A photograph of a great native banker (now dead), taken by a native, faces the title-page; and all through the volume native art, native forms of religion, native manners and customs, are the chief subjects dealt with. Mr. Growse is not only one of the first of Hindi scholars; he is also a sympathetic imitator of Hindu architecture. To turn to his pages and his numerous photographs, after having dazed our wits in the labyrinthine figures of an administration or settlement Report, is like passing from the glare of a tropical sun into the cool of some Hindu shrine or Mahomedan tomb. We feel that we are learning something of the charm which still envelopes the East for all those who have the faculty to perceive it. For the benefit of the ignorant, we may add that "Mathurā" is the proper transliteration of the name vulgarly printed as "Muttra," the home of the worship of Vishnu in his pastoral incarnation as Krishna; and that it must be carefully distinguished from "Madura," a scarcely less famous city in the extreme South.

Memoirs of a Griffin; or, a Cadet's First Year in India. By Capt. Bellow. Illustrated from Designs by the Author. New Edition. (W. H. Allen.) For the sake of those who do not inherit old Anglo-Indian traditions, we have added the sub-title of this book, in order to show that it has nothing to do with the monstrous fowl that keeps guard over the site of Temple Bar. Originally published about five-and-twenty years ago, the time of the story goes back to a full generation earlier—in fact, so far as we can judge, to the Governor-Generalship of Lord Amherst (1823-28). Whether the author be still alive, we know not. The person to whom he dedicates the book died as far back as 1859. However this may be, we gladly welcome the republication, not because of its literary merits (though they are not contemptible), but because it is a faithful picture of a state of society now so completely passed away as to be almost forgotten. When cadets and writers went out to India at the age of sixteen; when veterans who had fought with Clive were still domiciled in their adopted land; when it was possible to consume five months on the journey from Calcutta to Delhi; when relations with the natives were perhaps too friendly—all these circumstances carry us back almost beyond living memory. Amid the press of books that are always lauding the merits of our administration, it is well to get an occasional glimpse at Anglo-Indian society as it was in its early beginnings, and as it is still remembered (better than we often think) by the natives themselves.

Sketches in Indian Ink. By John Smith. (Calcutta: Englishman Office; London: W. H. Allen.) This book consists of two portions. The first half is a series, or rather a double series, of personal sketches, such as Anglo-Indians are particularly fond of drawing of one another, and which reached their high-water mark in the *Tour of Sir Ali Baba* by the late Aberigh Mackay, whose early death was as heavy a loss to Indian letters as is the retirement of Mr. Phil. Robinson. Of the present specimen of this caricaturing with the pen we cannot give a very favourable opinion. The latter half of the book contains two longer narratives—one the life and death of a civilian of the modern type, the other a prae-Mutiny incident. The latter of these two narratives is simply sensational; the former is, to our mind, the one really interesting part of the book. We can give it no higher praise than that it suggests the *Competition-Wallah*, and in some respects is superior to that which it suggests. The deep pathos of Anglo-Indian life, which would be overwhelming if it were not driven out of the mind by

hard work, here constitutes the main thread of the story, and, indeed, may be detected in almost every page of the book.

The Steam-House. Part II. Tigers and Traitors. By Jules Verne. Translated from the French by Miss Agnes D. Kingston. Illustrated. (Sampson Low.) We see no reason to alter our opinion (ACADEMY, December 11, 1880) that this is not one of Jules Verne's happiest productions. It is true that the final catastrophe is conceived with perhaps more than his usual command of plot and incident. But the main narrative seems to us distinctly dull; and the local colouring smells of the lamp. Would that it had been revised by some friend with actual knowledge! To a person of precise mind, it is painful to find the native State whose capital is at Gwalior described as "Scind," and to be told to "go into Guicowar [?] and render homage to the King of Baroda." The presence of lions and zebras in the Himalayan terai may be paralleled by the zoological blunders in *The Swiss Family Robinson*. The elephants, also, in the illustrations have been copied from the African (if not from a non-descript) species. JAS. S. COTTON.

NOTES AND NEWS.

MISS CHRISTINA ROSSETTI has, our readers will be glad to hear, put into the hands of Messrs. Macmillan and Co. a new volume of poems, which will be published in the course of the summer.

MR. RICHARD JEFFERIES, author of *The Gamekeeper at Home*, has recently been engaged in writing a new work, which will be published next month, in two volumes, by Messrs. Cassell and Co., under the title of *Wood Magic: a Fable*.

AN autograph letter of the late Lord Beaconsfield, occupying seven pages of note-paper, and addressed on the 28th of last December to Mr. Francis George Heath, will be reproduced in facsimile in a fourth edition, which is being prepared, of Mr. Heath's *Peasant Life in the West of England*.

UNDER the title, *Memorials of Lord Beaconsfield*, Messrs. Macmillan and Co. will publish immediately a small volume, which will contain the memoir that appeared in the *Standard*, together with extracts from the articles and reports published since the commencement of Lord Beaconsfield's illness, lists of the principal callers at Curzon Street, an account of the funeral, and a selection from all that has been written in the *Standard* illustrative of the widespread national feeling. The book will thus possess a permanent historical value.

A NEW work called *Life in Western India*, by Mrs. Guthrie, author of *Through Russia, My Year in an Indian Fort*, &c., in two volumes, with illustrations, will be shortly published by Messrs. Hurst and Blackett. The same firm will also issue in May the two following novels:—*Among the Hills*, by Miss E. Frances Poynter, author of *My Little Lady*, &c., in two volumes; and *The Future Marquis*, by Catharine Childar, in three volumes.

THE Rev. F. Brown has been for fifteen years working at the history of all the county families of Somerset, and has a complete account of every one of them. It seems a great pity that the county archaeological society, or some other antiquarian association, should not undertake the publication of such a valuable mass of material now ready for the press when it can be had for the asking. The Somersetshire gentry should see to it.

MESSRS. HODDER AND STOUGHTON announce that they are about to publish by subscription a new and revised edition of Dr. Stoughton's *History of Religion in England from the Opening*

of the Long Parliament to the End of the Eighteenth Century. This edition will consist of six volumes, instead of the seven of the original and more expensive edition.

MESSRS. RIVINGTON will shortly issue the Addresses delivered by the Rev. W. J. Knox Little, M.A., in St. Paul's Cathedral during Passion Week.

WE are glad to hear that Principal Tulloch has somewhat recovered from the severe attack of nervous prostration induced by over-work which lately incapacitated him from performing his literary and clerical duties. It may be some time, however, before he is able to resume these.

WE have already announced that a map is preparing of *Avebury and a Hundred Miles Round It*, by the Rev. A. C. Smith. There are few districts in England richer in antiquarian interests; and it is not creditable that no full and exact map has been previously issued. Mr. Smith's knowledge of the neighbourhood is thorough; and his work—this map—is indeed a labour of love. All the British and Roman remains, both in earth and stone, will be carefully entered. The map is to be published and issued to subscribers by the Marlborough College Natural History Society.

MR. HENRY SWEET is to support, before the Cambridge Philological Society, on May 5, the scheme of partial historic spelling reform recommended by the Philological Society of London, the adoption of which was mainly due to him.

DR. REICKE, of Königsberg, is engaged along with Dr. Sintenis in collecting materials for a complete edition of Kant's correspondence. They have already got about six hundred letters to Kant, and a smaller number from him. Dr. Reicke thinks that the libraries or private collectors of this country may possess such autograph letters. Dr. W. Wallace, of Merton College, Oxford, will be glad to communicate any information on the point to Dr. Reicke.

M. PIERRE LAFITTE, Director of Positivism, is announced to give two lectures in French on "The Positive Method in Sociology and Ethics during the Eighteenth Century." They will be delivered on Wednesdays, May 4 and 11, at five o'clock, in Newton Hall, the new room of the Positivist Society, situated in Fleur-de-lis Court, Fetter Lane. Admission to the lectures will be free.

WE quote from the *Manchester Guardian* the following letter addressed by George Eliot to Mr. James Thompson, the author of *The City of Dreadful Night*:—

"The Priory, 21, North Bank, Regent's Park, May 30, 1874.—Dear Poet,—I cannot rest satisfied without telling you that my mind responds with admiration to the distinct vision and grand utterance in the poem which you have been so good as to send me. Also, I trust that an intellect informed by so much passionate intensity as yours will soon give us more heroic strains with a wider embrace of human fellowship in them—such as will be to the labourers of the world what the odes of Tyrtæus were to the Spartans, thrilling them with the sublimity of the social order and the courage of resistance to all that would dissolve it.—Yours sincerely, "M. E. LEWES."

THE summer number of *Society* is announced under the title of *Midsummer Dreams*, edited by George W. Plant. It will contain poems and stories by Joseph Hatton, Sir C. L. Young, Bart., George Mannville Fenn, Annie Thomas, Annie Hodgkinson, and other well-known writers. The illustrations will be by Wallis Mackay, G. H. Edwards, G. B. Le Farni, &c. This will be a companion work to Mr. Plant's successful winter number, *Round the Fireside*.

THE large and valuable library of Dr. John Hill Burton, which is especially rich in anti-

quarian and historical works, will be sold by Messrs. Sotheby and Wilkinson on May 16 next.

IN correction of a statement that appeared in the ACADEMY of April 9, we understand that it is the two chapters on Homer contributed by Profs. Mahaffy and Sayce to the latter's *History of Classical Greek Literature* which have recently been translated into German by Prof. Imelmann, of Berlin. The two form a single book for the use of German schools and universities.

AT the next meeting of the New Shakspeare Society on May 13, Mr. Furnivall proposes to open a discussion on "The Worth of the First Quarto of *Hamlet* as an Acting Play," instead of reading his promised paper "On the Cruxes in Shakspeare's Early Comedies."

VICTOR HUGO's forthcoming work—*Les quatre Vents de l'Esprit*—which we have already announced, consists of two volumes. The first, containing two dramas, is already printed; the second will conclude with a long poem, entitled "Les Révolutions."

OF the several prizes offered in connexion with the Calderon celebration, the following have been already awarded:—In France, to M. Francis Melvil, already known as the author of a volume of verse entitled *Les Voyageurs*; in Switzerland, to Dr. Edmond Dorer, of Zurich; and in Bohemia, to M. Svatoopluk Czech. What may have been the result in England we have not yet heard.

THE University of Prague, which dates from 1348, being thus the oldest university within the limits of the Holy Roman empire, has just been reconstituted on a novel basis. By an imperial decree dated April 11, which does not, however, come into operation until October 1, it will, Janus-like, have two faces, the one speaking German and the other speaking Bohemian or Czech; but neither of these, according to the *Politik*, will be older or younger than the other. The two will continue to bear the joint-name, derived from the original founder, of Carolo-Ferdinandea. This concession to national feeling has aroused much enthusiasm in Bohemia; and great hopes are entertained that it will result in advancing the study of Czech literature.

A TALENTED Russian dramatic author, A. I. Palm, has lately published, under the title of *Sick People*, two volumes of prose fiction, in which some of the unhealthy phenomena of contemporary Russian society are delineated.

SHAKSPEARE's works are being rendered into the Malo-Russian language by a well-known writer in that dialect, M. Kulish, who has already completed a translation of six of the plays.

AT the last meeting of the ethnographic section of the Russian Geographical Society, a communication was made on behalf of M. Kunovin, who has been engaged during the past quarter of a century in gathering materials for a study of the Gipsy race. M. Kunovin, who belongs to the medical profession, has followed a roving life of devotion to this particular department of ethnographic science. Since 1876, however, he has been occupied in preparing for publication a work on the dialects of the Gipsies of Europe and Asia, which is to embody the results of his studies.

THE *Magazin für die Literatur des In- und Auslandes* for April has a review of Mr. Black's *White Wings* and Mr. Hardy's *The Trumpet-Major*, by T. Leo.

DR. HERMANN VARNHAAGEN, to whose publications of Early-English texts we have from time to time called attention, has been appointed Professor of English at the University of Greifswald.

PROF. WÜLCKER, of Leipzig, will issue in a fortnight the first half-volume of his new edition of Grim's *Bibliothek der angelsächsischen Poesie*. The texts have been all carefully revised.

MESSRS. JANSEN, McCURG AND Co., of Chicago, announce two new prose works by Joaquin Miller—*Shadows of Shasta* and *The Danites of the Sierras*.

We are glad to read in the *Rassegna Settimanale* of a new periodical at Rome, which will be devoted to the reproduction of old Italian documents. It is to be called the *Archivio paleografico italiano*, and will be edited by Cesare Paoli and Ernesto Monaci.

We take the following from the *Times*:—

"The historical collections of the city of Berne have just been enriched by two interesting and valuable acquisitions. The heirs of the late Col. von Erlach, of Hindelbank, have presented to the Council of Burghers the correspondence of Gen. von Erlach during his sojourn in France and the campaign of 1797 and 1798, in which he commanded the Bernese contingent. The Council have received further, from Col. von Senner, three MS. volumes, consisting of letters addressed by various illustrious personages in the early part of the eighteenth century to the Landamann Jerome and Sigismund von Erlach. Among them are original letters from Marlborough, Prince Eugene, and the Emperor Leopold III. Both collections will be placed in the City Library."

THE *Börsenblatt* calls attention to the acquisition by H. F. Münster's Buchhandlung at Verona of a copy of the folio *Virgil* printed at Brescia in 1473. The copy in the Spencer Library, described by Dibdin, was hitherto believed to be unique. The book possesses a special interest as being the first production of the Brescia press.

Among the fresh Vice-Presidents of the New Shakspere Society will be Prof. J. K. Ingram, LL.D., of Trinity College, Dublin; Prof. M. Trautmann, LL.D., the successor of Dr. Delius at Bonn; and Dr. F. H. Stratmann, the editor of *Hamlet*, and author of the well-known *Old-English Dictionary*.

THE Report of the Mitchell Library at Glasgow for 1880 (Glasgow: Robert Anderson) is of a very satisfactory nature. Founded only three years ago, this prosperous library now boasts 33,000 volumes, with an annual issue of twelvefold that number. It appears to be well supported, as it deserves. Last year it received 1,400 volumes by presentation and 1,100 by bequest. We are glad also to notice that the three special features of the library—"the Poets' Corner" for Scottish poetry, the "Glasgow collection" of books, &c., illustrating the history of the city, and the collection of early books printed in Glasgow—are all of them steadily growing. The Mitchell Library is entirely supported by endowment, and keeps down its expenses to the limit of the interest received upon its capital of £65,000.

We have received Messrs. Sampson Low's *English Catalogue of Books for 1880*, a handy work of reference which is simply invaluable to all those whose business is with contemporary literature.

MAGAZINES AND REVIEWS.

THE current number of the *Antiquary* (Elliot Stock) is very much above the average. It is strong in articles of general interest. Mr. Henry Wheatley contributes a paper on the old game of "Pall Mall," which contains many facts which will be new to almost everybody. Mr. John Henry Parker gives us notes on Roman roads and aqueducts, engineers and architects. It will well repay the reader, for Mr. Parker is not only very amusing, but has devoted years of continuous labour to investi-

gating in the field and the study those things on which he now instructs us. He makes some most righteously severe remarks on the dense stupidity of those railway authorities who insisted on carrying their line through the vast Roman rampart which bears the name of Servius Tullius. From what he says it seems quite clear that no useful end was gained by this act of destruction. It would appear, indeed, to have been a mere act of wantonness—a painful exhibition of a passion which some uncultured persons have for making needless war upon the memorials of a past whose meanings they cannot fathom. "*Lord Roland in Italy*," by Mr. Evelyn Carrington, is a curious addition to our knowledge of folk-lore. It appears proved that we have in Italy and in England a ballad in which not only the main drift, but many minute touches are identical; and yet there does not seem to be the slightest reason for believing that the one has been copied from the other. Mr. S. R. Bird prints some interesting briefs or permissions to beg of early date. They are curious as showing the manner in which the sufferings of soldiers, ecclesiastics, and other persons were relieved by the authorities out of the pockets of the lieges. The manner and form of the petitions are at times very entertaining. One man who lived in or about the time of Henry VI., and had suffered in the King's wars abroad, begs the Chancellor that he would "fowchesaffe atte the reverons of God and of his dereworth passion to have compassion and pitee over hym for ye pite that Christe hadde over Mary Mawdeleyne." These documents are the precursors of those briefs which used to be read in our churches down almost to our own time. Mr. Hutcheson's account of the family of Saint Clair of Ravenscraig is continued. It is a remarkably clear and compact chronicle of a house memorable alike in history and in song.

Revue de Droit international et de Législation comparée. (Bruxelles et Leipzig: Muquardt.) The first number of the new volume of this Review contains several interesting papers. The first in order, and very opportune in its publication, is an article by Prof. Eugène van der Rest, of the University of Brussels, on "The Latin Monetary Union, its Origin and its Different Phases." The Latin Union, as it has been infelicitously termed, seeing that it has admitted Greece among its members, was originally founded in 1863 between France, Italy, Belgium, and Switzerland. It outgrew its name in 1868, when Greece joined it. Its primary object was to secure a uniformity of value in the coinage of the States of the Union, so that the coins of the respective States might circulate freely throughout each and all. Its monetary system is bimetallic, gold and silver both having a legal currency, but its standard of value is monometallic, the franc weighing five grains of silver, nine-tenths fine, being its unit of value, and its gold coins, also nine-tenths fine, being originally struck in the proportion of one kilogramme of gold to fifteen kilogrammes and a half of silver. Unfortunately, however, the bullion market has not worked in harmony with the views of the Union; and, while gold became more plentiful and lost comparative value in the market up to 1874, silver has since that year been produced in increased quantities, and has, in its turn, become depreciated in the market in comparison with gold. The States of the Union have accordingly been perplexed how to maintain a permanent proportion in the comparative value of their gold and silver coins in accordance with the ratio agreed upon in 1865; and Prof. van der Rest reviews the various measures unsuccessfully adopted by the different States with that object. Prof. Louis Renault, of the School of Political Sciences at Paris, has contributed the next paper—on an international

law-suit before the Court of Cassation in Paris, in illustration of the principle of arbitration as applicable to the settlement of the minor disputes between Governments. It appears that the French merchant-vessel, *Le Phare*, of Bordeaux, arrived in the Port of Cotinto, in the republic of Nicaragua, with a cargo of muskets and revolvers on board at a moment when the Nicaraguan Government was expecting an insurrectionary movement against itself. The Custom House authorities at Cotinto immediately seized *Le Phare* and her cargo. The French Government, on the other hand, demanded the release of the vessel and cargo; and Nicaragua, after a lengthened diplomatic correspondence, offered to submit the matters in dispute to the arbitration of the High Court of Cassation in Paris. A convention of arbitration was accordingly settled between M. Waddington on behalf of France and Gen. Guzman on behalf of Nicaragua; and the history of the subsequent proceedings furnishes an excellent lesson to Governments as to the cautious precision with which such conventions should be drawn up. The final decision of the Court of Cassation was in favour of the French Government. The paper following is by Advocate Martin, of Geneva, on the general principles applicable to international extradition. The advocate du Bois, of Gand, supplies, in the next place, a *bulletin* of recent Belgian jurisprudence in matters of private international law, bearing more particularly on questions of national character. A notice of the proceedings of the Institute of International Law at its recent session in Oxford follows; and it is accompanied by an interesting correspondence between Field-Marshal Count von Moltke and Prof. Bluntschli, of Heidelberg, a late President of the Institute, on the subject of the "Manual of the Laws of War" recently drawn up and published by the Institute. Prof. F. Martens, of the University of St. Petersburg, gives an account of "The Society of International Law" recently established at St. Petersburg, of which Prince Peter of Oldenburg is President. The Review concludes with a bibliography of recent publications on international and other branches of law, drawn up by Prof. A. Rivier and Prof. Arntz, both of the University of Brussels.

THE *Deutsche Rundschau* for April has a pleasant article on botany by Prof. Cohn, who, under the title "*Der Zellenstaat*," draws out the analogy between the life of plants and their cells and the organisation of the State and its citizens. Prof. von Inama-Sternegg deals with the economic conditions of the present age, which he calls "*the Age of Credit*," pointing out the means by which credit may be increased, and its effects upon production. Prof. Schmidt gives an interesting description of an archaeological journey "*From Athens to Delphi*," and what he saw on the way.

IN the *Rivista Europea* for April, Signor Venturi gives an account of the artistic activity of Ippolito II. of Ferrara in France in the middle of the sixteenth century. Signor Vecchi calls attention to the "*Marine Episodes of Cervantes*," showing the minuteness of detail in which the great Spaniard indulged in a matter with which his life could not have given him much familiarity. Signor Marchesi begins an historical survey of the "*Relations between Venice and Tunis in the Eighteenth Century*."

LETTER FROM MALTA.

Valetta: April 19, 1881.

The Bibliotheca in Valetta—not to be confounded with the Garrison Library; a well-stocked modern subscription library and reading-room—was founded as a public library in 1760 by the Order of the Knights of St. John. To a nucleus formed by donation or purchase

of several collections from the Bailiff, L. Guerin Tencin, Card. Portocarrero, and Commander Sanitaj, joined to the already existing library of St. John, were added later that of the Order of St. Anthony of Vienna and books from the Camerata in Valetta. Other additions and bequests have been made from time to time, some of them, probably, under the law passed at a General Chapter of the Order in 1612, from which the old library of St. John took its rise; it decreed that books of deceased knights should not be dispersed, but should be retained for that library. The Maltese Government at present give £300 a-year for the purchase of new books (of which £50 goes to the public library in Gozo, the second island of the Maltese group). Nearly 48,000 volumes have been thus gathered together, and are now housed, with a small museum of antiquities, in a handsome building erected by the Grand Master Rohan at the end of the last century. This is open free, daily, from nine to three, and in the evening for the two hours after sunset during eight months of the year; the readers, most of whom are Maltese students and professional men, number daily from 170 to 190. Books are also lent upon proper recommendation; 7,000 volumes borrowed during the last year show how this privilege is valued. The old catalogues being insufficient, Dr. Cesare Vassallo, the late venerable librarian, issued in 1843 and 1844 a classified catalogue (in Italian) of the printed books, to which he added a supplement in 1873, and in 1856 a catalogue of the 324 MSS. The British Museum does not (or did not quite recently) possess copies of any of these; the Bodleian is better off.

A library supplied by such means—and it will be remembered that the knights were drawn from all parts of Europe—may be expected to contain, as it does, in fact, many valuable works and rare editions, as well as the speciality of numerous tomes in print and in MS. bearing on the history of the Knights of St. John. The present courteous librarian, Dr. A. Caruana, appointed in December last, is anxious, with a laudable patriotism, to make the institution under his care more worthy of the antiquities and renown of the island, while taking measures for the immediate preservation of the older books, many of which are undergoing rapid decay from the need of fresh binding and from the attacks of insects. In England, though we find a few "worm-holes" here and there in our old books, we have little idea of the ravages these pests cause, not only riddling the book through and through, but eating broad channels sideways through leaves and binding. And no one who sees a wild beast such as I caught a few days ago in one of the knights' registers in the archives here (where, however, they are comparatively rare)—nearly an inch long, horny, with mandibles and many legs—will wonder at the mischief done by them in this warm and dusty climate, where insect life thrives lustily.* The librarian, in a Report lately presented to the Chief Secretary, dwells upon the danger to the books, and asks for modest additional grants to enable him to have thorough cleaning and repair of the leaves and bindings executed at once, as well as a small sum annually to keep the books constantly clean. The economy of spending £30 a-year for this last purpose, which accords with the advice given by the officers of the British Museum, cannot fail to recommend itself another year, if unsuccessful this.

As to the antiquities, Dr. Caruana's proposal is that a central museum should be formed of Maltese antiquities and natural history, combining the collection illustrating the geology and natural history of the islands, now at the

university, with the antiquities now in the library, which, though few in number, are valuable and important relics of Maltese history under the Phoenicians, Greeks, Romans, and Saracens. The Phoenician remains here are specially interesting. The cohesion thus given would attract more local antiquities, ancient vestments, and other things which are rapidly passing out of the island, where they alone have their full meaning; while casts and facsimiles of those now gone to other parts of Europe would be obtained, and something like an historic arrangement be given to the whole. Already several gifts have been promised from private hands if the scheme is carried out.

As if to plead for the recognition of Maltese antiquities, the opportune discovery of a large Roman villa has lately occurred at Citta Vecchia, the ancient capital of Malta. This is exciting much interest, not only on account of the beauty of the mosaics and statues uncovered, but from the fact that it is the first private Roman dwelling known either here or in Gozo. [These remains were described at length by Mr. Greville J. Chester in the ACADEMY of April 16.]

The selection of a Cambridge scholar, Mr. Hunnybun, as the new Professor of English Literature marks an advance in the cultivation of our language as well as our literature among the Maltese. By raising the standard of English taught in the university and the Lyceum, that of the lower schools will of course be affected. The preference is now given in all schools to English over Italian, but the problem of teaching a young Maltese in a tongue so different to the genius of his own Arabic dialect is a difficult one. Nevertheless, the active educationists here, led by the Hon. S. Savona, are facing it bravely. Mr. Hunnybun is now giving lectures on Shakspeare and Scott. The elementary schools follow the model of the Board schools in England.

In the absence of any modern guide or handbook (I could not even get a map of Malta in London) the appearance this spring of two little volumes compiled by the Rev. G. N. Godwin—one *A Guide to the Maltese Islands*; another, *The Geology, Botany, and Natural History of the islands*—is welcome. The Guide contains a mass of useful and interesting information not readily attainable by strangers; though some errors of date and detail, and the want of an Index, are to be regretted. It is published in London and Valetta.

The Public Archives, where are deposited the voluminous records of the Order of St. John of Jerusalem, including those they brought from Rhodes, and continued down to 1798, when their rule in Malta ended, present an unwonted scene of literary activity this spring. I do but mention the spoils carried off by the Rev. W. K. R. Bedford, a chaplain to the modern Order, which has its head-quarters in the Old Gate at Clerkenwell; the six letters of Card. Pole (a joint find), relating to the proposed re-establishment of the Order in England under Mary, not printed in Larking, Seddall, or Whitworth Porter; and interesting collections concerning the hospitals for the sick kept in Malta by the knights; all which are to result in a paper to be read by Mr. Bedford at St. John's Gate on June 24 next.

M. Delaville le Roulx, one of the modern school of French archivists, is at work upon an important undertaking, that of preparing a calendar or *précis* of the *Libri Magistrum Bullarum*, from the earliest date preserved (1346), taking in especially the period of the Rhodian occupation and the establishment of the Order in Malta. This will be illustrated by specimens of the different instruments given in full, with discussions upon, and comparisons of, difficult matters of administrative action hitherto imperfectly understood, as well as by documents of

a more general historic interest taken from other volumes, correspondence, and the records of Councils and Chapters in the archives. Several moot points may be hoped to be cleared up; and the whole will, if successfully carried out, form a valuable contribution to the accurate understanding of the growth and internal history of the powerful Order who have left such lasting marks on Europe.

LUCY TOULMIN SMITH.

SELECTED BOOKS.

GENERAL LITERATURE.

- BIART, L. Les Ailes brûlées. Paris: Hennuyer. 3 fr. 50 c.
 BOTKIN, M. Alexander Andrejewitsch Iwanoff. 1806-58. Berlin: Asher. 10 M.
 BUCHTA, R. Die oberen Nil-Länder. Volkstypen u. Landschaften, dargestellt in 160 Photogr. Mit e. Einleitg. v. H. Hartmann. Berlin: Siebm. 250 M.
 CHAMPELLEURY. Bibliographie céramique: Nomenclature analytique de toutes les Publications faites en Europe et en Orient sur les Arts et l'Industrie céramiques depuis le XVI^e siècle jusqu'à nos Jours. Paris: Quantin. 20 fr.
 COX, Sir G. W. An Introduction to the Science of Comparative Mythology and Folk-Lore. C. Kegan Paul & Co. 9s.
 DICTIONARY of Music and Musicians. Part XIII. Ed. G. Grove. Macmillan. 3s. 6d.
 FROHNKER, W. Terres cuites d'Asie-Mineure. Paris: Hoffmann. 75 fr.
 GONZALEZ, E. Les Caravanes de Scaramouche. Avec une Notice historique par Paul Lacroix. Paris: Dentu. 10 fr.
 JACOBS, H., et N. CHATRAIN. Monographie du Diamant. Paris: Supplé. 6 fr.
 KOTZEBUE, W. v. August v. Kotzebue. Urtheile der Zeitgenossen u. der Gegenwart. Dresden: Baensch. 3 M. 50 Pf.
 LAYELEY, E. de. Le Socialisme contemporain. Paris: Germer Baillière. 7 fr. 50 c.
 LEMOS, M. Luis de Camoesa. Paris: 10 Rue Monsieur-le-Prince.
 LOATOT, F. David Livingstone et sa Mission sociale. Paris: Charavay. 3 fr. 50 c.
 MAYERHOFFER, A. Die Florentiner Niobegruppe. Bamberg: Buchner. 2 M.
 PINTO, S. How I Crossed Africa. Sampson Low & Co. 42s.
 SOLDI, E. Les Arts méconnus. Paris: Leroux. 25 fr.
 STEINWALD, W. Lyrisches im Shakspeare. München: Ackermann. 3 M.
 WIATKI, M. Die Krisis in der Landwirtschaft u. Mittel zur Abhilfe. Berlin: Herbig. 5 M.

THEOLOGY.

- METZ, A. Die antipetrinische Rede d. Apostels Paulus (Gal. II. 14-21) dialektisch erörtert. Hamburg: Nolte. 2 M. 50 Pf.
 TALMON, L. de Jérusalem, traduit par M. Schwah. T. 4. Traité des Schabbath et Eroubin. Paris: Maisonneuve. 10 fr.

HISTORY.

- ACTEN der Erfurter Universität. Bearb. von J. O. H. Weissenborn. 1. Thl. Halle: Hendel. 27 M.
 CALENDAR of State Papers, Domestic Series, 1654. Ed. M. A. E. Green. Rolls Series. 15s.
 CHARAVAY, E. Revue des Documents historiques: Suite de pièces curieuses et inédites. T. 2. Paris: Charavay. 16 fr.
 DAILLET, A. Le roi Horemhou et la Dynastie thébaine au 11^e siècle avant notre ère. Paris: Maisonneuve. 3 fr.
 DOVAL-JOUVE, J. Montpelier pendant la Révolution; 2^e période: la République du 21 Septembre 1792 au 18 Brumaire An VIII. Montpelier: Joulet. 3 fr. 50 c.
 EXTRAITS des Auteurs grecs concernant la Géographie et l'Histoire des Gaules, p. p. E. Cougny. T. 3. Paris: Loozes. 9 fr.
 FREEMAN, E. A. The Historical Geography of Europe. Longmans. 31s. 6d.
 HANSERESKE, 2. Abth. Von 1431-76. Bearb. v. G. Fehr. v. der Kopp. 3. Bd. Leipzig: Duncker & Humblot. 20 M.
 HERZOG, E. Ueb. die Glaubwürdigkeit der aus der römischen Republik bis zum J. 387 d. St. überlieferten Gesetze. Tübingen: Fues. 2 M. 20 Pf.
 HESSEL, F. Geschichte der preussischen Politik 1807 bis 1815. 1. Abth. 1807-8. Leipzig: Hirzel. 13 M.
 MÉNARD, René. La Vie privée de l'Antiquité. Vol. II. La Famille dans l'Antiquité. Paris: Morel. 30 fr.
 REGISTRE MALMESBURIENSE. Vol. II. Ed. J. S. Brewer and C. T. Martin. Rolls Series. 10s.
 RÉMUSAT, Maxime de, Lettres de, p. p. P. de Rémusat. Paris: G. Lévy. 15 fr.
 URKUNDBUCH, pommersches. 2. Bd. 1. Abth. 1254-78. Bearb. u. hrsg. v. K. Prümers. Stettin: v. d. Nahmer. 9 M.
 WEZEL, E. De officio officibusque apud veteres Romanos dissertation. Berlin: Mayer & Müller. 1 M. 20 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BUCHENAU, F. Flora der ostfriesischen Inseln. Norden: Brauns. 3 M.
 CARLEET, G. Précis de Zoologie médicale. Paris: Masson. 7 fr.
 LEIBNIZENS U. HUYGENS' Briefwechsel mit Papin. Bearb. v. E. Gerhard. Berlin: Dümmler. 13 M. 50 Pf.
 LEYDIG, F. Die augenähnlichen Organe der Fische anatomisch untersucht. Bonn: Strauss. 13 M. 50 Pf.
 LUKE, A. Sammlung planimetrischer Aufgaben üb. das Dreieck m. besond. Berücksicht. d. Determinirten der Aufgaben. 1. Hft. Halle: Schmidt. 2 M. 40 Pf.

* The species found are *Acarus eruditus*, *Termes fatalis*, and *Timus pertinax*.

NEUMAYR, M., u. V. UHLIG. Die Ammonitiden aus den Hilsbildungen Norddeutschlands. Cassel: Fischer. 100 M.
 PERIER, E. Les Colonies animales et la Formation des Organismes. Paris: Masson. 18 fr.
 REYER, E. Zinn. Eine geologisch-montanistisch-histor. Monographie. Berlin: Reimer. 4 M.

PHILOLOGY, ETC.

ADAM, L. Les Patois lorrains. Paris: Maisonneuve. 10 fr.
 AZAIS, G. Dictionnaire des Idioms romans du Midi de la France. Paris: Maisonneuve. 48 fr.
 BRANDT, R. Studies on Slavonic Accentology. (In Russian.) St. Petersburg: Hartg. 2 Rub.
 CALLE, A. de la. La Glossologie, 1^{re} Partie. La Physiologie du Langage. Paris: Maisonneuve. 10 fr.
 CORDIER, H. Bibliotheca Sinica. Fasc. 4. Paris: Leroux.
 FEE, L. Etudes bouddhiques. Le Livre de Cent Légendes (Avaddha Catulla). Paris: Maisonneuve.
 SENART, E. Les Inscriptions de Piyadasi. Paris: Leroux. 16 fr.
 TRUMPP, E. Der arabische Sazbau nach der Anschauung der arabischen Grammatiker. München: Ackermann. 3 M. 60 Pf.

CORRESPONDENCE.

WARBURTON'S EPIGRAM AGAINST DEAN TUCKER.
 Gloucester: April 20, 1881.

In last week's number of the *ACADEMY* (No. 467) there was a notice of *Sylvestra*, for which I thank an amiable critic so willing to be pleased as to be able "to forgive the cruel manner in which" he thinks the author has "altered and applied to Dean Tucker alone the epigram which the dictatorial Warburton directed against that great economist and a brother dean."

That epigram, "My Dean's trade is Religion, and Religion is his trade," is given on p. 34, vol. i., of *Sylvestra* just as I heard it from the lips of one who was grown up, and living in Gloucester, in the lifetime of Dean Tucker. Receiving it from oral tradition, I never searched for it in books until I read this review of *Sylvestra*. I have since found Warburton's saying, exactly as I gave it, in Fosbrooke's *History of the City of Gloucester*, p. 217. In Seward's *Anecdotes of Distinguished Persons*, p. 479, vol. ii.—a book which ran through four editions while Dean Tucker was living—it is not given in full, but implied as a well-known saying:—"The sarcasm of his lively bishop was like many other lively sayings—a sacrifice to point at the expense of truth, the Dean having published many excellent sermons and religious dissertations founded on the soundest divinity," &c.

Lastly, and most of all to my point, the writer of an obituary notice of Dean Tucker in the *Gentleman's Magazine* for November 1799 (vol. lxi. pt. 11) gives what he himself heard from Dean Tucker in the following words:—

"On my once asking him concerning the coolness which subsisted between him and Warburton, Bishop of Gloucester, his answer was to the following effect, and in similar expressions:—'The Bishop affects to consider me with contempt; to which I say nothing. He has sometimes spoken coarsely of me; to which I replied nothing. He has said that religion is my trade, and trade is my religion. Commerce and its connexions have, it is true, been favourite objects of my attention; and where is the crime? And as for religion, I have attended carefully to the duties of my parish; nor have I neglected my cathedral. The world knows something of me as a writer on religious subjects; and I will add, which the world does not know, that I have written near a hundred sermons, and preached them all again and again. My heart is at ease on that score; and my conscience, thank God, does not accuse me.'"

It may be that my friendly critic can refer me to some pamphlet or letter by Bishop Warburton widening the application of the sarcasm which Dean Tucker seems to have taken to himself.

THE AUTHOR OF "SYLVESTRA."

"DERRING-DO."

3 St. George's Square, N.W.: April 22, 1881.

Often as I've read about "deeds of derring-do" performed by gallant knights, I never asked myself the origin of the word till the following lines from Henry V.'s copy of Chaucer's *Troilus* (now Mr. Bacon-Frank's MS.) came under my eyes to-day:—

"And certainly in storye it is founde,
 That Troilus was neuere vnto no wight,
 As in his tyme, in no degre seconde
 In dorryng don bat longeth to a knyght."

Book V., stanza 120, l. 837.

These show that "derring-do" is simply "daring to do." Spenser's "derring-doers" should be treated as a compound.

F. J. FURNIVALL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 2, 2 p.m. Royal Institution: Annual Meeting.
 7.30 p.m. Aristotelian: "Hegel" (continued), by Prof. W. T. Harris and Dr. J. Burns-Gibson.
 8 p.m. Society of Arts: Cantor Lecture III., "The Art of Lace-Making," by Mr. Alan S. Cole.
 8 p.m. Victoria Institute: "An Examination of the Philosophy of Herbert Spencer," by the Rev. W. D. Ground.
 TUESDAY, May 3, 3 p.m. Royal Institution: "Non-Metallic Elements," by Prof. Dewar.
 8 p.m. Biblical Archaeology: "The Date of Moses," by the Rev. Ernest de Bunsen; "An Historical Inscription," by Prof. A. Eisenlohr.
 8 p.m. Institution of Civil Engineers: "The Relative Value of Upland and Tidal Waters in producing Scour," by Mr. Walter R. Browne.
 8.30 p.m. Zoological: "Some Points in the Anatomy of the Cæcum in the Hare and Rabbit," by Mr. W. M. Parker; "Contributions to the Systematic Arrangement of the Asteroidea. Part I.—The Species of the Genus *Asterias*," by Prof. J. Jeffrey Bell; "Additional Observations on the Anatomy of the Spotted Hyæna," by Dr. M. Watson; "The Indian Species of the Genus *Mus*," by Mr. Oldfield Thomas.
 WEDNESDAY, May 4, 4.30 p.m. British Archaeological: Annual General Meeting.
 7 p.m. Entomological.
 8 p.m. Society of Arts: "Buying and Selling: its Nature and its Tools," by Prof. Bonamy Price.
 THURSDAY, May 5, 3 p.m. Royal Institution: "Magnetism," by Prof. Tyndall.
 4.30 p.m. Royal.
 8 p.m. Linnean: "The Dragons-Blood Tree and its Products," by Prof. Bayly Balfour; "New Species of *Coleoptera* from the Challenger Expedition," by Prof. G. Bux; "New Genera of Plants from Madagascar," by Prof. Bayly Balfour.
 8.30 p.m. Antiquaries.
 FRIDAY, May 6, 5 p.m. London Institution: "Oliver Wendell Holmes," by the Rev. H. R. Haweis.
 8 p.m. Royal Institution: "The Land-Systems of England and of Ireland," by the Hon. Geo. Brodric.
 8 p.m. Philological: "The Rhaeto-Romanic Dialect—Part IV.," by Mr. Russell Martineau.
 SATURDAY, May 7, 8 p.m. Royal Institution: "Scotland's Part in English Literature," by Prof. Henry Morley.

SCIENCE.

The Roman Poets of the Republic. By W. Y. Sellar, Professor of Humanity in the University of Edinburgh. (Oxford: Clarendon Press.)

THE first edition of this work was published more than twenty years ago, and has been out of print for a considerable time. It is now re-issued with the enlargements and corrections necessitated by the new literature on the poets of the Republic which has appeared since then, notably Munro's "Lucretius," the most important contribution probably ever made by an Englishman to Latin philology.

If the first edition of Prof. Sellar's volume was excellent, the new one is in every way better. The earlier work contained nothing on Roman comedy; this serious deficiency is now supplied by two new chapters, one on Plautus, the other on Terence and the other comic poets of whom fragments alone remain. Of these two, we prefer the former; if anything, it is too short—far too short to please those scholars who, trained by Ritschl, have learnt to see in Plautus a greater literary

light than less particular judgments are apt to suppose him. In speaking of Terence, brevity is perhaps a virtue; the faintness with which, as Prof. Sellar admirably says, most of his characters are drawn must always make him comparatively uninteresting. Who would not be glad to sacrifice all he has left us for one comedy of Menander? It is one of the most unhappy of accidents (was it accident or was it bigotry?) which has preserved six whole plays of Terence and only a few passages of Caecilius.

The chapter on Lucilius is considerably modified, as was to be expected after the appearance of L. Müller's edition. Whatever may be thought of that scholar's often arbitrary reconstitutions of the Lucilian text, he has made in his edition one of the most solid and substantial additions to our knowledge of the life, thought, and feeling of Republican Rome. And it is this Rome, not the Rome of Augustus and his Imperial successors, nor even the Rome of Cicero and Catullus, which we long to know more of, of which we are disappointed to find so little expression in Plautus—indeed, anywhere. Only in Ennius partially, and in almost every line remaining of Lucilius, we seem to trace the genuine outline of the true Roman character, its combativeness, its rough humour, and its imperfect submissiveness to rules of art which it had long been trained to distrust as foreign.

With this earlier Roman spirit Prof. Sellar is, we think, far more in sympathy than with the later of Imperial Rome; and we do not hesitate to prefer the present volume, mainly on this ground, to his *Virgil*, published four years ago.

Most readers will find the four chapters on Lucretius the most interesting part of the book. They discuss the personal characteristics of the poet, his philosophy, his religious attitude and moral teaching, his literary art and genius. It would, probably, have been more satisfactory to the mass of readers if less had been said about the poetry and more about the philosophy. The interest of Lucretius' poem is, perhaps, more scientific than literary; and it is in its scientific, not its literary, bearings that it is likely to be studied increasingly. Readers who take up Prof. Sellar's volume will, we think, be disappointed not to find a more detailed account of the Atomic Theory—the more so that no work exists in English which gives anything like a rational statement of it and its relations to modern science. The little which is said is good, and makes us wish for a larger supply. On the other hand, the characteristics of the Lucretian poetry are less difficult to grasp, and might have been dismissed in much fewer words. Prof. Sellar's grave and somewhat heavy style seems to us peculiarly well fitted to be the exponent of a philosophical system which, like that set forth in the *Nature of Things*, calls for close attention to each step in the argument.

The chapter on Catullus has been recast and improved. It contains, we think, some of Prof. Sellar's happiest criticism—e.g., p. 438, "To no style, in prose or verse, in any language, could the words 'simplex munditiis' be with more propriety applied;" "the form is, indeed, so perfect that we scarcely think of it;" and, speaking of the sixty-

second poem, "it sounds like a song in a rich idyl." We cannot say, however, that we have found much that is new or that has not been said already; unless, indeed, it be the comparison of Catullus' poems with Cicero's letters to Atticus, as both "giving back the flavour of that homely native idiom which constitutes the real strength of Plautus."

The chief point we desiderate in Prof. Sellar as a critic of poetry is lightness of touch. All he says is solid and valuable, and worth remembering; but it is not often that the form in which he says it is such as to arrest the attention and fix the remark in the memory by the mere felicitousness of its expression. There is, indeed, hardly a page in the book which can be called light reading. But then there is hardly a page in it which can be called uninteresting. Published as it is by the Clarendon Press, it is likely, we believe, to make the Republican poets, hitherto too much neglected at least in one university, more read; and, if we may augur from the prominence given to Lucretius, to increase the study, at present too little diffused, of this poet.

R. ELLIS.

THE HIBBERT LECTURES.

THE important series of lectures instituted by the Hibbert Trustees was continued on April 26 by the delivery at St. George's Hall of the first of a course of six lectures to be given on successive Tuesdays by Mr. Rhys Davids on "The Origin and Growth of Religion as illustrated by Buddhism."

The lecturer pointed out that it would not be possible, in the limited time at his command, to do more than touch upon some of those facts in Buddhist history which would be most likely to be of service for the comparative study of religious belief. In choosing the points to be selected, it should be borne in mind that it was no longer of any use to compare other religions with our own in order to attract attention to them by showing that they agreed in some respects with ours. It was fully admitted that truth was not confined to any one country; and the points on which religions differed were often the very points which threw most light on the gradual development of religious beliefs. He deprecated also the attempt to arrive at truth by observing what was held in common in various countries, or by various teachers—a principle advocated in an interesting speech quoted from the records of our House of Commons of the year 1530. The object of the comparative study of religions was to ascertain, not ultimate truths in religion, but the facts of religious history. In this respect the methods followed in the allied studies of comparative philology and comparative mythology were cited as examples. Such general tendencies as could be observed in the course of the progress of religious beliefs would really be the most valuable results of the comparisons which were about to be made. But there was no reasonable hope of ascertaining anything more than tendencies. There were no hard-and-fast rules in such matters. And the expression "science of religion" was, as yet at least, rather a misnomer than an exact description.

Turning to Buddhism itself, it could not be understood without a clear perception of the long course of religious belief of which it was the outcome and the result. It was often supposed, as having arisen in the sixth century B.C., to be very old—as old, as primitive, as rudimentary as the arts and sciences of those far-off times. But, comparatively speaking, it was one of the

latest products of the human mind. The old animistic beliefs of the Aryans had developed into polytheism, and the schools of the Brāhman philosophers had elaborated a sort of pantheistic monotheism before Buddhism arose. The most ancient ideas had, however, survived; the development had hitherto been along the same lines; and the people among whom Buddhism was first proclaimed held an unquestioning faith in the existence, within them and without them, of numberless souls or spirits. A deep despair of life had settled over the land; the salvation sought for was one beyond the tomb; and the belief in transmigration rendered the attainment of any permanent condition of happiness nearly hopeless. It was probable that this curious despair of life, so contrary to the child-like delight in existence manifest in the Vedas, was due rather to climate than to any actual miseries in the daily life of the Aryans; and it certainly could not be explained by the beginnings of the caste-system, the evils of which had often been much exaggerated. Buddhism was by no means the earliest attempt at reformation. There was perfect freedom of thought in ancient India. Brāhmans themselves had appeared as teachers of a new way of escape independent of ritual; and teachers of other sects were allowed to preach doctrines inconsistent with the privileges of the sacred caste. But it would be wrong to derive Buddhism from the doctrines of Kapila or from any of the six well-known systems of Hindu philosophy, much less from the predecessors of the Jains. These were all recorded in books much later in their present shape than the Pāli Pīṭakas; and the only right source for the knowledge of the immediately pre-Buddhist ideas was the Upanishads. These taught the doctrine of a union of men's souls, after death, with the One self who was the latest outgrowth and summary of all the external souls supposed to animate nature. The distinguishing characteristic of Buddhism was that it started from a new standpoint, that it swept the whole of the great soul-theory from the field of its vision, and taught a *summum bonum* to be reached in this life by self-culture and by self-control, entirely without reference to any gods, and without desire for any future life. This position of Buddhism, in contrast with the old animism and all its children, was the most important fact in the comparative study of that religion. But the gradual decadence of Buddhism, and its final expulsion from India, showed how strong the old animism was, and were an example of how much more powerful than the voice of the prophets was the influence of congenial fancies and inherited beliefs.

NOTES OF TRAVEL.

WE understand that the Council of the Royal Geographical Society have for some time past had in preparation three works which will be of great value and assistance to travellers and students of geography. The first, which is in the most forward state, and will probably be published in May, is a General Index to the fourth set of ten volumes of the society's *Journal*, including abstracts of the Presidential Addresses and classified lists of the papers and maps on the plan adopted by Col. Yule with the previous ten volumes. The second, which is now in the press, is a carefully arranged catalogue of the splendid collection of maps in the society's map-room, which will be especially useful to cartographers. The third, which is not yet completed, is a second Supplement to the Catalogue of the society's library (published in 1865), and will include additions to the end of 1880.

THE MS. of the *Gazetteer of the World*, which

Mr. Stanford has had in preparation for some time, is now complete. It is possible that the results of this year's census throughout the British Empire may be incorporated in the work before it is published.

WE hear that Mr. McCall and his party have safely reached Manyanga, near the right bank of the Congo above the Yellala Falls, and have established themselves there. The Livingstone (Congo) Inland Mission, therefore, have now no less than five stations in the first two hundred miles up the river—viz., Banana; Mataddi Minkanda, opposite Mr. H. M. Stanley's station at Vivi; Paraballa; Banza Montega; and Manyanga, which is situated a few miles inland from the northern bank of the Congo. They propose shortly to establish themselves at the confluence of the Edwin Arnold River and the Congo, and hope even to reach Stanley Pool before the end of the present year. The party at the present moment includes thirteen missionaries, an engineer, and three ladies. During the past three years they have lost three of their members from the fatal African fever, the last, Mr. Hugh McKergow, having died at the Paraballa station last January. Reinforcements are on the way out; and the operations of the expedition are now materially aided by the possession of a small steam-launch, which has been named the *Livingstone*.

THE Rev. T. J. Comber, the leader of the Baptist Missionary Society's expedition, whose objective point is also Stanley Pool, has not been so fortunate in his progress as Mr. McCall. He went out two years ago, and established his party at San Salvador, in the Congo region, and endeavoured to achieve his purpose by a land-march through Makuta. In this, as we have before recorded, he has hitherto signally failed, his party having at the last attempt been attacked and himself wounded. He accordingly remains still at San Salvador; but, although he has not attained his end, he has been able to supply much interesting information regarding the geography of the region, in addition to discovering the Arthington Falls in the Zombo Mountains. Now, however, his difficulties are probably much greater than before, as a Jesuit missionary expedition, under Portuguese protection, has entered the field. They ascended the Congo in January, and proceeded to San Salvador by Mr. Comber's own route, taking with them considerable presents for the king. They were escorted to their destination with much pomp by Portuguese officers, and a gun-boat is to pay periodical visits to the river to ensure their safety.

As we have before recorded, Père Depelchin some time back made his way from the Diamond Fields with a large party of Roman Catholic missionaries to Gubuluwayo, the capital of Matabele Land, whose king, Le Bengula, was but lately suspected of being very unfriendly to foreigners. Having established an amicable understanding with the king, and got his party into working order, he started for the River Zambesi with the view, we believe, of ascertaining whether it would be practicable to form a station among the tribes living to the north of the river. His prolonged absence had caused great anxiety to his friends at Gubuluwayo, and they began to fear that some disaster had befallen him. News, however, reached Cape Town in February that he had arrived at Tati to the south of the Matopopo Mountains, on the northern slopes of which Gubuluwayo is situated; but no details with regard to his expedition have yet come to hand.

THE engineers of the Panama inter-oceanic ship-canal do not appear to be yet quite happy about the task before them, as they are now engaged in making a "complementary" survey of the route, or, in other words, doing last year's work over again. Their great difficulty seems

to be how to deal with the River Chagres, and their present idea is to do away with it altogether. This they hope to accomplish by building a huge dam between two mountains at the point where it impinges on the line of the proposed canal. This, however, from the figures given, promises to be such a stupendous work that no time can well be fixed for its completion, even if the necessary funds be forthcoming. The dam would have to be a mile long, and over 1,000 yards thick at the bottom and 250 at the top, with a height of some fifty yards. By the construction of this dam the engineers hope to turn the Chagres into a lake, relieved by an overflow to the Pacific.

SCIENCE NOTES.

The Turquoise in Prehistoric Times.—Under Pliny's name of *Callais*, M. Damour some years ago described a greenish mineral, apparently a variety of turquoise, which had been found, worked into ornamental forms, in some of the dolmens of the Morbihan, and had evidently been employed for purposes of personal decoration in prehistoric times. M. Cazalis de Fondouce has had occasion to examine a large number of objects worked in this material, and found not only in various parts of France, but also in Portugal. Thus M. Ribeiro obtained no fewer than 214 beads of *callais* in his exploration of the artificial grotto of Palmella. M. Cazalis de Fondouce has collected all the facts connected with the subject, and has contributed an interesting paper to the last number of M. Cartailhac's *Matériaux pour l'Histoire de l'Homme*. He believes that the *callais*, or turquoise, must have been imported into Western Europe from the East, probably towards the close of the Neolithic period; at any rate, it was largely used at the commencement of the Bronze age. It is difficult to speak definitely as to the ethnical characteristics of the prehistoric people who used this material, but it is suggested that they may have been the Ligurians, the Indo-European precursors of the great Celtic invasion.

DETAILED Reports on the Total Solar Eclipses of July 29, 1878, and January 11, 1880, have been collected, and are now published by the United States Naval Observatory in a volume which is to form Appendix III. of the Washington Observations of 1876. A number of expeditions were sent out to observe the eclipse of 1878, some of the stations chosen being more than 7,000 and 8,000 feet, and that at Pike's Peak, Colorado, even 14,000 feet above the level of the sea, so that some additional experience was gained respecting the suitability of high stations for astronomical observations. The reports are contributed by about sixty observers, and are given in their own words; and it has been the aim to reproduce as exactly as possible in the prints facsimiles of the original drawings and photographs, so that the fifty-five plates contained in the volume may be relied on as faithful copies. Some of the principal results of the observations have been previously given to the public. But the full meaning of them can only be deduced by careful comparison of these records with previous observations, especially with the great collection of eclipse records made by Mr. Ranyard, and published in the forty-first volume of the *Memoirs of the Royal Astronomical Society*. Several observers have devoted the few minutes of total eclipse to a search for planetary bodies in the neighbourhood of the sun; but the evidence of their reports is conflicting, and the question whether such bodies have really been seen by Prof. Watson and Mr. L. Swift, or how their observations can be satisfactorily explained, must for the present be left an open question. Perhaps the observations upon the corona will be

regarded with special interest. Prof. A. W. Wright, of Yale College, who observed with Asaph Hall and others at La Junta, Colorado, examined specially the character of the polarisation of the corona. Observations made by three independent methods agree in showing that the polarisation is radial, and, therefore, the result of reflections of the sun's light from the coronal matter. Around the circumference the intensity of polarisation appears to be approximately uniform, except for a region about the sun's poles, where it seems rather greater. The polarisation decreases from the moon's limb outwards—a somewhat unexpected result, the reality of which, however, appears to be fully established by the observations. In case the matter of the corona consisted of solid particles or masses, the degree of polarisation should increase outwards from the sun. If the solid matter prevailed at the outer limits of the corona, the polarisation produced by it would be moderate in amount and continually decrease inwards. But if, nearer to the sun, the solid matter became vaporised by the heat or mingled with vaporous matter in continually increasing proportions, the stronger action of the latter might easily reverse the ordinary conditions and cause the polarisation to increase towards the sun, as actually observed. In this way is found a simple and satisfactory explanation of the phenomenon, which is accounted for with difficulty on any other supposition.

SOME of the arrangements have already been made for the anniversary meeting of the British Association at York this autumn. The address of the President-elect, Sir John Lubbock, will of course be delivered on the opening day, August 31, after the chair has been resigned in his favour by Mr. A. C. Ramsay. On the evening of the following day there will be a *soirée*. The two evening discourses will be given (on September 2) by Prof. T. H. Huxley, who has taken for his subject "The Rise and Progress of Palaeontology;" and (on September 5) by Mr. William Spottiswoode, who has chosen "The Electric Discharge: its Forms and its Functions." On September 6 there will be another *soirée*; and the concluding general meeting will be held on September 7. The two afternoons allotted for excursions are those of September 3 and September 8. The following is the list of presidents in the several sections:—(A.) Mathematical and Physical Science, Prof. Sir W. Thomson; (B.) Chemical Science, Prof. A. W. Williamson; (C.) Geology, Mr. A. C. Ramsay; (D.) Biology, with its three subdivisions of Zoology and Botany, Anthropology, and Anatomy and Physiology, Mr. Richard Owen; (E.) Geography, Sir J. D. Hooker; (F.) Economic Science and Statistics, Mr. Grant Duff; and (G.) Mechanical Science, Sir W. G. Armstrong.

M. MASSON has just published the first part of a new fortnightly periodical, entitled *L'Electricien: Revue générale d'Electricité*, edited by MM. E. Mercadier, Gariel, Niaudet, Dr. de Cyon, and Gaston Tissandier.

PHILOLOGY NOTES.

WE understand that the author of the English version of Aristotle's *Metaphysics*, Book I., which was recently published by Messrs. Macmillan and Co., has in preparation a translation of the fourth book, and intends eventually to translate the whole thirteen.

MESSRS. TRÜBNER AND Co. have done a service to all Oriental students by publishing a second edition of their *Catalogue of Leading Books on Egypt and Egyptology and on Assyria and Assyriology*. Egypt takes up thirty-six pages; while Assyria and Babylonia (together with some other countries not very far off)

require no less than fourteen pages for the literature they have already gathered.

JOHANNES TZETZES, the voluminous Greek grammarian of the twelfth century, has become, by a curious coincidence, the subject of two recent German monographs. The one is by Dr. Giske, of the University of Rostock, entitled *De Joannis Tzetze scriptis ac vita*; the other, by Dr. Hart, is published as a supplement to Fleckeisen's *Jahrbücher*.

THE French publishing house of Firmin Didot has just issued the third volume of M. P. Mullach's *Fragmenta Philosophorum Græcorum*. We hope shortly to give a review of this monumental work, which has yet to be completed by a fourth volume.

E. GROSSWALD, who has acquired a reputation by his translations from the Finnish language, intends making a journey through Finland in the course of the summer for the purpose of collecting popular songs and legends.

THE other day, at an old book-stall in Paris, the discovery was made of a MS. commentary upon the *De Anima* of Aristotle by Théophile Corydalleus, a French grammarian of the seventeenth century.

SOME BOOKS ON PHILOSOPHY.

Les Maladies de la Mémoire. Par Th. Ribot. (Paris: Germer-Baillière.) This is a good book—clear, concise, original, and marking in many respects a real advance. It is short enough to be read through at a sitting, simple enough for everybody to understand, and deep enough to tell us all something which we did not know before. It is itself too condensed to stand further condensation, so that any attempt at a *résumé* would be wholly impossible within the limits of our space—several pages at least would be requisite to sketch out the main argument; but a few remarks on its special novelties of treatment may serve as a guide to English psychological readers. M. Ribot affiliates memory on such general biological facts as the common impressionability, and reproductivity of nervous tissue, which is exemplified in secondarily automatic actions. This he regards as the unconscious equivalent of memory, and memory as the conscious equivalent of this. But the realisation on the author's part of the extreme complexity of even the simplest act of memory gives new and great value to his work. He is thoroughly penetrated with the idea that each memory depends upon the simultaneous excitation of numerous scattered nervous elements, bound together by the tie of habit. He thus distinguishes between what he calls the statical and the dynamical bases of memory, the former consisting of the modifications of the nervous elements and the latter of the associations established between them. The pathology of memory is then employed as a test and illustration of the physiological theories already advanced. The order in which elements of memory disappear in epilepsy, old age, or softening of the brain is shown to follow certain regular laws; the more complex fading away before the simpler, and the more firmly registered or older acquisitions outlasting the more loosely registered and later. A few interesting cases are cited to show that, when (as rarely happens) a lost memory is restored, the restoration exactly reverses this process of obliiviscence. The order of loss seems to be thus: first, recent events disappear; then complex individual ideas—proper names, persons, places; next, general and simple ideas; afterwards, sentiments and emotions; finally, bodily activities. This law is proved by numerous examples, and is also shown to be *a priori* natural. Partial losses of

memory are accounted for on the principle that there is really no such thing as *the* memory; there are only individual memories; and of these any one may be lost by special lesions of the parts where it is localised. Here, again, M. Ribot's marked analytical faculty stands him in good stead. He is able to explain the apparent capriciousness of partial amnesias (for example, in aphasia) by the extraordinary number of elements involved. We may forget sounds, or printed letters, or combinations of letters, or motor impulses necessary for the formation of articulate speech; and so we may possibly remember how to read, while we forget how to speak; or remember audible words, while we forget how to articulate them; or remember how to articulate, while we forget their meaning; or remember their meaning and appearance, while we forget their audible sound. The author's final summing up is to the effect that memory consists in a process of organisation varying between two extreme limits—absolute novelty of sensation on the one hand, complete organic registration on the other. M. Ribot writes, as always, on the pure biological side, with a marked anti-spiritualistic bias. In England we should say, perhaps, that he was a little aggressive; but then, with us, the battle of the schools has been practically fought out long since, whereas in France it still rages fiercely, and the "official" psychology still has all the honours to itself, so that a little wholesome aggressiveness is perhaps not wholly unnatural. There are sundry minor points on which we should be inclined to hesitate in agreeing with the author—for example, when he follows Prof. Max Müller and his school in those speculations as to the origin of Aryan roots which would imply that the primitive Aryans had words for highly abstract ideas before they had words for simple concrete ones (a palpable impossibility, it seems to us, from the evolutionist standpoint); or, again, when he accepts as genuine the remark of an English lady (temporarily semi-conscious) that she saw men "as trees walking," which was clearly suggested to her by Scripture, and was probably the result of a pious fraud or a desire to accommodate her sensations on recovering consciousness to the recorded case in the Gospel; but to insist upon such small questions would give a false air of disagreement where the book, as a whole, is thoroughly to be welcomed. Add that it is written in M. Ribot's lucid, graphic, and animated style, and psychologists generally will see that the work is one which they cannot afford to overlook.

A History of Greek Philosophy from the Earliest Period to the Time of Socrates. With a general Introduction. Translated from the German of Dr. E. Zeller by S. F. Alleyne. In 2 vols. (Longmans.) These two handsome volumes contain a translation of the first volume of the original as it appears in its last (i.e., the fourth) edition. As Miss Alleyne remarks, "there is no need to speak highly of a work so well known." It may, however, be pointed out how in this, as in earlier editions, Zeller has noticed and estimated for his own purposes almost everything, whether in learned periodicals or special monographs, that modern criticism has contributed to generate or discover light amid the manifold darkness of the early Greek philosophy. Teichmüller's *Studien* and *Neue Studien zur Geschichte der Begriffe* receive at least as much attention as their brilliant, but erratic, author deserves; and the views of Lange on the Atomists, and of Grote on the Sophists, are fairly stated and brought to the due point which the historian of a single school or period of thought is apt to miss. The translation is excellent; alike in ease and accuracy it reaches a high standard of merit. Even readers familiar with German may be glad to consult the work of Zeller in

this shape. Miss Alleyne is to be congratulated on the successful achievement of what must have been, especially as regards the notes, an arduous and, at times, a tedious task. From the students of ancient philosophy, to whom this work on the *origines* of Greek speculation is indispensable for guidance and reference, she deserves a hearty vote of thanks. The text seems, so far as our inspection has gone, to be wonderfully correct. But to show that we are not disposed to abandon the part of Momus altogether, we may suggest that in vol. ii. "year" in the fourth line from the foot, p. 117, and "ancient" in the fourth line from the foot, p. 302, are slips for "third" and "earlier" respectively.

THE current number of *Brain* contains two articles of general interest. The first, which is from the pen of one of the editors, Dr. Bucknill, discusses the influence of the late Lord Chief Justice on legal ideas of insanity. Sir Alexander Cockburn is here said to have been distinguished for his early and cordial recognition of the forensic value of medical knowledge. He fully saw the multiform character of delusion, and was among the warm supporters of such a change in the criminal law as would recognise the existence of uncontrollable impulse, even along with considerable intelligence as to the nature of the action performed. At the same time, he tended, according to Dr. Bucknill, too much to split up the mind into perfectly distinct faculties, after the analogy of the separate parts of the bodily organism, and so did not allow enough to the general presumption that delusion involves a disturbance of the mind as a whole. This erroneous tendency appears most conspicuously in his view of the civil, as distinguished from the criminal, side of lunacy in the courts. Sir Alexander Cockburn's ideas on the bearing of mental disturbances on testamentary responsibility are compared in an interesting way with those of Lords Brougham and Penzance. The whole article is thoroughly judicious in tone, and should serve to make clear to the lay mind the present position of these intricate practical problems. The second article to which reference was made is that on "Observations on Certain Optical Illusions of Motion," by Dr. C. S. W. Cobbold. Setting out from Prof. Thompson's article in a recent number of *Brain*, the writer seeks to show that the Professor's law of "subjective complementary motion," by which certain apparent slight movements of objects are referred to a state of fatigue of the retina, though capable of accounting for many of the facts, does not account for all. In addition to this cause, Dr. Cobbold recognises two others—namely, the persistence of retinal impressions leading to a momentary confusion of small contiguous spaces over which the eye is travelling, and that recognised in the "muscular slipping" theory—that is to say, the execution of slight ocular movements without the corresponding consciousness of these, which Prof. Thompson seems to put aside altogether. We think the author has done good service to the psychological student in calling attention to the complexity of these phenomena of illusory movement. Much will still have to be done before the theory of them is complete. This may be seen by a glance at one of the latest German works on the subject, *Die Schein-Bewegungen*, by Prof. J. I. Hoppe.

MEETINGS OF SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, April 20.)

CHARLES CLARK, ESQ., Q.C., in the Chair.—Mr. Robert N. Cust read an interesting paper on "Spain, its Cities and Customs," in which he described the cathedrals, civil guard, and brigands,

the bull-fights, hotels, railroads, &c., and the demeanour of the people toward strangers, which he found everywhere to be kind, courteous, and hospitable. Travellers were not troubled by the police, and do not require passports. Mr. Cust then called attention to the architectural "restorations" now or recently in progress, which, in the case of the Al-Hamra, he considered to be excessive; on the other hand, in the great mosque-cathedral of Cordova, and in the Jewish synagogues at Toledo, the work had been judiciously done. With regard to the peculiar institution of the bull-fight, he expressed the opinion that, as spacious arenas had been built in every town in Spain for its exhibition, there was little hope of its being done away with.

SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES.—(Thursday, April 21.)

C. T. NEWTON, ESQ., C.B., V.-P., in the Chair.—The following papers were read:—(1) By Mr. C. T. Newton, on the statuette of Athene Parthenos recently discovered at Athens, and believed to be copied, as to its main features, from the Chryselephantine statue by Pheidias.—(2) By Canon Greenwell, on votive helmets and spear-heads, several of which have of recent years been discovered in the soil at Olympia. "These were dedicated alike by cities and by individuals to the deities to whose favour the dedicator attributed his success. The writer showed that, whereas most of the dedicatory helmets which have come down to us were actually used in warfare, this was not true of the spear-heads, which were of awkward shape, and made of bronze at a time when iron was used for warlike weapons.—(3) By Mr. P. Gardner, on boat-races among the Greeks, which the writer showed, both by quotations from ancient writers and the evidence of coins, to have been not unusual.—(4) By Mr. Geldart, on the adjectives *ἐνός* and *ἐνός*.

FOLK-LORE SOCIETY.—(Friday, April 22.)

MR. HYDE CLARKE in the Chair.—The Chairman read a paper on "The Relation of English Folk-Lore to the English Tongue, and on the influence of Each on the Other." Pointing out that the nursery rhymes and popular sayings of England generally began with what our fathers called head-rhymes, Mr. Clarke proceeded to show the evidence which this gave of the antiquity of popular sayings, and how the poetry of literature had always been influenced by the genius of the language for head-rhymes, even after end-rhymes had come into vogue.—In the discussion which followed the paper, Mr. Alfred Nutt, Mr. Pfoundes, Mr. Fitzgerald, and Mr. Gomme took part.

FINE ART.

THE MONUMENTS ON MOUNT SIPYLOS.

Le Sipylos et ses Monuments. Par E. Weber (Paris: Ducher.)

THIS work deserves attention as the first systematic attempt to bring into one view the many interesting remains which mark the range of mountains, twenty miles long by ten broad, known to the Greeks as Sipylos. Some of the most remarkable ruins are the discovery of the author; others are described almost for the first time in these pages. Even in the case of those which have been long known and often described, he has been able to add something to the published accounts.

To understand the feeling of love and awe with which the Greeks regarded Sipylos, a feeling that is most apparent in Pausanias, one must go back to primitive days. To the Hellenic mind mountains were simply a barrier and a defence. The Hermus Valley, on the north of Sipylos, had nothing to do with the Vale of Smyrna on the south. They belonged to different races; and thus the history of Sipylos falls into two parts, accord-

ing as it is connected with Magnesia and the Hermus Valley, or with the great city of Smyrna. But, at an earlier time, the state of affairs was very different. Both valleys formed part of one empire, whose stronghold was on the mountains, while its sea-port—Naulochon—lay beside the Gulf of Smyrna. Of this early empire, which had decayed before Greek colonists began in the eleventh century B.C. to occupy the coast of Asia Minor, history, in the usual sense of the word, has perished. Among the older races the individual is of little consequence; chiefs rule, pass away, and their memory dies with them. Their religion is the one enduring institution; and epithets connected with their religion mark the various kings as the servants of their gods. The power of these gods is confined to the country in which they are worshipped; but there it is supreme, and strangers acknowledge it as much as natives. Hence, when new empires supplanted the old, the former gods continued to be worshipped by the new inhabitants as much as by their ancient votaries. A familiar example occurs in Jewish history, 2 Kings xvii. When the Assyrian conqueror peopled Samaria with new inhabitants, they did not at first worship the God of Israel, "they feared not the Lord;" and the misfortunes which befel them were stayed, according to the sacred historian, by fetching an Israelitish priest to "teach them the manner of the God of the land." So the Greek colonists began to worship the gods of Sipyles, alongside of those whom they brought with them. Thus it has fortunately happened that the legends which always gather around religious ceremonies were preserved among the Greeks, and have kept alive the memory of an otherwise forgotten empire. In Asia Minor no writer has preserved for us, as Pausanias has so often done in Greece, the more homely local form of the legends, which is, for history, far more important than the moralised and beautiful form of the same legends as they appear in literature. We would gladly know what the local *cultus* of Magnesia said about Niobe and Tantalos, as well as what Homer and Aeschylus have said. Scattered allusions in literature to actual worship must be combined with the evidence of coins, inscriptions, &c., to complete our knowledge. But, before this task could be properly performed, a trustworthy account of the actual sites and of the country in which they are situated was required. Hence the importance of M. Weber's work, which supplies for the first time many of the *data* required. Of the two familiar antiquities of Sipylus, the Niobe and the Acropolis that overhangs the north-eastern corner of the Gulf of Smyrna, there existed already the careful and accurate account with plans in Curtius's *Beiträge zur Geschichte Kleinasiens*. But nothing has ever been written about the other ruins in various parts of the mountain, except a brief notice of two of them in the *Journal of Hellenic Studies*, vol. i., until M. Weber's work appeared.

The book is divided into two parts—topographical and historical. Of these, the first is the more important, and the one that scholars will turn to with most interest. It is the work of one who knows well the places

he describes, and whose statement of what he saw is direct and simple. I am able from personal observation to add that the plans given of the different sites are most accurate and trustworthy, and that the chief fault to be found with the descriptions is that one could wish them longer. It appears as if the writer had a wholesome fear of giving a wearisome mass of details; and he is therefore too brief for a reader who desires to know the most minute details about the character of the ruins and the style of building employed, for on such details alone can a judgment as to the age of the ruins be founded. Of the plans I have hardly any criticism to offer, except that the entrance marked 9 of the Hieron of Cybele ought to be placed at a very sharp angle with the wall. This is an interesting, but not uncommon, phenomenon. In the walls of Volterra, two gateways are thus placed obliquely; and in both cases Mr. Dennis (*Etruria*, ii. 148) observes that the right side of an enemy approaching would be exposed to the defenders on the walls. Here this is not the case; the road winds round the hill and enters obliquely because the slope is too steep for a direct entrance.

One cannot linger over the ruins of Sipylus without trying to identify them with the places mentioned by Greek authors. M. Weber has started a new hypothesis, which would fix approximately several of these places. He considers that he has found the ruins of the Hieron of Meter Plakiane or Plastene (the reading is doubtful, *Paus.* v. 13), and that this Hieron was the sacred spot in Sipylus to which the people of Smyrna resorted. After repeated visits I can find nothing in this site to lead me to consider it a Hieron; it has been a strongly fortified city with a double line of wall. Moreover, from the terms in which Pausanias speaks of the Hieron of Meter Plakiane, one is led to believe that it was still a familiar place of worship in his time. Now the tutelary goddess of Smyrna was Meter Sipylene. Her temple was on the east side of the city, apparently outside the wall; and there is not, so far as I know, the slightest evidence to show that the people of Smyrna went anywhere else to worship the goddess of Sipylus than to this temple—*τῆς εἰληχίας θεοῦ τὴν πόλιν* (*Arist.* i. 375, *Dind.*). I firmly adhere to the old opinion that the so-called Niobe is the sacred image of the Hieron that Pausanias mentions.

Those who have followed the recent controversy in the pages of the *ACADEMY* with regard to the "Niobe" will probably look at once to see what M. Weber says as to the disputed feet. Mr. Dennis, in one of his letters, quoted M. Weber as agreeing with him; but Prof. Sayce may with equal justice quote M. Weber's book on his side: "les pieds, selon toute apparence, appuyés sur un tabouret." Authority—which is, however, of little importance in such questions—is certainly against Mr. Dennis. The only other description published by a professed archaeologist is that of Hirschfeld in Curtius's *Beiträge*, p. 83, who says, "Die Füsse anscheinend auf eine Fussbank gesetzt." Hirschfeld visited the Niobe in company with Curtius, Stark, and others; and we may presume that he expresses the opinion of the

party, as Stark, *Nach dem griech. Orient*, refers to his description without expressing dissent. One gentleman in whose company I once visited the figure, and whose name (were I at liberty to mention it) would carry much weight, was unable to discern feet; but he was consistent in his scepticism, and declined to recognise that the figure was a sitting figure at all. This seems to me to put the question in its proper bearings. The figure is so rude and disproportioned that it is hard to determine its general character; but, if one once inclines to the view that it represents a sitting woman, two shapeless projections near the base of the chair or throne, separated from one another by a deep groove (Mr. Dennis always speaks of them as "a ledge"), can be explained only as feet. But Mr. Dennis, rightly as I think, disbelieves in the "upturned toes" of which Prof. Sayce speaks. It is inconsistent with the rude outlines of the image that such details should be expressed. Mr. Dennis argues that there are no carefully carved feet such as Prof. Sayce had seemed to speak of, but perhaps he would not refuse to admit that there is a rude and shapeless indication of them. But the question has been as yet treated too much as a matter of individual appreciation, and too little attempt has been made to bring the figure into connexion with the symbolism of the *cultus* to which it belonged, and to consider its relation to other hieratic images.

M. Weber justly estimates very high the value of Pausanias's references to Sipylus. It is evident that Pausanias seizes every occasion to refer to these mountains, beneath which he must have been born (*Paus.* v. 13), and anyone who knows the country must be struck with the vivid character of his brief words.

The historical part of M. Weber's book has not the value of the topographical part. It aims at giving a summary of opinion on the subject, and does not contain much that is new. In particular, it cannot be said that much has been done to clear up the mystery that hangs over the fate of old Smyrna. One of the great Ionic cities, the rival of Miletos and Colophon, it seems to have disappeared without leaving a trace. A good deal can be said about the older Lydian city, whose necropolis of mounds is well known. Much is also known of the later Smyrna, whose tombs have been opened in great numbers, and have supplied multitudes of the "Ephesian terracottas" which, when completed and gilded by skilful Athenian hands, were formerly so popular. Not a single grave has yet been opened, not a single relic found, which can be assigned to the great city that for four centuries ruled this district of Asia Minor. The "seconde acropole," which M. Weber has discovered near Bournabat is a most interesting ruin; but one cannot admit that a rude and simple wall of enclosure, built without any plan and at the foot of a sloping hill, is the acropolis of a great city. One must, however, remember what difficulty the author has had in writing the historical part without any of the literary or other appliances necessary for such a work. The book has been to him a labour of love in the intervals of other work. That part is best which

is most necessary, and which could be done only in Smyrna; that part is least excellent which could be better done in Paris or London. Anyone who wishes to understand the history of this important district must work on M. Weber's book as a foundation.

It would be unfair to finish without referring to the acknowledgment that the author pays to the library of the Greek Evangelical school of Smyrna. Without it the study of archaeology in Smyrna would be possible only to one who could bring a library with him; and a great service can be rendered to the study by anyone who presents a new book of reference to the not over-furnished shelves of the library. Its books are always placed at the service of all interested in such studies.

W. M. RAMSAY.

EXHIBITIONS.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS.

THE last spring exhibition which the Institute is likely to open in its present gallery and under the existing condition of things is not made remarkable, it may be said, by the presence of any one perfectly satisfactory masterpiece in water-colours; but it contains a very fair number of excellent drawings, of which, as is usual at the Institute, the greater number are figure pieces. Prominence has been assigned, and not unduly by any means, to the skilfully conceived and brilliantly executed *genre* picture by Mr. Gregory, *Last Touches* (No. 144); but in the conception of this work a certain vulgarity has accompanied the skill, and in its execution a certain bravado has thrown discredit on the brilliancy. Yet whatever may be its offence of sentiment—however it may irritate by its abundant evidence of the employment upon the commonplace and the ungainly of a talent that might be better devoted to the refined and the beautiful—it remains about the most forcible of the contributions to this year's show. In it the artist has known perfectly what it was that he intended to do, and he has exactly done it. For any equally complete realisation of an aim firmly kept in view we should probably have to go to the work of the one master landscape painter the Institute is happy in possessing; and then we should recognise, as we have often had occasion to recognise before, that within its well-assigned limits the art of Mr. Hine is accomplished and faultless.

But though there is no little display of strong or delicate landscape studies at the Institute—in the contributions of Mr. Hine, Mr. Collier, Mr. Syer, Mr. Fahey, Mr. Orrock, Mr. Aumonier, and this year of Mr. Clausen—it is the presence of a few highly cultured figure painters that gives to this exhibition much of its fascination. Mr. Gregory, of course, with all his wanton disregard of beauty, is one of these men, and one of the cleverest of them. Mr. Bale, a student of fine colour, if of somewhat ugly and heavy humanity, is another. Mr. Gow is among the number. So are Mr. Linton and Mr. Charles Green and Mr. Towneley Green. These figure painters are, obviously enough, men of exceedingly different aim, some of them treating the figure as a medium for the expression of comedy, some portraying intimate character with pathos or humour, and some content or even proud to allow the human interest—at all events, the interest of adventure, whether light or sad—to fall into the secondary place, and to claim the first attention for their solution of purely artistic problems—questions of line and of hue. Mr. Gow—occupied, it is to be hoped and believed, in fully justifying his recent election to the Associate-

ship of the Academy—is unrepresented in his accustomed place of exhibition. Mr. Charles Green sends one of his most distinctly humorous and one of his most completely finished performances, *Behind Time* (No. 44)—an elaborate drawing of a more than middle-aged lover thus far disappointed at the place of rendezvous. Something of exaggeration or of caricature in the expression of a face yet very cleverly conceived connects the work not quite so much with Nature as with the comedian's view of it; but it is the view, at all events, of a refined comedian, who makes his point perhaps rather obviously, yet without grossness of emphasis. Mr. Towneley Green is a still gentler comedian than his brother. He is not quite so perfect a craftsman—that is, in the imitation of textures and in the laying of tints his skill is not so absolutely developed. But there is much of engaging Nature, much command of delicate sentiment, in the agreeable drawing (No. 67), *Talking them over*, in which Mr. Towneley Green depicts the assuredly successful wiles practised by a cajoling damsel upon a disheartened parent. The people are of the lower middle class—small farmers of their own land—and the quaint interior depicted is such a one as is common even now in the remoter regions of Wales. Mr. Linton is the remaining figure painter whose work suggests itself for discussion. He sends an *Amy Robart* (No. 152) which does not entirely satisfy. Its presence gives occasional justification to an often inaccurate charge that he is primarily a painter of costume. The costume is perfect. His *Janet Foster*, however (No. 137), shows him a painter of admirable human beauty, as well as an almost faultless student of the relations of light, shade, and colour. As regards the character, Mr. Linton has fairly enough presumed in Janet Foster a native refinement which is the occasional accident of her class; and she takes her place worthily in the little gallery, the artist is gradually accumulating, of drawings which realise that picturesqueness if not too profound humanity which engaged the interest of a novelist who was more an antiquary than an analyst.

Removed from painters of the figure by the comparative unimportance of his figures when he does introduce them, and removed from landscape painters by his refined devotion, not to Nature unadorned, but to Nature as she looks when the hand of the landscape gardener or of the architect of the Renaissance has been feelingly laid upon her, Mr. Fulleylove's place is a perfectly individual one, and he continues to occupy it worthily. Quite unqualified approval of his most ambitious design—an illustration to Mr. Morris—no one is called upon to give; but it has excellent qualities, easy of recognition; while of such drawings as that of the *Boboli Gardens* (No. 97) it may truly be said that they realise for us in unfamiliar ways a quietude of ordered beauty that appeals least to the least refined. Void of a generally acceptable subject, often curious, though exceedingly skilful, in composition, and rich and subtle in colour, they gain upon us, partly by right of the artist's own complete sympathy with a kind of beauty it is easy to style artificial, and to think one has condemned and disposed of when one has so styled it. In them, too, the sentiment of a dignified Past is suggested with that adroit reticence which is of the essence of art—it is not insisted upon or emphasised.

FREDERICK WEDMORE.

ROSA BONHEUR'S PICTURES.

SATURDAY last was the private view of an interesting exhibition of two important pictures, now open to the public at the gallery No. 1A King Street, St. James's, by the veteran painter of the *Horse Fair* and other admirable works not soon to be forgotten. These new pictures are called *On the Alert* and *A Foraging Party*,

both forest scenes, life-size. The first-named represents a noble stag rearing his head and expanding his ears to catch the distant sound that has alarmed him; the other, two wild boars, grubbing along among the mast of last season in the fresh spring-time. The yellow leaves of the autumn ferns are mixed with, and partially covered by, the bright-green fronds but lately spread. The great head of the leading boar, with its almost terrible red eye surrounded by curious cool gray bristles shading off into black, and its broad ridge of back—whereon the artist has indulged with admirable effect in a certain sleight-of-hand execution by means of the handle of the brush and palette knife—are realistic in the extreme. The background of this subject is composed of broken ground, rocks, and brushwood, wherein some others of the herd are partially seen; the background of the stag is evidently the confines of a wood in morning mist. Here the white stems of young birch-trees characteristic of such a locality, rising close to the foreground, compose admirably, both in their forms and in colour, with the rich brown fur and the polished antlers of the startled animal. This fine specimen of the species is, we believe, a friend and companion of M^{me}. Bonheur—one of her familiars in the country home now her general residence. If the visitor remembers the velvety softness and, we must say, conventional dexterity of Landseer's handling, he will be surprised and interested by the fidelity and uncompromising veracity of the execution shown in the various textures of the hair of M^{me}. Bonheur's king of the herd. We understand that these pictures have been lately exhibited in Antwerp, where they gained for the artist the Order of Leopold.

OBITUARY.

MR. WILLIAM BURGESS.

THE death of Mr. William Burgess, which happened on Wednesday week after a short but severe illness, leaves a serious gap in the front rank of English architects. He was only fifty-three years of age, and neither had nor sought to have a large practice; but he was one of the few men whose example and teaching have had a distinct influence on the course of English art. That this influence was in one respect unfortunate we do not hesitate to say. Mr. Burgess was the earliest and ablest advocate of the introduction of Early French Gothic architecture into England. The conspicuous merit of the designs in that style produced by him and by one or two others called forth a legion of imitators, who easily caught up some of the tricks of the style, but lacked altogether the skill needful to turn it to any good use, and who covered the land with buildings which for downright ugliness surpass all others even in this age of ugly buildings. No one was stronger in his condemnation of these things than Mr. Burgess himself, but they did not shake his faith in his favourite style. Other thinking architects, who were for a time attracted by the apparent strength of the new importation as compared with the rather tame style of Gothic then most in use, soon found that, neither by its own merits nor by its adaptability to modern wants, was the French of the thirteenth century fit to become the basis of English architecture of the future. The vulgar parodies of it by men of the baser sort completed their discontent with it; and now for a long time Mr. Burgess has been almost its only advocate of any mark. But the reasons by which he defended his preference were such as to exclude all the inferior imitations from his protection. He thought that the Early French Gothic gave the most scope for the development of the highest qualities of architecture; and, although in this we may not agree with him, we may thank him for the persistence with

which he insisted upon the recognition and cultivation of those qualities. No man saw more clearly or taught more plainly that the essential of good architecture is *art*, and that style is a mere accident. And he could himself, if need were, produce good work in other styles than that which he had chiefly made his own; as witness his remodelling of Worcester College Chapel, Oxford, and the design, not yet executed, for the reredos of King's College Chapel, Cambridge.

Mr. Burges was a pupil of the late Mr. Edward Blore. One of his earliest works was the repair and fitting-up of the nave of Waltham Abbey, which he did in his own style, and not according to the mischievous canons of "restoration." Cork Cathedral and the additions to Cardiff Castle are his most important buildings; and among the others may be mentioned the churches at Studley and Skelton near Ripon, and the house which he lately built for himself. Some of his unexecuted designs added much to his reputation. His design for the memorial church at Constantinople was accepted, but afterwards laid aside for one by Mr. Street, for reasons which we need not now discuss. In union with Mr. R. P. Pullan, he obtained the first place in the European competition for the cathedral at Lille; but French national vanity would not allow the work to be given to foreigners, and so it was taken away from them. The executed building is, we believe, a feeble "improvement" on their design. Mr. Burges was one of the eleven architects commissioned to make designs for the New Law Courts, and sent in one of very great merit. It was afterwards published, and for some years formed the chief stock-in-trade of the competition jobbers.

The only book published by Mr. Burges was a collection of his sketches. But he wrote many papers upon architecture and its allied arts, which appeared in the *Ecclesiologist*, the *Gentleman's Magazine*, the *Archæological Journal*, and elsewhere; and he contributed several very valuable essays to the *Gleanings from Westminster Abbey*. His most important antiquarian work will probably be the *Catalogue of Helmets*, which he leaves almost ready to be issued by the Archæological Institute.

Only a few weeks ago Mr. Burges was elected an Associate of the Royal Academy, a distinction which he had fairly earned, and it is to be hoped that the place he vacates will be as well filled.

J. T. MICKLETHWAITE.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that the reproduction of the *editio princeps* of the *Ars Moriendi*, which the Holbein Society have had in hand so long, is now complete. The only perfect copy of this edition known to exist is in the British Museum, having been purchased at the Weigel sale. The Introduction will, we understand, be written by Mr. George Bullen. The *facsimile* has been executed by Mr. F. C. Price.

WE hear from Prof. Sayce, who has just returned to Oxford from his travels in the Levant, that Dr. Schliemann has closed his excavations at Orchomenus. He recommenced the work on April 1—an ill-omened day—and finished it on April 11, having thoroughly cleaned out the Treasury of the Minyae.

WE gather from an account of an exhibition of the Société des Aquarellistes Belges which is now taking place at Brussels that Miss Clara Montalba, who is a member of that society, has taken to practise in a new field. An "interior" by her, shown there, is spoken of with much praise. The brilliant water-colour artist of Venetian effects has never, to our remembrance, exhibited a single interior in the London galleries, where her works are best known.

THE first of Prof. C. T. Newton's course of lectures during the current term will be delivered at University College on May 6, at four p.m. The subject is "General Characteristics of Greek and Roman Sepulchral Monuments and Rites;" and the public will be admitted without payment or ticket.

AN exhibition of paintings by living artists will shortly be held at Leeds; and among those who have promised contributions are Messrs. Pettie, Briton Rivière, Herkomer, Calderon, Absolon, Aumonier, P. R. Morris, Linton, Topham, and C. E. Johnson.

MR. SEYMOUR LUCAS' painting of *The Gordon Riots* is stated to have been purchased for the Colonial Gallery at Melbourne. It was exhibited at the Royal Academy two years ago, and latterly at the Melbourne International Exhibition.

MILLET's celebrated picture of *L'Angelus*, the sale of which we recorded a few weeks ago in the Wilson collection, has again changed hands. The French Government bid for it at the Wilson sale up to 150,000 frs., but it was acquired by M. Secretan for 160,000 frs., and has now been resold by him for 200,000 frs.

WE are informed that the celebrated picture by Rubens representing Neptune and Amphitrite has been sold by Count Schönborn, of Vienna, not to the German Crown Prince, but to the Berlin Museum. This masterpiece, which since the seventeenth century has been in the possession of the Schönborn family, was probably painted about the year 1610. The subject is treated in a very fantastic way, and makes one suppose that the artist intended to represent an allegory of the marriage of the earth with the sea. The execution is uncommonly firm and elaborate. The picture has been engraved by Schmutzer.

THE Académie des Beaux-Arts has elected M. Chaplain a member in the section of Engraving, in the place of the late M. Gatteaux.

A CURIOUS subject of study is brought forward by M. Charles Ephrussi in a short monograph he has lately published, entitled *Les Bains de Femmes d'Albert Dürer*. Dürer students will probably remember a large wood-cut called *Le Bain d'Hommes*, which is usually reckoned among Dürer's works. M. Ephrussi, who is known by his unwearying study of Dürer's drawings, describes one in the Museum at Bremen, wherein is represented "a women's bath." Six naked women of appalling ugliness sit or stand about on the steps of a mediaeval German bathing-house, performing with ungraceful actions the various operations of the bath. This drawing is signed A. D., with separate letters, as was Dürer's manner in his early time, and is dated 1496. Hausmann mentions it, and recognises its relation to the better-known "men's bath." Both were probably enough studies by Dürer of the naked figure in its most realistic aspect in his early time. The same subject with variations is treated also in a drawing in the Duke of Devonshire's collection at Chatsworth; and M. Ephrussi has found two reversed proofs of a wood-cut of the Bremen drawing in the Cabinet des Estampes at Paris passing under the name of Hans Baldung Grün. Bathing-houses were common in Germany in the fifteenth century, and artists may have been glad to seize upon such opportunities of studying the human figure. M. Ephrussi gives excellent reproductions of the drawings mentioned, and of two others that he refers to as belonging probably to the same subject. But the pen-drawing in the British Museum representing Death holding his hour-glass over the shoulder of a naked young woman, who is contemplating her charms in a convex mirror, does not seem to us to have anything to do with the others, and we have never accepted

it as an authentic work by Dürer. The style and the drawing are quite different from his.

A BRONZE statue of Dante has lately been set up in the square of the Collège de France, this being the quarter in which he lived when in Paris in 1302.

WE have before mentioned the fine collection of water-colour drawings illustrative of the Fables of La Fontaine that has been made by M. Roux. This collection, comprising in the whole 200 works, is now being exhibited at the French Society of Water-Colours, Rue Lafitte. Many of the most celebrated French artists of the day have contributed to it, the Catalogue containing such names as those of Baudry, Gérôme, Henner, G. Moreau, de Nittis, Heilbuth, Pasini, Delaunay, Ph. Rousseau, &c., beside twenty-one water-colour drawings by the late Jules Jacquemart—works not included in the Jacquemart exhibition, and hitherto entirely unknown.

THE *South Kensington Museum*, of which a new volume was commenced in January, still continues to give eight facsimiles of etchings of interesting specimens of art treasures for one shilling. A marked improvement is observable in the plates, due either to greater perfection in the method of reproduction or superior skill in printing; some of those in the last number are quite brilliant in comparison with the flat, toneless productions of last year.

THE *Great Historic Galleries of England*, with its superb permanent photographs from superb pictures, could scarcely be expected to improve upon the first volume, but it has increased and varied its interest, both "historic" and artistic, by its lovely selections of miniatures. These seem to lend themselves to reproduction through the camera. The Olivers and the Pettits come out beautifully, but the Cosways and Holbeins are even kinder. The Holbeins are from Windsor Castle, the rest from Castle Howard. Among the pictures reproduced are the Hertford *Nelly O'Brien*, by Sir Joshua Reynolds, and Mrs. Hope's *Lady reading a Letter*, exhibited in Burlington House last winter. It would be impossible to exceed the force and clearness of the reproduction of the latter, which, hitherto ascribed to Metsu, is now believed by some good authorities to be the work of J. Vermeer, usually called Van der Meer, of Delft.

THE STAGE.

MR. GILBERT'S SATIRE.

WE confine ourselves, in this column, to noticing, from a dramatic and literary point of view, the new skit on the best-abused people in London—the professional aesthetes—omitting any comment upon Mr. Arthur Sullivan's charming music. And, from the point of view from which we consider it, *Patience* is a distinct success. Everything that is possible has now been done; and when *Patience* and *The Colonel* have had their run the subject will be left in peace, and the heroes of it forgotten. With every appreciation of Mr. Burnand's *Colonel*, we take leave to think that the venial errors and pleasant vices of the would-be aesthetes—the mere imitators, after all, of artists and critics of culture and attainments—are better suited for such satire as may be applied to them lightly in comic verse and melodious music than for the satire that is applied through the medium of comedy. Mr. Gilbert's instinct guided him well when he elected to write, not a comedy, but the *libretto* of a comic opera. Some things are still sacred for comedy; nothing is sacred for a comic opera. No one can reasonably take even the slightest umbrage at the fun that is here made; if the joke is a small one, pretty music and a

patter song may be trusted to carry it off successfully; and the pleasure of the eye is assured by a parade of damsels, first in the hues of Morris, Helbronner, and Liberty, and then in the garments of M^{de}. Louise. In a word, all the material for effective comic opera is here, and it is skilfully used. We have the two aesthetic poets—the one of them permanently an aesthete; the other eventually altered from “this melancholy literary man” to that perhaps not very obviously higher type of humanity, “a threepenny bus young man.”

“A steady and stolid-y jolly Bank-holiday
Every-day young man.”

We have a company of dragoons who—in despair of otherwise winning the attentions of their loves—endeavour in vain to follow in the fashions of aestheticism. We have the pretty milkmaid who gives her name to the piece, and who naturally becomes the love of a poet whose songs are of pastoral puerility, and whose art is that of a Marcus Ward Christmas-card—quite excellent in its way, but hardly an adequate substitute for Michelangelo and Velasquez. We have, lastly, the twenty damsels themselves, who being not “very” but “supremely” happy, somehow “never seem quite well,” but who eventually pass from under the melancholy dominion of the poetaster to a world of commonplace activity, in which they appear as “prettily patterning, cheerily chattering, Madame Louise young girls.”

The story by the aid of which these changes come about is, if anything, a little too ingenious for the requirements of comic opera. It is an elaborate adaptation of the ballad about the two “mild” curates in the *Bab Ballads*. Mr. Gilbert has planned his story skilfully and has conducted its various scenes with bright and generally healthy humour. The dialogue is full of entertaining things, and the sharp clatter of the songs is Mr. Gilbert's own. For our own part we have only two complaints to make to him. He might suppress all mention of the particular remedy—culled from the British Pharmacopoeia—which is to cure “the woes” of the transcendental; and, in his next piece, he might perhaps altogether dispense with the assistance of that frowsy middle-aged character, between whom and the youthful beauties he is so fond of instituting distasteful if ludicrous comparisons. We do not care to hear again the vulgar utterance of the middle-aged spinster, “I am ripe, Reginald, and already I am decaying.”

As regards the acting, it is undertaken by acknowledged experts in comic opera: Miss Leonora Braham, Miss Alice Barnett, Mr. Rutland Barrington, and Mr. George Grossmith. The piece provides the public with the certainty of a merry and exhilarating hour. Thus far, if—as we opine—it is the aesthetic people who have had the beauty, it is undoubtedly the Philistines who have had the wit. And the Philistines must consider themselves fortunate in having both Mr. Gilbert and Mr. Burnand upon their side. They are but too well represented.

STAGE NOTES.

It is on Monday next that Mr. Irving and Mr. Edwin Booth will appear together for the first time since the former achieved celebrity. Mr. Irving will play Iago and Mr. Booth Othello on this occasion.

MR. M'CULLOUGH, an American tragedian, made his first appearance at Drury Lane Theatre this week, in Sheridan Knowles's effective drama *Virginius*, in which Mr. Macready used to be so remarkable. He was strongly supported by Mr. John Ryder, Mrs. Arthur Stirling, and Miss Lydia Cowell.

Virginia was, of course, played by the highly promising actress last named. Mr. M'Cullough would seem to be an earnest and somewhat declamatory actor of the old-fashioned sort.

It is said to be in contemplation for Mrs. Scott Siddons to return to the London stage, and to occupy the Haymarket Theatre during the usual autumn absence of Mr. and Mrs. Bancroft.

THAT continual desire of the public to see Miss Bateman (Mrs. Crowe) as a deeply injured woman against whom all the fates conspire is, without doubt, even better gratified than ever it has been before by the play which Mr. Jones has written for the Sadler's Wells management. Margaret Field, the doleful heroine of the new drama, is a woman of humble life, who has proved so attractive that a gentleman, after expressing some little regret for her possession of a virtue beyond her station, has been betrayed into marrying her, and has subsequently been betrayed into deserting her. It is the intention of the Colonel to marry one Nelly Christy, the daughter of a Baronet; and at the Baronet's house Margaret Field, arriving in the guise of a dressmaker, discovers her husband and immediately claims him. The situation, painful for the wife, is difficult for the Colonel; but, having few scruples, he arranges that his wife shall be robbed of her marriage certificate, and, this being effected through the agency of a too subservient domestic, the Colonel is free to denounce his wife as an impostor or to charge her with madness. It seems, on the whole, that of the two courses the more convenient one is to say that she is mad; and this being not only said with energy, but supported by what looks like evidence that can be accepted, Margaret Field is immured in a lunatic asylum, in which no small proportion of the action of the drama is made to pass. At this point it seems probable that the arrangements of the Colonel will be so far complete as to allow him to marry Miss Christy with impunity. But a counter-plot has been going on, and his designs are frustrated as they are on the very eve of accomplishment. The Colonel then dies. Nothing has graced his life so much as his manner of quitting it. He commits suicide, thereby leaving his persecuted wife free to marry the most chivalrous of her champions—a prison Chaplain. This play, it is perfectly obvious, is one of strong incident, relieved, however, by more of rough humour than it is easy to convey in the brief narration of its theme. Mr. Jones, the dramatist, has been inspired by Mr. Mark Hope, the novelist; and we should judge that Mr. Mark Hope, in his turn, had been inspired by Mr. Charles Reade, as there is so much in the story that recalls—albeit it may be accidentally—both *The New Magdalen* and the novel devoted by Mr. Reade to the wrongs of those confined in private madhouses. But Mr. Jones, as a dramatist, has a right to take his stand upon the saying of an earlier fellow-labourer of his, and a not inconsiderable one—“Je prends mon bien où je le trouve.” He has made the piece his own. Having little pretensions to refinement, it is exciting and harrowing. The play is strongly acted, and with some completeness. That Mrs. Crowe is capable of doing thorough justice to the sufferings of the persecuted woman—sufferings which are by no means borne in silence or with conspicuous resignation—no playgoer can doubt, and her art enables her to produce varied effects out of a material which might easily be only monotonously doleful. She is powerful and touching. Mr. Beveridge is excellent as the Chaplain. Mr. E. H. Brooke plays the villainous officer with much effect; and Miss Kate Pattison, who acts gently and dresses very satisfactorily and pleases the public a good deal, is seen agreeably as the daughter of Sir Wemyss Christy.

MUSIC.

“*SYMPHONIE FANTASTIQUE: EPISODE DE LA VIE D'UN ARTISTE*,” BY HECTOR BERLIOZ.

THIS work will be performed to-day, for the first time in London, at Mr. Ganz' first Orchestral Concert. The recent production of several of Berlioz' most important compositions is an historical event of great importance. The future historian of the development of music since the death of Beethoven will have to acknowledge the influence and estimate the importance of the great French composer. The *Symphonie fantastique* and the dramatic symphony, *Roméo et Juliette*, are two remarkable specimens of programme-music; and in both the *Leitmotive* and the metamorphoses of themes form characteristic features. Facts are stubborn things, and the dates of those works must be taken into account. The first was written in 1828, the second in 1839—that is to say, long before the appearance of any of Wagner's or Liszt's important works. We have no wish to unduly extol Berlioz, or to assert that he is superior, or even equal, to the above-mentioned composers; but it must not be forgotten that they were both personal friends of his, and were well acquainted with his works. Hence it is but natural to suppose that they must have been more or less influenced by his characteristic and thoroughly original style of writing. Berlioz' compositions are all of great difficulty, and demand for performance “an immense apparatus of complicated machines” (to use Wagner's phrase). They have, therefore, seldom been produced, and it is doubtless principally owing to this fact that his claims to notice have been ignored or forgotten. We now propose to give a brief account of the *Symphonie fantastique*.

In 1828 an English company visited Paris and performed *Hamlet* and *Roméo and Juliet*. The parts of Ophelia and Juliet were played by Miss Smithson, an actress celebrated both for her beauty and her talent. Our composer fell desperately in love with her, and five years later she became his wife. Berlioz was the Byron of music; the latter (though he was fond of denying it) loved to picture himself in poetry, and so did the former in music. He has prefixed to the score of the *Episode* a detailed programme, of which we can give a brief, but excellent summary in his own words:—“le sujet du drame musical n'est autre que l'histoire de mon amour pour miss Smithson, de mes angoisses, de mes rêves douloureux.” The work was produced at the Conservatoire in 1830 and again in 1832. On the latter occasion it was followed by a *monodrame lyrique* entitled *Lelio, ou le Retour à la Vie*. Berlioz calls this the “fin et le complément” of the *Symphonie fantastique*; hence he speaks of the whole work as a “drame musical.” The *Episode* is, however, sufficiently complete without this second part, for which a stage and actors are required. Berlioz himself admits this, for in the Preface to the score of the symphony he expresses a hope that it “offre en soi un intérêt musical indépendant de toute intention dramatique.” When given without *Lelio*, the sequel, Berlioz proposed to withdraw the detailed programme, and merely leave the titles of the various movements—viz., “Rêveries, Passions,” “Un Bal,” “Scène aux Champs,” “Marche au Supplice,” “Songe d'une Nuit de Sabbat.” The titles in themselves are clear and suggestive; the programme is, however, needed to explain why a ball scene should be followed by a pastoral scene, and this in its turn by a “Marche au Supplice.” The first and third movements are certainly the finest, and the last two the most characteristic. Wagner speaks of the “Scène aux Champs” as a perfect specimen of programme-music. Notwithstanding much that is *bizarre* and original,

the work may be said to follow the traditional lines of the symphony as regards form and even the order of movements. The chief feature of the work is the representation of the *femme aimée* by a melody which is heard in all the movements. The artist goes to a ball, but the image of the beloved one follows him; he goes into the fields and listens to the singing of birds, but the melody still haunts him; he dreams that he is condemned to death, and the theme comes before him "comme une dernière pensée d'amour interrompue par le coup fatal." In the last movement he is surrounded by witches, imps, and monsters; the melody is heard once more, but disguised and rendered trivial and grotesque. The various metamorphoses of the theme are extremely ingenious; in the "Scène aux Champs" they are wonderfully light, and ethereal as "gossamers that idle in the wanton summer air." With respect to melody and harmony we can scarcely do better than quote what Schumann says in his celebrated notice of the work:—"If ever I found a judgment unjust, it was that of Fétis: 'I saw that it was wanting in harmonic and melodic ideas.' Though he should deny to Berlioz (as he does) all his qualities—imagination, invention, originality—how could he be deaf to his richness of melody and harmony?"

It is impossible to describe the infinite variety, the richness, delicacy, and also power, of the orchestration throughout the work. Yet would we mention the long-sustained note by violoncellos and double basses, with horn solo and *staccato* figure for violins with mutes, in the opening *largo*; the imposing *tutti* on the return of the principal theme in the *allegro* and the passage for solo wind near the close of the same movement; the pastoral dialogue between English horn and oboe, the delicate *tremolo* for divided altos with mutes; the wonderful imitation of birds quite as original as the passage of the Pastoral Symphony; and the clever effect of thunder produced by four drums tuned in curious and original fashion—all in the third movement ("Scène aux Champs"); the sombre and mysterious opening of the "Marche au Supplice," with drums struck by sticks with sponge heads, and double basses divided into four parts; and, in the last movement, the *Dies Irae* intoned by bassoons and ophicleides amid the clang of bells, the passages with strings all divided into two and three parts and all with mutes except the basses, and the furious *tutti* for an immense orchestra for wood wind, including piccolo, two clarinets, and four bassoons; for brass, including four horns, two cornets, three trombones, and two ophicleides; three pairs of drummers and strings. Berlioz suggests that several pianos can be used instead of bells in the last movement. He had already used the piano as an orchestral instrument in a *fantaisie* on Shakspeare's *Tempest*, written for a concert given at the Théâtre Italien. This piece afterwards formed the concluding chorus of *Lelio*.

J. S. SHEDLOCK.

MUSICAL UNION MATINÉE.

M. PAUL VIARDOT, son of the illustrious vocalist, M^{me}. Viardot, was leading violinist at the opening *matinée* of the Musical Union last Tuesday afternoon. The concert was one of special interest, being the first under the management of the new Director, M. J. Lasserre. M. Viardot proved himself an intelligent leader; in the string quartets—Haydn in G (op. 54) and Beethoven in F (op. 18, No. 1)—he was associated with Herr Wiener, M. van Waefelghem, and M. Jules Lasserre. Particularly would we notice the fine playing of all the artists in the *adagio* and *scherzo* of the latter quartet. M. Alfred Reisenauer, a pupil of Liszt, made his first appearance in England. He is only eighteen years of age, and certainly

gives ample proof of intelligence and technical proficiency. In Rubinstein's well-known and difficult trio in B flat the pianoforte part was at times too loud; and several points with regard to *nuances*, *ensemble* playing, &c., showed that the youthful pianist has not (as stated in the analytical programme) quite completed his studies on the pianoforte. As solo he played Schumann's *Carneval*. Several of the numbers were excellently performed, but others in an exaggerated and unsatisfactory manner. The next concert will take place on Tuesday, May 10.

J. S. S.

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TO THE HONORARY SECRETARY.

SIR,—In laying before you for the information of your Committee a further published letter upon the subject of the hitherto supposed intentions of the late Sir Rowland Hill, I beg leave to recapitulate—that, in lately looking up at the Library of the British Museum, material having reference to my pamphlet, "The Ashburton Stamp," I came across a Blue-Book of date April, 1835, entitled the "Fifth Report of the Commissioners of Post-Office Enquiry," wherein it is recommended by these Commissioners that Prices Current and publications of a similar nature than subject to the same high and variable rate of postage as were letters, be passed through the Post-Office at a low and uniform rate of postage, charged by weight and prepaid by stamp, at the rate of 1d. the half-ounce.

The second fact to which I draw notice is—that, in his writings, Sir Rowland Hill exceptionally avoids reference to this pre-existing document, while putting forward, in the main, its valuable principles and figures to be those of his own conception, as applied by him to letters in his Penny Postage Scheme of 1837.

The discovery of these two facts alters the whole relations as hitherto existing between Sir Rowland Hill and the public.

By the first fact we find that these valuable principles and figures were not of his invention. By the second fact we find him ignoring the original while putting himself in its place.

I submit this discovery, so vitally affecting the relations between the late Sir Rowland Hill and the public at large, to the consideration of your Committee.

I am, respectfully, Sir,

Your most obedient Servant,

J. T. CHAMBERS

(Of No. 35, Alexandra-road, Wimbledon).

9th March, 1881.

April 20th.—No exception has been taken to the facts stated in the above—the Committee simply declines to entertain the subject, as being "too late in the day." I submit it is never too late to arrive at the truth, and to show that the intentions of the late Sir Rowland Hill were not, as popularly supposed, the invention of the late Sir Rowland Hill, but pre-existed in the document above named, to which, in his writings, he exceptionally avoids reference.

F. C.

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Short sections follow on the geographical aspect of Europe, the effects of geography on history, and the geographical distribution of races. Not quite as much physical geography is given as has been often thought requisite. The combination of mountain and plain and river system furnishes the ground-work on which the national life of a country has

moulded itself, and which has determined the character of much of its political and all its industrial life, and the course of its natural expansion. "It has been well said that neither the Greeks in any other country nor any other people in Greece could have been what the Greeks in Greece really were." And, on the larger scale, the character of rivers and the nature of mountain passes determine the course of migrations and the march of armies, and show us why commerce has taken one route rather than another. Thus, it has been often noticed that, owing to the nature of the Alpine passes, which converge towards Italy, but spread out like a fan towards France, it is much easier to invade Italy from the French side than for the Italians to attack France. And, again, the Pyrenees cannot be crossed by an army except by the famous pass of Roncevaux on the Western side or through Perpignan on the Mediterranean coast. But Mr. Freeman has, of course, the right to define the limits of his enquiry, and he confines his historical sketch very much to changes of boundary and of name. He allows for natural boundaries—deserts, seas, mountains, rivers. Thus he points out that Sweden at one time extended herself far beyond her natural boundary, and could not maintain her conquests when Germany and Russia recovered strength. The use of the word "natural" is always somewhat dangerous; but a natural boundary may perhaps be defined as one that tends to re-appear when kingdoms and empires break up, or that tends to isolate a people sufficiently to give it a feeling of nationality. All such lines of separation, however, seem to lose their influence more and more as civilisation advances. Some of them have had a long history; thus the Ticino and the Trebia were boundary rivers in the earliest age, just as in our own times. The whole question, however, is only one of degree. The Pyrenees are a strong instance of a natural boundary; yet even the low ranges between England and Scotland served as a frontier for generations. On the other hand, Mr. Freeman makes light of the Ural, and thinks the march of Russian conquest towards the sea of Japan natural. Natural progress thus comes really to mean little more than that there is no power strong enough to check it. The French made quite a natural progress towards the Rhine till they were checked. And the Russians made little progress till Timour had crushed the power of the Horde of Kipchak, and so prepared the way for the Russian advance Eastwards. And is it quite safe to speak of the Spanish kingdom as "less Portugal and Gibraltar for ever"?

In the second chapter, on Greece and the Greek colonies, Mr. Freeman rightly lays stress on the catalogue in the second book of the *Iliad*. "It gives us a map of Greece so different from the map of Greece at any later time that it is inconceivable it can have been invented at any later time." This is one of the many proofs against Mr. Paley's theory of the late date of the *Iliad*, and the catalogue itself is probably later than some other parts of the poem. Perhaps not quite enough stress is laid on the physical fact that Greece and Italy face, as it were, different ways. The richest part of Greece is east of Pindus, and

faces Asia Minor, and hence the country lay open to influence from the East. The western coast is comparatively poor. Similarly, Italy faces west rather than east, and the intercourse across the Adriatic in the earliest times was not large.

Mr. Freeman's favourite studies, and his theory of the continuity of history, lead him to work out with care the history of the Roman Empire, East and West, and of the States into which it was dismembered, and then the history of the Holy Roman Empire and of the various States connected with Germany. This accounts for the form into which parts of the work are thrown. Thus Sicily, Venice, and Hungary come in the tenth chapter (on the Eastern Empire), where one might have hardly expected them. Of course there is a justification for this, since the Eastern Emperors long held to Sicily, and Venice long owned a nominal subjection to Constantinople. Mr. Freeman, however, himself points out that the Christianity of Hungary came from the Western Church, and not from the Eastern; and some writers believe that the early advance of the Hungarians in civilisation may have been due to their settling down among the remains of the Roman colonists in Pannonia. Even setting aside its connexion with Austria, it would seem more natural to connect Hungary with the central power of Germany. But our author thinks that the importance of the Hungarian migration lay in this, that it placed a barrier between the Northern and the Southern Slavs. No opinion is given in this work as to the original settlements of the Slavs, and judgment is reserved as to Sathas' view that the "Slavonian" occupation of Greece really refers to the immigration of Albanian tribes. This might affect the view given in p. xlvii.; Sathas' view, however, as to the derivation of *Morea* is not noticed.

It might have been useful to have had some references to the general authorities for each section, such as Mr. Freeman has gathered into a note at the beginning of each chapter of his *Norman Conquest*; e.g., as to ecclesiastical geography, reference could be made to such books as Wiltsh, of which there is a translation. The Preface to the new edition of Spruner's atlas contains useful collections of such authorities. The atlas in the second volume is very convenient. The small coloured maps, sixty-five in number, supply much illustration, but are not always referred to in the text. Thus map iv., "The Lands round the Aegean at the Beginning of the Kleomenie War," contains even more than is necessary for the text, but links it on to the fuller geographical notices in the author's *Federal Government*—of which we hope still to receive the second volume, with a full account of the German and Swiss Confederacies. In map xvii., our own coast north of York, and all North Ireland, are marked as belonging to the empire of Charles the Great; but the only reference to this is in the text, p. 545: "The momentary dealings of Charles the Great with Scotland and Northumberland," where there might have been a reference to Einhard. Map xlix., "South-eastern Europe according to the Treaty of Berlin," unfortunately gives Greece more than she is likely to receive. South-eastern Europe seems to have rather more than its fair share

of maps, but perhaps not more than are needed to show the constant fluctuations of the frontier of the Eastern Empire towards the Bulgarian, the Frank, and the Ottoman; and Mr. Freeman has carefully worked out this part of his subject.

It was hardly possible to give on this scale maps corresponding to the ecclesiastical divisions, and yet, as our author points out, these constantly preserve the memory of earlier political divisions. In France, for instance, the dioceses represented the jurisdictions of the Roman cities; in England they represented the ancient English kingdoms and principalities. Thus Lancashire, Cumberland, and Westmoreland are shires which do not exist in Domesday; but the older divisions were marked by the boundaries of the dioceses of *York*, *Carlisle*, and *Lichfield* or *Chester* as they stood down to the changes under Henry VIII. Gregory the Great meant London to be the metropolitan see of the South; but it was fixed at Canterbury as being the capital of the Kentish kingdom, while the see of Rochester preserves the memory of the West Kentish kingdom. The variations of the episcopal system largely affected Church history everywhere. In Southern Europe the bishop was bishop of a city; in the North he was bishop of a tribe or a district. Within the Empire each city had its bishop. In Italy and Southern Gaul, where the cities were thickest on the ground, the bishops were most numerous and their dioceses were smallest. Hence at the Council of Constance the importance of the rule that the bishops of each nation should vote collectively, as else the Southern bishops would have out-voted all the rest; and this fostered the growth of the feeling as to national Churches. For the very same reason care was taken at later councils that the bishops should vote singly and not collectively, for thus the decision was practically reserved to the Papacy, which controlled the Southern bishops. The influence of the great German sees on German history is well known. The bishops were temporal princes, and could levy armies. Hence the contest about investitures was not fought out for mere ecclesiastical reasons. The kings could not give up the control over such enormous dominions. These large districts were not secularised till the Treaty of Westphalia, and many of them not till the wars of the French Revolution. The secularisation of the Papal States is only the last step in a long-continued series of changes. It is pointed out that, as to the temporal dominion of the Papacy itself, the new doctrines regarding it had made great advances by the fifteenth century, when the Popes were for the first time really able to reduce their claims into possession. Again, the vast diocese of Utrecht did not lend itself well to the arrangements of the Inquisition; there was not sufficient control over the Reformers, and hence Philip II. demanded power to divide it into many smaller dioceses. Again, Denmark had its metropolitan see at *Lund*, in the flat Southern portion of Sweden called Scania, which really forms part of the Northern plain of Europe, and was long Danish territory; and, further, the Baltic conquests of Denmark gave the Danish metropolitan a distant

suffragan in the Bishop of *Revel* on the Gulf of Finland.

Chap. xi. is devoted to the "Baltic" lands, and describes the fall of the Scandinavian kingdoms as Germany and Russia grew strong. The relations of Poland and Russia are carefully traced; and it is shown how Poland absorbed parts of Russia, and how Russia gradually recovered her lost territory. This is often forgotten, since the wrongs of Poland are more recent than those of Russia. But the oldest Russia was formed mainly of lands which afterwards passed under the rule of Poland and Lithuania. The "three partitions of Poland" gave no part of the original Polish realm to Russia. The ancient kingdom of Poland was divided between Prussia and Austria, and the oldest Poland of all fell to the lot of Prussia." The Russian case is carefully stated by our author, especially as regards her conquests in Asia. "She has had her India, her Canada, and her Australia, her Mexico, her Brazil, her Java, and her Algeria, geographically continuous with her European territory. This fact is the key to much in the later history of Russia." On the other hand, the case is stated against Austria in several sections somewhat too strongly. It must be remembered that historical theories affect present politics, and that views as to races and nationalities are now pressed on statesmen. What are the old German lands? What are the old Slavonic lands? The Slavs once reached to the Elbe, and Prussia contains much Slavonian territory. A war of races might even yet renew the horrors of earlier times, and prove as destructive as the religious wars of Europe. The march or frontier lands of the different countries have an especial attraction for Mr. Freeman, and of course their shifting frontiers need a minute description. Prussia and Austria are both of them march lands in their origin. The way in which the outlying possessions of Prussia have been united to the central part on the Oder, and the whole welded together, is fully described. The middle States, too, receive much attention—such as Switzerland, Savoy, and Burgundy. The last two chapters are devoted to Spain and Britain, with their colonies—for the colonies really represent an extension of European life, when growth beyond the sea was the natural outcome of growth at home.

The book contains the condensed result of the author's historical studies; and he apologises in the Preface for certain inequalities, since no man has an equal knowledge of all branches of so wide a subject. He sometimes assumes rather too much knowledge in his readers, and short geographical descriptions here and there would be acceptable. Thus the limits of the Exarchate and Pentapolis are not given where we should expect them. To define the *Valltellina* as the upper valley of the Adda would not take up much space, and would make the history clearer. So in Russian history Ingria is given in the map as Ingermanland, but *Severia* and *Carelia* do not define themselves. Some explanations of names are inserted. Thus the *Dobrutcha* is said to preserve the memory of the despot *Dobroditius*. It is noted that the Emperor Constantine Porphyrogenetos means Hungary and Germany by his *Τουρκία* and *Φαγγγία*. The

derivation of Czar from Caesar is upheld. Some similarly derive the Kral of Servia from Karl the Great. As to the Roumanians, Mr. Freeman no longer holds to the belief in the unbroken life of the Roman name and speech in the lands north of the Danube. He adopts the other view that the Roumans migrated from the south. The name *Rus* is said, in a note, to be not a Scandinavian name, but a name applied to the Swedes by the Fins. Vilhelm Thomsen, in his Oxford Lectures of 1877, says it probably comes from a Swedish word adopted by the Fins, meaning "rowers"—i.e., scafarers.

There are not many misprints. Oliverca (p. 537) should be Olivença, and p. 157, l. 5, we should read "pressed westward." Some similar mistakes are corrected in the "Additions and Corrections," and it is a curious fact that no words slip more easily out of their places in any book than *East* and *West*, or so easily escape revision. The date given for the surrender of the Prussian rights over Neufchatel, 1848, must be explained by the remark in the Preface (p. ix.).

The book ends with a summary of geographical change and a full Index—a very essential addition to what will prove to be one of our handiest works of reference, for we do not know of any existing book that occupies the same ground. Himly's book on Central Europe, in two volumes, goes into much greater detail than the student requires. Mr. Freeman has successfully solved the problem which he set before himself; and he hardly does his book full justice when he says, "The work aims at little more than tracing out the extent of various States at different times, and at attempting to place the various changes in their due relation to one another, and to their causes." The book is really in many ways a sketch of the progress of the European commonwealths.

C. W. BOASE.

St. Bernard on the Love of God. Translated by Marianne Caroline and Coventry Patmore.

Coelestia: the Manual of St. Augustine; the Latin Text side by side with an English Interpretation in Thirty-six Odes. With Notes, and a Plea for the Study of Mystical Theology. By James Skinner, M.A. (C. Kegan Paul & Co.)

BOTH these books (issued by the same publishers) bear witness to the union of earthly and heavenly love. The one thing which Mr. Patmore tells us in his Prefatory Note is, "My wife was occupied on this translation at the time of her death. Pp. 1-98 include her work; the rest is mine." Mr. Skinner dedicates "these Odes, written at various times of sickness and distress," to his wife.

Mr. Patmore does not wish his readers to ask when or for whom St. Bernard composed the "little work on the Love of God" which forms the smallest and least important part of his volume, nor what was the title or the occasion of the last fragmentary work out of which he and his wife have chosen fragments. Mr. Skinner is more communicative. He gives a clear account of the mediæval compilation which found its way into St. Augus-

tin's works; and in his notes he traces the variants of the different texts, and supplies references to its sources, especially where he has thought it edifying to insert passages omitted by previous compilers.

Readers who prefer Mr. Patmore's method will wish that it had been carried farther. A mediæval treatise has commonly a kind of method of its own, which is not apt to commend itself nowadays even to those who wish they could recover the mediæval temper. And, if the little treatise had been broken up into fragments, room might have been found for some of the beautiful thoughts of the same writer on the same subject which are scattered through his other works; and we should have been spared the perplexity of reading that "love is one of the four natural affections which all the world knows, and which need not to be enumerated."

There is a remarkable argument in the second chapter on the theoretical sufficiency of the motives which infidels have for loving God; and in the eleventh on the impossibility that the souls of the saints should attain to perfect purity of love, and consequently to perfect blessedness, so long as they desire to be re-united to the body, this desire being the milk which until the consummation tempers the wine of the Bridegroom. It is curious that John XXII., one of the least spiritual of Popes, should have been led to deviate from orthodoxy as a private doctor by one of the most spiritual of saints. It is equally curious to see how far the discussion of affective and active love in the fragments goes to countenance the Jesuit speculations denounced by Pascal and Boileau. It is true that St. Bernard holds the entire absence of affective love for a dangerous sign; but he also lays down that active obedience is the substance of the precept, and that, if sensible affection were the substance of the precept, it would be impossible to fulfil it.

There is an instructive contrast to much fashionable theologising in the following passage:—

"There are, again, hearts to whom the Lord appears as a Father or as a Sovereign; hearts, I think, magnanimous and brave, which have acquired, through special purity of conscience, a free, courageous, enterprising spirit. . . . Such souls dare to aspire to great things because they themselves are great. To such, God says that He will give all the ground that they tread upon, for their great faith merits great reward, and they take possession of whatever realms they cover with the feet of hope."

Throughout, the caution of the author is very remarkable. He always shrinks from identifying the Bride with the individual soul, because no soul, or hardly any, can venture to claim the perfections of the Bride; and even for the Bride he extracts rebukes from the Vulgate which are not to be found in the Hebrew. She asks to be told where her Beloved feedeth at noon; in itself, her request is good—"We can only be safe from the noonday fiend by dwelling in the noonday"—but it is asking for too much. "If you do not know yourself, go forth from my presence." All the remarks upon humility which are hung upon this doubtful text are shrewd as well as devout. "If anyone could know himself as God knows him, the duty of each would be to esteem

himself neither too lowly nor too highly, but in this, as in all things, to acquiesce in the truth."

He is equally ingenious in the entreaty to the daughters of Jerusalem not to awake the Beloved from her sleep "till she pleases."

"This implies a permission to the soul to be her own director in the division of her time between the different duties of Martha and Mary. If she loves so much as to be capable of true contemplation, there is no fear that she will neglect the many services of charity, though she will always avoid being busied in them."

Still, as the soul finds too soon,

"these recurrent alternations are not without distress. . . . She complains with holy Job: 'When I lie down to sleep, I say, When shall I arise? and when I am risen, I wait impatiently for night.' That is, when I am in my repose I accuse myself of having neglected work, and when I am at work I blame myself for having troubled my repose."

But the distress, like the inconsistency, is only on the surface; the author is quite unconcerned to find himself putting two senses upon the same text. In the "little treatise" the flowers and fruits which the languishing Bride asks to be sustained withal are the flowers of the Resurrection and the fruits of the Cross in the fragment:—

"Flowers mean faith, and fruits works. These are all that are left to the soul when, for a time, she loses the light of contemplation. . . . Whenever she falls from contemplation she retires into activity as the best means of recovering her repose. . . . When I have seen that any of you, my children, have profited by my discourse, I do not repent of having preferred the trouble of teaching you to my spirit's repose. I do not regret to have interrupted the delightful exercise of contemplation because I am surrounded by the flowers and fruits of piety. For it is long since that charity, 'which seeketh not its own,' has persuaded me to give more for your advancement than for all else that is dearest to me. Praying, reading, writing, and all other spiritual exercises I have counted but as loss for the love of you."

It is surprising to find that copying is a more spiritual exercise than preaching. Equally quaint is the reason why "none," and monks least of all,

"should ever criticise or reproach a bishop. . . . How could a woman knitting at home criticise the actions of a soldier on service? Remember that to go forth to fight is a manly, admirable thing. If a soldier has his imperfections, remember that charity covers a multitude of sins."

Perhaps Mr. Skinner's plea for the study of mystical theology reminds one of Gerson rather than of St. Bernard. He is too anxiously on his guard against error to be an attractive teacher to those who are not much in earnest. A reader who is not personally drawn to the study may follow St. Bernard for the time, as one follows the pageantry of a procession passing on to a festival to which one is not bidden. St. Bernard always remembers, what Mr. Skinner seems to forget, that it is not every Shulamite who is brought into the chamber of Solomon.

The Odes are, on the whole, more satisfactory than the Preface. An unkind critic once said that a late noble poet had "John Gilpinised the book of Job." Sometimes, as in the sixteenth ode, Mr. Skinner almost succeeds in "George Herbertising" the

"Manual of St. Augustin." A shorter and equally favourable specimen may be extracted from the close of the fifteenth:—

"O coming joy, supreme delight,
When God the Son shall bring
His saints into the Father's sight
Upon the Spirit's wing;

"When He shall make them sit on high,
While angels prostrate fall,
That God, in glorious majesty,
May then be All in All."

This is on the highest level of Dr. Watts, and is well worth reading even after the original, which we subjoin:—"Revera cumulus felicitatis erit, cum Dominus adducet Suos Sanctos in Visionem Paternae Glorise et faciet in Coelestibus considere, ut sit Deus omnia in omnibus." G. A. SIMCOX.

The Amanda Group of Bagford Poems (circa 1668). Collected and Annotated, with Special Wood-cut Illustrations, by J. Woodfall Ebsworth, M.A., Editor of the "Bagford Ballads." (Hertford: For the Ballad Society.)

READERS of the *Bagford Ballads* will know what sort of entertainment they may look for here. It is "set out with all manner of deliciousness"—in the very Banqueting House, so to speak, with the Whitehall of Charles II. in the background. The editor assumes the robe of Comus for the nonce, and hurls his dazzling spells into the air with wonted charm and witchery. With his old energy of iteration he asserts the special historic value of the relics of a bygone day—however trifling or even offensive they may be. Still retaining the contrary opinion (formerly expressed in these pages), we are content to note, without dwelling upon, the inconsistency of this claim with the fact that certain matters take much the same course in all periods of history. Mr. Ebsworth himself says that England was not behind in the knowledge of vice even in Tudor days, and that there is "ample evidence of licentiousness even in London" in the reigns of James and Charles I. Certainly; as before and since. But that the minute knowledge of this side of the past can "guide us to a better employment of the present" we may well "make some dram of a scruple" to admit.

However, we can well afford to pass by in silence both these assertions and the diatribe against the "ill-conditioned persons" who contradict them. Very soothing were the words of Charles Lamb to one scandalised at a hazardous utterance on some grave matter of doctrine: "You mustn't mind what Coleridge says; it's only his fun!"

The kernel of this Supplement is a series of four poems dealing with the Doll Tear-sheets of the Restoration, and their relations, friendly and hostile, with the London apprentices. The light-skirts are first shown in alliance with the youths, whom they instruct in the most approved methods of defrauding their masters. The sky suddenly changes; and the fair deluders suffer many things at the hands of their quondam admirers, who were apt, as a preparation for Lent, to forsake (or at least to vary) their evil courses, and to pull down and plunder houses of ill-fame, from zeal for virtue and in hope of booty.

These penitential proceedings raised so alarming a tumult in the Shrove-tide of 1668 that four persons were hanged for it at Tyburn. They were some of the idle fellows who startled Mr. Pepys by having the "confidence to say that they did ill in not pulling down" the worst house—Whitehall.

The aggrieved women complain of this amateur justice on one of these broad-sheets addressed to the 'prentices, who reply in like fashion. A citizen sums up the case against both, and a fourth copy of verses sets forth the hardships of Bridewell. Around these are disposed various other rhymes, brought together by the grace of association and Mr. Elsworth. His special learning and ingenuity supplies the matter in which they are embedded, and what deodorisation may be needed is very fairly performed. For some ornaments of his theme he has gone far afield into the fifteenth century, whence he has brought two love-songs (from the Canterbury Cathedral MSS.). One of them is given more fully than Mr. Sheppard printed it in his Report (*Hist. MSS. Commission*, v. 458a).

The name *Amanda* group is taken, somewhat oddly, from a poem written by Thomas Cranley more than fifty years before 1668. But we remember Dame Quickly's offence at the very mention of "Jenny's case," and *Amanda* certainly sounds better than the plain title of the chief broad-sheet. Of Cranley's poem we have an extract only (the remonstrance of *Amanda's* former lover against her evil life), and we are told that the story ends with her repentance. The seven-line stanzas have an echo in them of Shakspeare's Sonnets, though lacking their deep feeling and firmly compacted thought. The rhythm presses on with a steadfast earnestness which has a dignity of its own; *e.g.*—

"For my sake, therefore, I adjure thee here
To turn thy course and bend another way:
For thy friend's sake, to whom thou should'st be
dear,
Come home unto thyself and do not stay.
For thine own sake I charge thee to obey:
And in compassion of that soul of thine,
Live not in darkness when the sun doth shine."

We find here also the *Merry Man's Resolution* to leave all his town haunts and acquaintances (with a curious enumeration of London localities), and the *Ranting Wanton's Resolution* of a directly opposite tendency. Mottoes, running titles, and apposite Shaksperian quotations are ever with us; and at the back of the last page we receive the parting shout of the editor in a rollicking *Finale*.

Before his triple Index Mr. Elsworth reviews his Bagford labours, and from fresh discoveries fills up some *lacunae* therein. As we look over Index II., "Of Subjects mentioned in Editorial Text or Notes," we see the extent and variety of the stores laid under contribution to this pamphlet of some eighty pages. To a critic disposed rather to cavil than to marvel at this display, we might tender the suggestion of Guiderius—"but his neat cookery." For indeed much of the broad-sheet text is in itself of little worth. But like "a clear Cavalier" the staunch editor "will not repine." He deals with his materials as Nell Cook dealt with hers, and with like success. He bids his

readers not *adieu*, but *au revoir*. They will be glad to see him again—in better company.
R. C. BROWNE.

THE SUCCESSORS OF BURNS.

The Poetical Works of William Motherwell.
With Memoir. By James McConechy.

The Poems and Songs and Correspondence of Robert Tannahill. With Life and Notes.
By David Semple.

Rhymes and Recollections of a Handloom-Weaver. By William Thom. Edited, with a Biographical Sketch, by W. Skinner.

Poems and Lyrics. By Robert Nicoll. With a Memoir of the Author. New Edition.
(Paisley: Alexander Gardner.)

THESE four writers by no means complete the roll of "Scotland's second Burns." There are other "minor poets" that came in Burns's wake, or were quickened into life by the opulent sunshine of his influence, who have a larger individuality or even a larger share of "the master's mantle." There is less variety, perhaps less talent, in any of them than there is in Hogg, or even in Cunningham. There is more of the Burnsian humour, on its specially Scotch side, in Sir Alexander Boswell, the author of *Jenny's Bawbee*; and more of the Burnsian power of photographing men and manners in John Mayne, the author of the *Siller Gun*, than in all four put together. But Hogg must be reckoned a disciple of Ramsay rather than of Burns; certainly his best work is not in Burns's vein. Cunningham was rather a man of "all round" industry and versatility than a poet of any special school; he threw off very successful imitations of Burns, just as he threw off such clever imitations of old Nithsdale and Galloway song as completely, or partially, deceived his first patron, Cromek. Boswell, unfortunately, did not give up the best of himself to poetry; and the duties of an exacting profession exercised an equally effectual curb upon Mayne. But it may be doubted if either Tannahill, Thom, Nicoll, or Motherwell himself would have written, or at least published, had there been no Burns before him; their best—certainly their best-known—are in one or other of Burns's veins. The shadow of Burns fell on their personal lives no less than on their poetical aspirations—they were not fated to ripen or to reach the haven of success, or even personal happiness. Tannahill committed suicide in a fit of despondency in his thirty-seventh year. Professional strain killed Motherwell at the same age, and Nicoll at twenty-three. Thom lived to fifty-nine; but he had more than his share of the poet's miseries—alike the misery that comes from without, the hopeless pathos of circumstances, and the misery that arises within, that springs from self-helplessness on the ethical side. His life was linked wretchedness—as of his own "Mitherless Bairn"—long drawn out.

We have placed Motherwell first among the successors of Burns because he has most of Burns's distinguishing characteristics—bold originality, "thoroughness," and directness of style. Paradoxical as it may seem, it is nevertheless the fact that, of the four poets under review, he came nearest Burns because he imitated him the least. He struck out—or would

have struck out had he lived—a special line for himself. He was the first of Scotch poets to write English well; he wrote it, as the late Mr. G. L. Craik in his *Literature and Learning in England* says Burns alone could write Scotch, "like a gentleman." Such poems as "A Madman's Love" and "True Love's Dirge" serve mainly to make us regret his early death; and, as the ballad singer of the Vikings in such efforts as the "Sword Chant of Thorstein Raudi," "he sang," as Prof. Minto says, without exaggeration, "with a vigour that entitles him to be named as a link between Gray and Collins and Mr. William Morris." "Isaac Brown," here first included in an edition of Motherwell's poems, proves further that he had a considerable amount of humour, and could use the stanza of *Ohilde Harold* with effect. Still it is by his Scotch poems and songs that Motherwell is at present, and perhaps will for some time be, best known—such as "Jeanie Morrison" and "My heid is like to rend, Willie"—and it is in these that he comes nearest to Burns. Burns may have anticipated the spirit, but even he has not surpassed the sweetness and strength, of such lines as these in "Jeanie Morrison"—

"The throssil whusslit i' the wud,
The burn sang to the trees,
And we with Nature's heart in tune
Concerted harmonies;
And on the knowe abune the burn,
For hours thegither sat
In the silentness o' joy, till baith
Wi' very gladness grat!"

Nor has Burns so hunted pathos to death—perhaps in his refraining from doing so he has shown himself the superior artist—as in "My heid is like to rend, Willie," in which reproach, love, and pity are all dissolved in tears. It is too sorrowful in subject and treatment for quotation; but lighter, although akin, is the song of "Wearie's Well." Seldom has forgiveness for desertion gone so far, or been so happily expressed, as in

"Fareweel, and for ever,
My first love and last,
May thy joys be to come,—
Mine live in the past.
In sorrow and sadness
This hour fa's on me;
But light as thy love may
It fleet over thee!"

Tannahill, Thom, and Nicoll are much more decidedly under the spell of Burns than Motherwell, and—more especially Tannahill—are better known. Of the three, the first has inherited most of Burns's "lilt"—only a Scotch word can express what is meant—in describing tender emotions and their background of rural scenery; the second most of Burns's power of photographing misery and "misery's sons and daughters;" and the last most of his sympathy with Scotch life of the *Cotter's Saturday Night* order, with a little of a Crabbe-like delight in portraying character—not so much character as village "characters"—super-added. Of the three, Thom seems to us to have the most of "the master's" heart. Tannahill is sweet and unaffected and musical, no doubt, with his

"How sweet is the brier, wi' its saft fauldin'
blossom!
And sweet is the birk, wi' its mantle o' green;
Yet sweeter and fairer, and dear to this bosom,
Is lovely young Jessie, the flower o' Dunblane."

But is this not, after all, amatory poetry, with the *eros* left out? Then, again, there is undoubtedly what Mr. Arnold calls "high seriousness" in Robert Nicoll; and his life—struggle was a gallant—from the moral standpoint an unimpeachable and even lofty—one. But would the pen of the first Burns have written, would his ear have tolerated, such lines as these from "the second," as Ebenezer Elliot styled his brother in rhyme and Radicalism, with pardonable, because "funeral sermon," enthusiasm?—

"I ken na why ane wi' anither shauld fight,
When to 'gree wauld make a' body cosie an' right,

When man meets wi' man, 'tis the best way ava
To say, 'Gi'e me your hand—we are brethren a'!"

But there is deep, genuine pathos in Thom, as well as true Scotch "eeriness," if there is nothing else. Here is a picture of sodden misery, such as even Burns has not given us:—

"Hear ye the heartsick souns that fa'
Frae lips that bliss nae mair?
Like heilldless birdies when they ca'
Frae wet wee wing the batted snaw,
Her sang soughs o' despair."

A word of commendation is due to the Scotch publisher who has given us the series of "Reprints" of which "Motherwell" is the latest. When it is borne in mind that poems written in Scotch appeal to an audience not gradually, but rapidly diminishing, Mr. Gardner's enterprise must be considered a bold, if not a hazardous, one. But he has persisted in it, and he has made the most of it. He has given us the minor Scotch poets with such type, such paper, such amplitude of biographical and explanatory matter as they have never had before. In the last there may sometimes be seen provincialism, a tendency to speak of little fishes—what play-bills in country towns describe euphemistically as "local talent"—as if they were great whales. But Mr. McConehy's biography of Motherwell, though written shortly after the poet's death, is singularly and commendably free from this blemish.

WILLIAM WALLACE.

Our Old Country Towns. By Alfred Rimmer. (Chatto & Windus.)

MR. RIMMER has given us a beautifully illustrated book of sketches of travel in England. The wood-cuts are simply delightful to look upon; and the text, though we could find fault with it in numerous parts, is on the whole a very pleasant accompaniment to them. Mr. Rimmer is as enthusiastic for England and things English as though he were a cultivated American who had visited this island now for the first time, and has little sympathy with the misguided folk who, before they have seen the interesting things which this country has to show, rush off to take their holiday in a foreign land. In much that he says we heartily agree with him, but there is another side of the picture of which he does not seem to have taken account. Most of us do not travel for mere pleasure, but for rest of mind and body. It may be a truism to say that there is as much beauty to be found at home as in this or that foreign country; but what the ordinary tourist is in want of is not beauty. The one thing which the hard-worked professional

man, man of letters, or man of business wants is rest. His desire is to get away from association with things like those which he sees at home. He cannot do this in Devonshire or Yorkshire. The same language is spoken and the same manners prevail there—with minute provincial differences, it is true—as at home. He can, however, gain in a great measure the repose he requires by crossing the Channel. In Normandy or Belgium perhaps the things are in themselves not better worth seeing, but they are of a character which acts as a tonic on the wearied brain; while the other, though equally good, would have a thousand threads of connexion with home-life and the cares of business. The mere fact that the people across the Channel speak different languages from English is not without its attraction. But very few of us speak any tongue but our own so well as to be able to converse in a foreign language without some degree of effort, and the energy which is expended in doing this takes the mind away from the cares which prey upon it to the destruction of health.

We have no doubt that Mr. Rimmer's book will induce many persons to visit our old English towns who, if he had not arisen to comment on their points of attraction, would never have seen them, or would have passed through them with absolute indifference. This will be an unmixed gain, for, whatever may be said in favour of Continental travel, it ought never to stand in the way of a knowledge of one's own country. This latter is a needful part of education which should in no case be omitted, save on the ground of poverty.

Though Mr. Rimmer would probably not feel flattered if told that he had made a valuable addition to our stock of guide-books, it is so, however; and we should not be surprised if we were to learn that there had been a large demand for his work when the tourist season sets in. In one unfortunate particular it is indeed far too much like certain guide-books. Mr. Rimmer is constantly discoursing about the food he got in this or that inn at which he stayed. Generally, he tells us, he found the eating and drinking good and cheap. We are, of course, glad that he met with pleasant accommodation, for so genial a traveller must certainly deserve it; but he must pardon us for telling him that it is somewhat of an intrusion to thrust these personal experiences upon the notice of his readers.

We are not sure whether it be not too much to ask, but we really should have thought that a gentleman who has evidently so keen an interest in past times would have felt it worth while to make himself acquainted with the outlines of the history of the places of which he has to tell, and not have permitted himself to be led into error by the first blundering book of reference that came in his way. No one can travel much about England without coming on genuine traces of Oliver Cromwell; but the Protector figures in Mr. Rimmer's pages more than once in positions where, could he see the book, he would be much surprised to find himself. When Mr. Rimmer has occasion to refer to the stormy times between 1642 and 1660, Cromwell usually comes before us in

such a manner as to suggest the unpleasant notion that Mr. Rimmer shares with our peasantry the notion that Oliver fought in every battle and dismantled every old castle that is roofless or has a hole in its walls. To our unlettered poor, Cromwell supplies the place of all earlier mythic heroes. We have no objection to contemplating "the King of the Fens" as our forefathers regarded Arthur; and as the "flos regum" was not only buried at Glastonbury, where his tomb was shown inscribed,

"Hic jacet Arthurus
Rex quondam rexque futurus,"

but at Carlisle, Caerleon, and a dozen other places in Scotland and Brittany beside, so, if it pleases persons of imaginative temper, we can well consent to fancy that any number of contradictory things were done by Oliver. But mythology and history must be sternly kept apart, and we therefore cannot forgive Mr. Rimmer for suggesting that the future Protector did things in which it is certain he could have had no hand. One example will be enough to show what we mean. Mr. Rimmer is speaking of Hawarden Castle. He says:—

"Henry VI. granted it to Sir Thomas Stanley, and the house of Stanley held it until it was forfeited again to the Crown, when James Earl of Derby was taken after the Battle of Worcester and beheaded at Bolton. Cromwell sold it for some nominal sum to Serjeant Glynne, and it remained in his family till the sudden death of Sir Stephen Glynne in London, when it passed to his sister, Mrs. W. E. Gladstone."

It would take a far larger space than we can spare to point out all that requires amendment in this little extract. What we are now concerned to note is the fact that Hawarden Castle was not sold by Cromwell for a nominal or any other sum, for the simplest of all reasons, that it was never his to sell. On July 6, 1651, a Confiscation Act was passed by the Parliament ordering the sale of the estates of certain Royalists, among others those of the Earl of Derby (Scobell, *Acts and Ord.*, part ii., p. 156); and by that authority, which was then supreme, his estates were sold. There is not much doubt that if Mr. Rimmer were to consult the *Royalist Composition Papers* in the Record Office he would find there a valuation of the estate and a memorandum of how much Serjeant Glynne paid for it. The estates of the Royalists were usually disposed of at their fair value, and there seems to have been no reason why the great lawyer should have been exceptionally favoured.

Mr. Rimmer gives a very interesting and accurate account of the great Eastern Fenland, but he exaggerates the volume of water by which it was in the old time overflowed. "Almost all the rainfall of Yorkshire, Derbyshire, and Nottinghamshire found its way through the Ouse, or Nene, or Trent into the swampy lake." There is strange error here. Has not Mr. Rimmer forgotten the existence of the Humber, and confounded the Yorkshire Ouse with its Fenland namesake? It is certain that the waters of the Trent have not during the historical period found their way into that great marsh.

A popular writer has remarked that Henry

VIII. was signally unfortunate in his relations with women. A similar evil shadow seems to cross Mr. Rimmer's path when he has occasion to mention rivers. He or his forefathers must have done wrong to some spirit of the waters who is now taking a cruel revenge. His book shows that he appreciates poetry. Is it possible that he has never read, or, having read, has forgotten, Sir Walter Scott's magnificent description in *Marmion* of the migrations of St. Cuthbert's body, and how

"After many wanderings past,
He chose his lordly seat at last,
Where his cathedral, huge and vast,
Looks down upon the Wear:
There deep in Durham's Gothic shade
His relics are in secret laid?"

It must be so, for Mr. Rimmer, when comparing Durham with Lincoln, speaks of the former rising over the Tees. We are often told that Scott's verse is not popular now. If it were as well known as it ought to be it might sometimes prove a safeguard against errors in topography.

EDWARD PEACOCK.

NEW NOVELS.

Harry Joscelyn. By Mrs. Oliphant. (Hurst and Blackett.)

An Ocean Free Lance. By W. Clark Russell. (Bentley.)

Luck, and What Came of It. By Charles Mackay. (W. H. Allen.)

On Latmos. By Fanny Aiken-Kortright. (Remington.)

It is always pleasant to find, in taking up the work of a veteran novelist, that "Todgers' can" still "do it when it chooses." Some of Mrs. Oliphant's latest books have done so little justice to any of her powers, except her power of putting together a barely readable novel out of the scantiest materials and with the least possible display of skill, that *Harry Joscelyn* is particularly welcome. The first half is nearly as good as anything the author has ever done, and the remainder is not unworthy of it. Harry Joscelyn is the son of a North-country squireen whose family has rather come down in the world, but who still enjoys a rude sort of affluence derived from farming and horse-breeding. He is rather more than less boorish than his neighbours, and bullies his patient, and rather spiritless, wife royally. Harry is the youngest son; and being, of course, his mother's darling, as well as the favourite of his great-uncle (an ancient person who has made some money, and has succeeded in keeping himself at a higher level, socially speaking, than the head of the house), is a butt for his father's violent proceedings. The boy, who is home from Liverpool, where he has a stool in a merchant's office, commits a special maladroitness by suggesting that his father shall lend him his mother's money to obtain a partnership; and a quarrel follows which results in Ralph Joscelyn locking not merely his son, but his daughter Joan, out of his house on a cold spring night. The adventures of that night are told with such elaboration that, with their immediate sequel, they pretty well fill the first volume. The second volume tells how Harry, going off in a huff, and determined to make his fortune over seas,

lands "promiscuously" at Leghorn, and falls on his feet there. The humours of a certain Anglo-Italian, Paolo Thompson by name, are drawn by Mrs. Oliphant with nearly the same minuteness as the family jars of the household on the fells, and are nearly as good. We shall say nothing of the conclusion of the book, or of the minor characters, except to remark that Mrs. Oliphant has never drawn anything much better than Joan Joscelyn, the notable, eldest (and elderly) daughter of the house. Rita Bonamy, too, the heroine as far as there is any heroine, is a pleasant contrast and companion-study. Joan's younger sister, Lydia, though she seems to be a favourite with the author, is not so good; and the brothers and brothers' wives are a little conventional. But such a scene as that at the "Red Lion," the village inn, in the first volume, is very nearly enough to set a book up by itself.

An Ocean Free Lance will very fairly sustain the reputation which Mr. Clark Russell has won for sea romances. Of course there is something else beside sailing and fighting in it; but the loves of Julian Madison and Madeline Palmer are not of much more importance than those of Marryat's heroes and heroines, which, indeed, they very much resemble. The "ocean free lance" is rather Captain Shelvocke, master of the privateer schooner *Tigress*, than his mate Madison; and a very agreeable sea-guerrilla he is. The *Tigress*, of course, is as ever-victorious as Colonel Gordon's army. She sinks a French lugger just outside the Downs, as a sort of whet to her appetite; fights and, by sheer pluck and seamanship, captures a heavy corvette immediately afterwards; chases French brigs-of-war all about the Channel; and is left at the end of the book conducting Parthian warfare with one of the formidable frigates which the 'cuteness of the United States set afloat in 1812 to overpower English cruisers less heavily armed. By-the-way, *à propos* of these same ships, Mr. Clark Russell has made a slight slip in his naval history. He makes Shelvocke say of the Yankee cruiser, "How do you know that she may not prove the *Constitution*, the *Hornet*, or, worse still, the *President*? One of those vessels I'll swear she is; in which case she will be carrying over fifty guns," &c. Now this description applies well enough to the *Constitution* and the *President* but not to the *Hornet*, which was only a brig, and certainly did not carry fifty guns. However, this is but a trifle. All Mr. Clark Russell's fights are delightfully fought, and carry the reader back to the days when he first rejoiced in *Peter Simple* or *Percival Keene*. Mr. Russell, too, if he has not quite so light a hand as Capt. Marryat, is better at the set pieces of description which novel readers expect nowadays. Altogether *An Ocean Free Lance* is a very pleasant book. We should like to hear more of Captain Shelvocke and the *Tigress*, if, as Mr. Russell informs us, there is more to tell.

Luck, and What Came of It, is a well-enough written book, which is chiefly wanting in interest—if it is wanting—because of a certain conventionality about the characters and incidents. It is the history of a most

respectable family nearly related to the peerage and possessed of the good things of this world. Mr. Haughton, of Mill Haughton, has a very Scotch wife, and two daughters (one of whom is rather unreally sentimental and the other still more unreally fast), and a seat in Parliament, and strong Liberal principles. The family go about a good deal, and a good many things happen to them and their relations. They meet a German professor at Oban who says that Dr. Johnson was a *dummer esel*. It is interesting for the idle mind to exercise itself in imagining what Dr. Johnson would have said of the German—who, by-the-way, remarks that Gaelic is a grand old Asiatic language once spoken all over Europe. They meet a Mr. Rigglesby, who is a swindler, and holds that Shakspeare and Milton and Byron were all Celts. They have a cousin who loses five thousand pounds on the Derby and marries a farrier's daughter. They have another cousin who, though apparently a squire of low degree, turns out to be something very different, and is victimised by the great secret society which it pleases the author to call "Maireann," doubtless to show its connexion with the before-mentioned grand old Asiatic language. There is thus plenty of incident and movement in the book, though there are a few slips here and there. The author will hardly persuade us that a wealthy country lawyer, devoted to French wines, would be so ignorant as to think Bordeaux the head-quarters of Burgundy. He himself, alas! spells a certain liquor "Lafitte." The book would be a good book enough if it were not signed by the author of the *Cholera Chant* and the *Salamandrine*.

Many persons have at different times been pronounced *felices opportunitate mortis*. This description may now be extended to the late Nathaniel Hawthorne. Miss Aiken-Kortright dedicates her book to him on the plea that "he would have best understood it." To understand *On Latmos* would require a mental effort to which the celebrated phrase about going through so much and gaining so little seems especially applicable. To begin with, *On Chat Moss* or on or off anything else would be as appropriate a title for the book as *On Latmos*. Nobody is on Latmos that we can see, even in the metaphorical sense of the epigraph with which the author decorates her title-page. There is a heroine, Horatia Ormsby, who is very proud and very virtuous and very ill-bred. She misconducts herself with a music-master. There is a certain Lord Selmore who pays his addresses by turns to Horatia and a rather vulgar little friend of hers named Ellen Grantley, and who expires of a broken heart in the unheroic act of reading his wife's correspondence. There is an improper person who lives in Park Lane. There is a mysterious being who is just like the music-master, and who writes a great many mysterious letters. All these materials are mixed thickly and slably by the aid of a very clumsy style, of which this is an example:—

"Horatia was no mindless beauty. She stands under the cedar, and, gazing towards her inheritance from under her long, thick lashes, she is dreaming; like her father, dreaming when the strength of those walls shall be renewed, the unsightly holes filled up, the moss

and lichen swept away, and the masonry repaired. Ere long it must be; and the manor-house shall rise in its old glory under the fostering hand of her husband—her husband; who will he be?"

Having given this "portrait of a lady with her eye on the main chance," we may perhaps take leave of *On Latmos* with a parting remark that it would be much better if bad novelists would not, in selecting their titles, take liberties with good poets.

GEORGE SAINTSBURY.

RECENT ITALIAN BOOKS.

Niccolò Machiavelli e i suoi Tempi, illustrati con nuovi Documenti. By Prof. Pasquale Villari. Vol. II. (Florence: Le Monnier.) For obvious reasons it is impossible for us to offer any criticism on this second instalment of Prof. Villari's historical work. Its appearance, long delayed by the author's ill-health, has been awaited with much eagerness by the Italian reading world, and the rapidity of its sale testifies to the cordiality of its welcome. All things are relative; and here in Italy it is of no ordinary occurrence for three hundred copies of a book to go off in the first days of publication. The volume is mainly dedicated to an examination of Machiavelli's doctrines as embodied in his principal works, notably in the *Discourses* and the *Prince*; but its first chapter gives an exposition of the spirit of the Italian Renaissance, as shown in the mighty development of the fine arts and their general influence on the minds of men. The narrative of the protagonist's personal career is carried down to the period of his disgrace and retirement to the country, on the restoration of the Medici to Florence. The description of the ex-Secretary's life at Sant' Andrea, and of the causes urging him to the composition of the *Discourses* and the *Prince*, is illustrated by copious extracts from his private correspondence. But the analysis of Machiavelli's political creed and of the doctrines specially connected with his name forms the chief theme of the book. It concludes with a survey of the opinions of the best-known commentators of Machiavelli, and is followed by an Appendix, containing many newly discovered documents, inclusive of the curious notes inscribed by Christina of Sweden on the margin of her pocket copy of the *Prince*. An English version of Prof. Villari's new volume is now completed, and will probably appear before long.

Le Origini della Lingua poetica italiana; Principii di Grammatica storica italiana. By Dr. C. N. Caix. (Florence: Le Monnier.) Prof. Caix, several of whose works have already been noticed in these pages, is a distinguished member of the zealous band of Italian philologists, and a specialist of the Romance languages. His present volume, which has received honourable mention from the Academy of the Lincei, furnishes a valuable contribution towards the history of the Italian language. It is based upon the theory that, whereas Italian prose has been built up on almost exclusively Tuscan models, the language of verse is a conglomeration of elements derived from many dialects, particularly from those of Sicily and Apulia; and that the difference of diction in Italian prose and verse is to be mainly attributed to this difference of origin. In support of his theory, the author marshals a long array of examples drawn from careful study of old MSS. His researches have been pursued with an ingenuity and an accuracy of method that have gained him the applause of all experts in his particular branch of learning.

Storia della Letteratura italiana nel Secolo XVI. By U. A. Canello. (Milan: Vallardi.)

Signor Canello is another young professor of the Romance languages, but has temporarily deserted philology in favour of the history of Italian literature. Although showing undoubted talent, this work makes no use of unpublished materials, and, as the author acknowledges, has been written in haste. Signor Canello seeks to prove that the key to the history of Italian literature is only to be found in that of Italian civilisation; and from this point of view he undoubtedly offers us certain new and original observations. But although Italian literature may, equally with the fine arts, be a product of civilisation, it has, nevertheless, a special and independent value of its own which no history of the subject should fail to assert. In fact, the chief fault of the book consists in its too frequent excursions into the political history of Italy, and in dwelling rather upon the historical aspects of literary works than on their intrinsic and artistic worth. On this account the volume has a certain originality that attracts, but does not altogether satisfy the reader's curiosity.

Monumenta ad Neapolitani ducatus Historiam pertinentia. Vol. I. Edited by Bartolommeo Capasso. This superb volume, just issued by the Historical Institute of Naples, is a collection of old Latin documents illustrative of the little-known history of the Duchy of Naples, annotated and commented by Signor Capasso, who may be said to be the most learned and competent authority on this special branch of history.

La Lingua dei Promessi Sposi, nella prima e nella seconda Edizione. (Naples: Morano.) This book is devoted to what, in Italy, is known as the everlasting question of language, and what English readers may be tempted to designate as the everlasting question of Manzoni. As all know, no sooner had Manzoni written his celebrated novel than he was so pestered by philological pedants as to the diction he had employed that he brought out a second edition of his book, entirely rewritten, in a more Tuscan and familiar form, and he never again wrote a work of fiction! The investigation of the different idioms and forms of expression employed in the *Promessi Sposi* has been long a favourite subject with Italian philologists; and, in fact, Prof. d' Ovidio's new volume is an amplification, for school use, of a former essay in his *Saggi Critici*. To his great philological equipment Prof. d' Ovidio unites so rare a literary gift and brilliancy of style that, notwithstanding the dryness of his theme, his book is eminently readable. None the less so because, controversy being, at all times, one of the Professor's strong points, his pages are larded with pungent attacks upon brother philologists.

Dante e la Statistica della Lingua. By Filippo Mariotti. (Florence: Barbera.) Signor Mariotti, whose translation of the orations of Demosthenes is well known in Italy, is also an ardent Dantophilist. The volume before us contains statistical tables of Dante's relative use of the different parts of speech and the total of words employed in the *Divina Commedia*. This total consists of 5,860 words, being 218 in excess of the number (5,642) quoted by Renan as the sum of words used in the Bible. The author gives other curious particulars of the same kind, and maintains that the study of similar statistics will lead to important results in the investigation of the laws of thought. He confines himself, however, to the statement of facts, leaving his readers to draw their own conclusions. The book concludes with a musical Appendix giving the notes of the different settings of Dante's words.

La Vita e i Tempi di Luigi Provana da Sabbione. By Leone Ottolenghi. (Turin: Loescher.) The name of Provana is probably

unknown beyond the Italian frontier; but, as one of the group of Piedmontese *literati* whose writings had no small share in arousing the national spirit in the years preceding 1848, this careful narrative of his life's work is a useful contribution towards the history of the rise of Italian independence.

Poesie di Edmondo de Amicis. (Milan: Treves.) This volume will hardly add to the reputation of the very popular author of *Sketches of Military Life* and a score of books of travel. We opened his poems in the hope that, as is sometimes the case with authors who are rather too diffuse in prose, the exigencies of verse would have pruned away some exuberance of epithet, and compelled the writer to express his thoughts with greater vigour and conciseness. But we have been disappointed. The verse of Signor de Amicis exaggerates the faults of his prose. Nowhere does his sentiment rise to the height of passion, and in his search for simplicity he sometimes descends to childishness, especially in his tiresome abuse of diminutives. Nevertheless, he is a graceful singer of the domestic affections; and, if we cannot accord him much praise as a poet, this volume, like all other works from his pen, gives us a highly pleasant impression of his merits as a man.

Il Marito di Laurina. Racconto da Salvatore Farina. (Turin: Roux e Favale.) Under this title we are glad to meet again with the series of sparkling sketches of Italian middle-class life that have appeared at intervals in the pages of the *Nuova Antologia*. Signor Farina holds a high place among purveyors of light literature in Italy, and is at his best in subjects of the genteel comedy kind. This tale has little or no plot. Starting with the marriage of a young couple, its only incidents are supplied by ordinary domestic events—the birth and rearing of a child, the shock of discovering that the child has grown into a woman, and parental anxiety regarding the suitors for her hand. Signor Farina is optimistic in his views, and, without being an imitator, is evidently a student of Dickens. He does not try to penetrate beneath the surface of life; but his wit plays very prettily over its exterior aspects. His tone is healthy, and his fun is excellent throughout. In these days of Zolaesque writing it is easy to forgive an Italian novelist for not soaring very high, in consideration of his preference for sun-lit paths rather than subterranean channels.

LINDA VILLARI.

ORIGINAL VERSE.

SONNET.

Suggested by Sir Frederick Leighton's Picture of Elisha restoring the Widow's Son.

"Thy staff is on his face," Gehazi said,
 "And yet he wakes not." Silent, fierce, alone,
 Elisha passed into the room, and prone
 He flung himself upon the floor and prayed.
 "O Lord our God, are we forgot, betrayed?
 What is this hidden thing that Thou hast done
 Turn Thou again Thy countenance that shone
 And leave us not in darkness, and dismayed!"
 Nor only prayed: but with his body whole,
 With eye to eye and large to little hand,
 And mouth to mouth, he called; and answer came.
 Body replied to body, soul to soul;
 And the eyes, stricken with a strange command,
 Opened, and saw the Prophet's, and took flame.

COSMO MONKHOUSE.

NOTES AND NEWS.

IN his Preface to *The Treaty of Ripon*, published by the Camden Society, the late Mr. Bruce pointed to a continuation of Sir John Borough's notes relating to the negotiations between the Scottish and English Commissioners in London during the first months of the Long Parliament as deserving future publication. It is known that these notes are, in one respect, very deficient. They do not give at length the official documents which passed from one side to the other, but merely cite them by their initial words. Fortunately, the want can now be filled up, at least as far as the end of March 1641, by a valuable MS. in the Advocates' Library at Edinburgh, which appears, strange to say, to have escaped the notice of the many admirable publishing societies of Scotland. It is marked 33. 4. 6., and contains the whole of the correspondence between the Scottish Commissioners in London and the Committee at Newcastle, accompanied by the missing documents.

A FOURTH volume of Henricus de Bracton's great work, *De Legibus et Consuetudinibus Angliæ*, will shortly appear, edited by Sir Travers Twiss, Q.C., D.C.L., for the Lords Commissioners of Her Majesty's Treasury, as part of the Rolls Series. The Introduction will throw some new light upon the disfeudation of advowsons, through the operation of the Assise of Last Presentation, and will raise some novel points, among others, as to the legal division of the hour of the day into forty moments, which, according to Bracton, was in use in Westminster Hall in the reign of Henry III., and seems to have been in harmony with the practice of Accursius and the Italian civilians.

WE are glad to hear that the text of the Greek Testament, upon which Canon Westcott and Prof. Hort have been working for the better part of thirty years, will be published, in the course of next week, by Messrs. Macmillan and Co. It will be followed very shortly by a uniform volume containing the Introduction and Appendix. Messrs. Macmillan will also publish, in about a fortnight, the Croall Lectures for 1879-80, which were delivered by Prof. Milligan, of Aberdeen. The subject was *The Resurrection of our Lord*.

WE hear that Count Ugo Balzani is engaged upon a little book for the Society for Promoting Christian Knowledge, treating of a subject which he has specially studied—the early chronicles of Italy. It will be translated by his English wife, and will be ready in time for the publishing season of the new year.

THE Delegates of the Clarendon Press will publish very shortly *Historical Writings of St. Athanasius*, according to the Benedictine text, with an Introduction by Canon Bright. The treatises in this volume are those which were translated by Dr. Newman, in the "Library of the Fathers," under the title of *Historical Tracts of St. Athanasius*, together with another, which was included in a second series of translations from the Fathers, which Card. Newman has recently reprinted. Their value for the historical student is best represented by Montfaucon's statement as to the longest of them—that it is the most authentic source of information for the history of a very important period in the fourth century.

AT the meeting of the Camden Society held on May 2 it was announced that the book for the subscription of the current year was *The Puritan Visitation of the University of Oxford*, edited by Prof. Burrows. A strong feeling was expressed at the meeting that the attention of the numerous students of history in this country should be drawn to the good work which the society is doing, as testified by the

reception accorded to its books by the press, and to the urgent need of fresh subscribers if it is to carry on that work successfully. The subscription is £1, and prospectuses may be had on application to Messrs. Nichols, 25 Parliament Street. Among materials waiting for publication are—the valuable correspondence of Sir E. Nicholas, secretary to Charles I. and Charles II.; a fresh series of the Verney papers, unedited letters of John Locke, a set of wardrobe accounts of Henry IV., &c., &c.

A YOUNG Scotsman, of university education, who recently left London to take a mercantile position in Lima, is collecting materials for a history of the South-American War, especially in its latest phases. This will in no way touch upon the ground occupied by the exhaustive work mentioned by Sir Edward Reed in a recent letter to the *Times*.

MESSRS. W. STEWART AND CO. will publish, in a few days, *Punishments in the Olden Time*, by William Andrews, hon. secretary of the Hull Literary Club. The book will contain an historical account of the ducking stool, brank, pillory, stocks, drunkard's cloak, whipping post, &c. It will be profusely illustrated by George Cruikshank, L. Jewitt, F.S.A., and others.

THE Rev. Walter Gregor, of Pitsligo, Fraserburgh, is trying to form a society for the publication and reproduction of the best of the Scottish literature, chiefly the poetical, before 1600. The society is to be much after the fashion of the Early-English Text Society, and will in fact supplement that. Mr. Furnivall has suggested that the new society shall include all our early Northern Dialect Literature, not only the small portion distinctively Scottish, and then the new society and the Early-English Text might produce many works in partnership. At any rate, Mr. Gregor will be glad to receive the names of any men who are inclined to support his new scheme.

MESSRS. LONGMANS announce the immediate publication, in a separate volume, of the letters which have recently appeared in the *Times* upon the condition and management of the great Irish estates. These letters, we understand, were written by Mr. Finlay Dun.

THE next addition to the Clarendon Press Series will be the First Part of a *Modern German Reader*, a graduated collection of prose extracts from modern German writers, edited, with English notes, a Grammatical Appendix, and a complete Vocabulary, by Dr. C. A. Buchheim.

MESSRS. MACNIVEN AND WALLACE, of Edinburgh, announce for publication this month *The Last Supper of Our Lord*, by J. Marshall Lang, D.D., being the fourth volume of their "Household Library of Exposition;" *A Scotch Student: Memorials of the Rev. Peter Thomson, M.A.*, of St. Fergus, by the Rev. George Steven, Logieatmond; and a *Bible Class Primer on Moses and the Exodus*, by the Rev. Jas. Iverach.

PROF. TANNER is engaged upon a series of Reading Books on the Principles of Agriculture, for use in elementary schools. The first of the series, *The Alphabet of the Principles of Agriculture*, will be published by Messrs. Macmillan and Co. at an early date.

MR. EDWARD STANFORD has ready for immediate publication the *Balance Sheet of the World for Ten Years, 1870-80*, by Mr. Michael G. Mulhall, with twelve coloured diagrams. This work consists of a comparison of the statistics of all the nations of Christendom relating to commerce, agriculture, revenue, and public debt. In some sort, it will serve as a companion to the decennial census now being taken of the population of the British Empire,

THE second volume of the "International and Freethought Series," which will be issued during the present month, is *The Student's Darwin*, by Edward B. Aveling, D.Sc. The first volume of the series was Mrs. Besant's translation of Büchner's *Mind in Animals*.

WE learn from *Morning Light*, "a New Church Weekly Journal," that Mr. J. R. Boyle, of Hull, is engaged upon a complete bibliography of the literature relating to Swedenborg and the New Church from the publication of Swedenborg's first work in 1709 down to the present time. If Mr. Boyle fulfils his promise of searching for and describing "every book, pamphlet, tract, or periodical, in any language," bearing upon the subject, we can well believe that he will have to give notices of from five to six thousand separate publications. One can only regret that so much labour should be expended upon a matter of such little interest from the literary or historical point of view.

A FORTHCOMING number of the *Jewish Chronicle* will contain a story in verse, of some length, by Mr. Sydney Montagu Samuel. It is founded on a not too well-known legend of the Talmud.

THE Rev. E. G. Charlesworth, Vicar of Acklam, near Middlesborough, has rewritten his principal poem, "Eccs Homo," in rhymed verse, for publication in the next issue of the *North of England Illustrated Annual*.

MR. MARTIN SIMPSON, Curator of the Museum of the Whitby Literary and Philosophical Society, and a well-known writer on the geology of the Yorkshire coast, has now in the press a History of England during the reign of William III.

WE are glad to hear that the subscriptions for the endowment of University College, Liverpool, now amount to nearly £100,000. The whole of this large sum has been collected within a period of little more than a year; but, as it is almost entirely appropriated to specific professorships, further contributions will be required for buildings and for the general purposes of the institution. In the meantime, the constitution of the college has been drafted; and the Council, which will be the chief administrative authority, has already held its first meeting. The promoters have wisely determined to begin operations at once, without waiting for a charter of incorporation, which will no doubt come in due time; and it is hoped that the first classes may be opened in October. Lord Derby, Mr. W. Rathbone, M.P., Mr. S. S. Rathbone, Mr. E. Lawrence, Mr. A. T. Squarey, the Rev. G. Butler, and Mr. J. A. Pictou have prominently associated themselves with the scheme.

A BRANCH of the Hellenic Society has been established at Cambridge, of which the Master of Trinity is chairman, Prof. Colvin vice-chairman, and Mr. Oscar Browning secretary.

THE Rev. H. R. Haweis began the repetition of his Royal Institution course on the American Humorists at the London Institution last Friday week. On April 29 the theatre was crowded to listen to "Washington Irving," and yesterday, May 6, "Oliver Wendell Holmes" was given. The plan of single tickets at two shillings and sixpence is a decided improvement on the old heavy fee for the course, which places the Royal Institution lectures beyond the reach of many willing auditors.

AT the meeting of the Clifton Shakspeare Society held on April 23, Dr. J. E. Shaw presented a Report on the plants and animals mentioned in *Henry V.* Mr. C. P. Harris, B.A., read a note on "Fluellin." A paper by Mr. J. W. Mills, B.A., on "The Death of Falstaff" was read. Mr. P. A. Daniel's "Time-Analysis

of *Henry V.*" (read with the Time-Analysis of the other histories at the meeting of the New Shakspeare Society on June 13, 1879) was also read.

THE Japanese Government has just published a great dictionary of military and naval terms in five languages—Japanese, French, English, German, and Dutch. This is said to be the first Japanese dictionary arranged on the European plan. The compiler is Col. Kadumitô.

IT is proposed to celebrate at Moscow, on May 29, the fiftieth anniversary of the foundation of the Rumiantseff Museum, out of which has grown the public museum of that city.

MESSRS. BROCKHAUS will publish in the course of this month the second part of Oskar Meding (Gregor Samarow)'s *Memoiren zur Zeitgeschichte*, dealing with the year 1866; and the third part of H. E. Brockhaus' biography of Friedrich Arnold Brockhaus.

HERR H. DENIFLE is about to publish with Messrs. Weidmann a work on the German "Friends of God" in the fourteenth century, as an introduction to the history of German mysticism.

THE first part of Mr. T. H. S. Escott's *England*, dealing with private life, has been translated into French by M. René de Lubersac, under the title of *L'Angleterre, le Pays, les Institutions, les Mœurs* (Paris: Maurice Dreyfous).

HERR FRIEDRICH, of Leipzig, has brought out a volume of German translations of Roumanian poems, by "Carmen Sylva," the recognised pseudonym of Queen Elizabeth of Roumania.

AN *édition de luxe* of Mickiewicz's *Pan Tadeusz* is in course of publication by M. Altenberg, of Lemberg. This edition of the Polish classic is to appear in twelve monthly parts, corresponding to the number of cantos of which the poem consists, and will be illustrated by M. Andriolli, a Polish artist.

MR. FURNIVALL hands us the following letter:—

"In an old deed—a copy of which is in my possession—relating to the tythes of the parish of St. Helen, Bishopsgate, in the year 1539, are the following entries:—

Marke Antonio Bassano—8/3 tithes.

Jeronymy Bassano—13/9 "

"It is not possible that one of the Bassanos may have been the friend of Shakspeare, or known to him by name, and so have furnished the name for Bassanio in *The Merchant of Venice*?

"The 'Theatre' being in the same parish would, I venture to think, support this view.

"R. H. HILLS."

THE *Variorum Edition* of the *New Testament* with various renderings and readings from the best authorities, now re-issued separately, with "considerable additions," by Messrs. Eyre and Spottiswoode, needs no commendation at our hands. The work is to us a marvel of compression, if of nothing else. Centuries of learning and research may be said to be contained in the notes. The reader has here the text of the Authorised Version, together with the means not only of correcting the translation, but also of revising the text, in very little more space than would be filled by the text of the Authorised Version alone. The names of the original editors, the Rev. R. L. Clarke, M.A., and Alfred Goodwin, M.A., to which that of the Rev. W. Sanday, D.D., has been added for this edition, are a guarantee for the accuracy with which the work has been done. The opportuneness of the publication at this moment, in view of the forthcoming Revised Version, which the unlearned will now have the means of testing for themselves, hardly needs to be pointed out.

THE *Peterburgskiya Gazeta* states that a

daily newspaper in the English language will shortly appear in the Russian capital. It will be edited by Mr. Gibson, and published by Mr. Watkins, proprietor of the English library, and the only English bookseller in St. Petersburg.

THE Comparative Dictionary of the Slavonic Languages which the Russian Academy has undertaken, and the compilation of which will be superintended by Dr. Jagic, is to be published under the title *Linguarum Slavicarum lexicon comparativum*. Each word admitted into the text will be accompanied by a reference to the source from which it is taken, and its primary meaning will be given in Latin. All the languages are to be represented, beginning with the oldest extant records. Groups of related words from each of the various dialects will be printed together, and in the following order—viz., Palaeo-Slavonic, Russian (with the Malo-Russian and Bielo-Russian dialects), Bulgarian, Serbo-Croatian, Slovenian, Bohemian (with the Slovak dialect), Upper and Lower Sorbian, Polish (with the Kashub dialect), and the relics of the Polabian dialects.

ACKNOWLEDGMENTS.

WE have received:—*Thomas Carlyle, the Iconoclast of Modern Shams: a Short Study of his Life and Writings*, by the Rev. John Wilson (Paisley: Gardner); *A Handbook of English Dictation*, Compiled for the use of Candidates in all Civil and Military Examinations (Stanford); *The Church Catechism explained by Holy Scripture: in Question and Answer*, by the Rev. Douglas L. Scott (Stanford); *Storia naturale della Civiltà, Saggio di Gabriele Rosa* (Brescia: Malaguzzi); *Histoire des Institutions municipales de Senlis*, par Jules Flammarion, Bibliothèque de l'Ecole des Hautes-Etudes (Paris: Vieweg); &c., &c.

OF new editions we have received the following:—*The Spirit of the Christian Life: Sermons preached on Various Occasions*, by the Rev. Stopford A. Brooke, Second Edition (C. Kegan Paul and Co.); *Old Faiths in New Light*, by Newman Smyth, Second Edition (New York: Charles Scribner's Sons); *Swedenborg's Writings and Catholic Teaching*; or, a Voice from the New Church Porch, in Answer to a Series of Articles by the Vicar of Frome-Selwood, by the Rev. Augustus Clissold, Third Edition (Longmans); *Ireland*, by J. B. Kinnear, Second Edition, Revised (Smith, Elder and Co.); *Cries in a Crisis: Anent Free-Trade in Manufactures*, &c., compiled by R. A. Macfie, of Dreghorn, Second Edition, Enlarged (Stanford); *The Early History of Charles James Fox*, by G. O. Trevelyan, New Edition (Longmans); *Lord Brackenbury*, by Miss Amelia B. Edwards—new volume of the "Standard Library" (Hurst and Blackett); *Christian Schools and Scholars*; or, Sketches of Education from the Christian Era to the Council of Trent, by Augusta Theodosia Drane, Second Edition (Burns and Oates); &c.

WE have also received the following pamphlets:—*A Memoir of the Earl of Beaconsfield*, reprinted, by permission, from the *Times* (Longmans); *Monaco, and its Gaming Tables*, by John Polson, First and Second Editions (Elliot Stock); *Earl Beaconsfield: with Two Portraits and Autographs: a Sketch*, by Frederick A. Hyndmann (W. H. Allen); *Imperial and Colonial Partnership in Emigration*, by W. M. Torrens, M.P. (Stanford); *The Land Question, Ireland—No. X., Mr. Gladstone's Bill*; No. XI., *Foregone Conclusions: the Bessborough Commission* (William Ridgway); *The Jewish Sabbath and the Christian Lord's Day: a Lay Sermon*, by Prof. John Stuart Blackie (Edinburgh: Wheeler, King and Co.); *Handel: an Outline of his Life and an Epitome of his Works*, by Clarinda A. Webster (Aberdeen:

Milne); *The Idylls of the King: their Growth and Meaning*, by R. W. Boodle (Toronto: Rose-Belford); *Studies in the Early History of Institutions—The Theory of Primitive Communism*, I., by Denmau W. Ross (Cambridge, U.S.: Sever); *Shakespeare-Bibliographie, 1879 und 1880*, von Albert Cohn (Berlin); *Il Suffragio universale: Discorso del deputato Sidney Sonnino* (Roma: Eredi Botta); *Lo Scrutinio di Lista: Discorso del deputato Fortunato* (Roma: Eredi Botta); &c., &c.

OBITUARY.

THE Rev. Charles Girdlestone, elder brother of the famous Canon of Bristol, died on April 28, at Weston-super-Mare, where he had lived for several years. He was born in 1797, and elected a Fellow of Balliol in 1818. He was a voluminous author on theological subjects from the Low Church point of view, and was in middle life an active parochial clergyman in Staffordshire. Among his better-known works were *A Family Commentary on the Bible* (1832-42); *The Book of Psalms, according to the Two Authorised Translations, in Parallel Columns, with Marginal Notes* (1836); and *Christendom sketched from History in the Light of Holy Scriptures* (1870).

MR. ERNEST SEYD, until recently a member of the Council of the Statistical Society, and well known for his able advocacy of a bi-metallic currency, is reported to have died at Paris, whither he had gone in order to influence the decisions of the International Conference, now sitting.

MAGAZINES AND REVIEWS.

THE May number of *Harper's Magazine* is one of unusual interest, as it contains articles on Carlyle and George Eliot, by Mr. Moncure Conway and Mr. Kegan Paul respectively. The article of the former was written before the appearance of the *Reminiscences*; and Mr. Conway expresses an opinion as to the judgment shown in the selection of the editor which would otherwise have possibly been modified. His own memories are all agreeable, and reveal the best side of the man, free from the "accidents" of dyspepsia and old age. As an intimate friend, he had the rare opportunity of watching Carlyle in various moods, but he only once saw his countenance "without any trace of spiritual pain." This was on the evening of the day when he was inaugurated Lord Rector of Edinburgh University. The account of that day, and the talk in the evening afterwards, when Carlyle gave him reminiscences of his childhood, is perhaps the most interesting part of a singularly interesting and important paper. Mr. Conway's sympathy with Carlyle does not seem to have in any way blinded him to his defects; and the article gives the fullest and pleasantest, probably the truest, picture of the man that we have yet had. Mrs. Carlyle's character, and her relations with her husband, are also brought out with great clearness and sweetness. Mr. Kegan Paul's paper states the few facts of George Eliot's life with probably greater accuracy than any of the many notices which have appeared since her death, and is written with excellent taste. Among many striking remarks, it contains one upon the type of her face for which we must find space. "The face," writes Mr. Kegan Paul, "was one of a group of four, not all equally like each other, but all of the same spiritual family, and with a curious inter-dependence of likeness. These four are Dante, Savonarola, Cardinal Newman, and herself." The other group which he mentions—viz., Christ, Shakspeare, and St. Ignatius Loyola—is, perhaps, more open to question. The author's judgment as to the

qualities in which George Eliot's genius was pre-eminent is one which is not likely to be reversed. "In the description of the tragedy which underlies so much of human life, however quiet-seeming, in the subtle analysis of character, in the light touch which unravels the web of complex human motives, she seems to us absolutely unrivalled in our English tongue, except by . . . Shakespeare."

Le Livre for April continues its useful articles on armorial bindings, and its papers on Casanova, which will henceforward be indispensable to all students of that agreeable rascal. There is only one other original article—the famous Paris bookseller, Potier, who died last year. M. Potier's name and the excellent catalogues which he used to draw up, not merely of his own possessions, but of the great libraries which he was from time to time commissioned to sell, are well known to all students of French literature. A portrait of M. Potier illustrates the number; and there is also a pleasant reproduction of an intensely eighteenth-century plate of Moreau *Le Jeune*, where the shepherd, the shepherdess, her crook, her two dogs, her lamb, and everything else are the purest quintessence of elegant and impossible convention. The ephemeral matter, in the way of reviews, &c., is abundant and good as usual. But we miss the very useful advertisements of new and old books which used to accompany the magazine, and to be one of its most attractive features. Whether it be the editor or the advertisers who are responsible, the change seems to be a mistake.

PARTS V. and VI. of *The South-African Folk-Lore Journal* are before us, completing the second volume. The South-African Folk-Lore Society is to be congratulated upon having so far and so successfully carried on its work in spite of many and great difficulties. The present numbers could not go to press for nearly three months, all the compositors in Cape Town having been called out to fight the Basutos! Now that the indefatigable editor, Miss Lloyd, has been released from her drudgery at the Grey Library by the appointment of a librarian, a career of increased usefulness and interest may confidently be predicted for the *Journal*. The present numbers contain a valuable folktale—"The Fleeting Girls and the Rock," the South-African counterpart of the widely spread *Märchen*, in which the hero, or heroine, and companions seek refuge from their pursuers within a rock which opens to certain magic words. One of the companions, as is usually the case, makes a wrong use of the charm, and suffers in consequence. Then follow some "Words about Spirits," which, in Zululand, invariably turn into snakes, and are much dreaded. The most important paper, however, is that on the "Religious Ideas and Customs of the Ovaherero," in two instalments, the first dealing with the "Ideas about God," the second with the "Customs at the Birth of Twins." The reverence paid to twins is a prominent feature in many religions, as shown by the frequent recurrence of the "twin formula" in mythology and folk-tale; but it seems to have reached its highest pitch among the Ovaherero. *The South-African Folk-Lore Journal* is the only publication devoted to a systematic study of the beliefs and customs of the native races, and it is sincerely to be wished that it may receive a larger measure of support from the English public than has hitherto been the case. Subscriptions may be paid through the London agent, Mr. David Nutt.

THE LATE EARL OF BEACONSFIELD AS A JOURNALIST.

IN an article entitled "Private History of the Rise and Fall of a Newspaper," by a Parliamentary Reporter, the *London Magazine* for September 1826 (pp. 110-18) gives details concerning the connexion of "the younger D'Israeli" with the *Representative*.

"The scheme of this paper originated in a determination on the part of John Murray to put down the *Times*, a journal which he considered to have attained a dangerous degree of power and profit. . . . It was called the *Representative*, because it was intended to represent, as in the bright reflection of a mirror, an image as faithful as brilliant of the political events, the literature, and the manners of the passing time."

"The projector of this newspaper, it is now pretty generally understood, was the younger D'Israeli. . . . Of D'Israeli I do not know much, and mean to say less. He was, I believe, fresh from college [?], with all the conceit which is usually generated in such a place. He was utterly ignorant of the management of a newspaper; nay, I am pretty certain he would have thought it an insult to his gentility to impute such knowledge to him. As a political writer, he was of course nothing; as a mere *littérateur*, poor; even as a theatrical critic, pert, superficial, and teeming with affectation of the meanest and most despicable kind."

"Political character or consistency the paper had none. It oscillated from the anti-liberal to the liberal hart [sic] of the Ministry, and from the latter to the rankest radicalism. One day there was the selfish acrimony and aristocratic pride of the *Blackwood* scribes; another, some milk-and-water support of the measures of Messrs. Canning and Huskisson; a third, a strong smack of Cobbett's *Register*. In a word, an ignorant vacillation, a barbarous inconsistency, which were never surpassed in the whole history of folly."

The first number of the *Representative* appeared on January 25, 1826. At no time healthy, it died within a few months, or rather became united with the *New Times*—but not before "John Murray had quarrelled with the younger D'Israeli, his *impreario*."

[This incident, like most of those in the early life of Lord Beaconsfield, is by no means free from obscurity. No reference to it whatever is to be found in Mr. T. P. O'Connor's *Biography*. Mr. Hitchman mentions it (*Public Life*, &c., vol. i., pp. 20-22), but only to discredit it. He attributes its currency to an article in the *Edinburgh* for 1828, and also quotes what purports to be an absolute denial from Lord Beaconsfield himself. It will be seen, however, that the *London Magazine* is contemporary evidence by one who had special sources of information.—ED. ACADEMY.]

THE LITERARY SOCIETY OF FINLAND.

THE Literary Society of Finland, as we have already announced, intends celebrating its jubilee on June 30 of the present year. Some interesting details of the work it has accomplished during the past fifty years are given by a correspondent of the *Nové Vremya*. The society was founded in 1831 by a group of young Finnish scholars and *littérateurs*, of whom E. Lönnrot, the distinguished editor of some of the most remarkable memorials of the national literature, was one. During the first years of its existence, the society published the *Kalevala* and *Kanteletar*, as also collections of popular tales, proverbs, and folk-lore. The philology of the Finnish language and Finnish ethnography and history were also studied. The fruit of these researches appeared in the society's *Annual*, which was published at first in Swedish, but afterwards in Finnish. In course of time, the sources of membership of the society increased. Simultaneously, the sphere of its operations

gradually widened. Translations of foreign classics into the Finnish language were made, and prizes were awarded for the best original works. Latterly, manuals in various branches of science and dictionaries have been published. The publications of the society, consisting of upwards of sixty volumes, form the most important part of Finnish printed literature. On the application of the Diet, an annual grant of 10,000 marks was made by the Russian Government, to which a yearly sum of 1,200 marks has been added from the Finnish treasury.

From the report submitted to the last annual meeting, it appears that during the year 1880-81 the following works have been published—viz., (1) A Manual for the Study of the Hungarian Language, (2) Alphabetical Catalogue of Finnish Literature, (3) Ancient Finnish Magic Runes, by E. Lönnrot, (4) concluding part of Lönnrot's Finnish-Swedish Dictionary (this extensive work was begun in 1865), (5) Examination of the Language of Russian Karelia, (6) Shakspeare's *Romeo and Juliet*, translated by R. Kajander, (7) Greek Grammar by J. Lindequist. The following works are in the press, or are being prepared for publication—viz., (1) Finnish-Latin Dictionary, (2) the society's *Annual*, (3) English-Finnish Dictionary, (4) Finnish-German Dictionary, (5) a new edition of *Kanteletar*, (6) General History of Literature, &c. Prizes have been adjudged to the best translated and original works during the year—among others, to M. Kant for his original drama *Murtovarkans* ("The Burglary"), and to M. Krohn for the first part of a work, not yet published, entitled *A History of Finnish Literature*. The expenditure of the society during the year has amounted to 33,819 marks, and the revenue 25,762 marks; but there is still a considerable surplus of funds on hand.

It has been suggested by Prof. Y. Koskinen president of the society, that a congress should be held on the occasion of the jubilee, at which the most important questions relating to Finnish philology, literature, grammar, ethnography, &c., should be discussed. This suggestion has been adopted, and a committee has been formed for the purpose of inviting papers from eminent Finnologists on the various subjects enumerated. The reading of these papers will be followed by the discussion of questions naturally suggested by them. The first day will be devoted to Finnish philology, mythology, and poetry; the second to Finnish grammar and versification; and the third to Finnish ethnography, history, and archaeology. If any foreign scholar desires to read a paper, or take part in the discussions, his remarks will be interpreted in the Finnish language. All the papers and discussions will be printed, and issued as a special supplement to the society's periodical, *Suomi*. An outline report of the jubilee proceedings will be subsequently published in the French language.

SELECTED BOOKS.

GENERAL LITERATURE.

- EMILE-SOLDI. Les Arts méconnus; les nouveaux Musées du Trocadéro. Paris: Leroux. 25 fr.
FEUILLET, O. Histoire d'une Parisienne. Paris: Calmann Lévy. 3 fr. 50 c.
FISCHER, L. v. Kunstdenkmäler d. Mittelalters. Baukunst. 2. Serie. 1. Lfg. Aachen: Cramer. 2 M. 80 Pf.
HEERBT, W. Goethe in Wetzlar 1772. Gotha: Perthes. 5 M.
MINERVINI, G. Terrecotte del Museo Campano. Fasc. 7. Napoli: Detken & Rocholl.
PIEZMAIER, A. Die japanischen Werke aus den Sammlungen der Häuser. Wien: Gerold's Sohn. 4 M.
TROTTIER, P. Our Mission to the Court of Morocco in 1880. Edinburgh: Douglas. 24s.

THEOLOGY.

- RABINOVITZ, R. Variae lectiones in Mischnam et in Talmud Babylonicum. Pars II. Tract. Baba Bathra, Masechet: Roenthal. 9 M.

SINGER, S. Onkelos u. das Verhältniss seines Targums zur Halacha. Frankfurt-a-M.: Kauffmann. 1 M. 20 Pf.

HISTORY.

- BOISLISSE, A. M. de. Mémoires des Intendants sur l'Etat des Généralités dressés pour l'Instruction du Duc de Bourgogne. T. 1. Mémoire de la Généralité de Paris. Paris: Firmin-Didot. 12 fr.
- COU, E. De quelques Inscriptions relatives à l'Administration de Diocletien. Paris: Thorin. 5 fr.
- GAUENHAOFEN, O. Geschichte d. 1. schlesischen Kriege nach archival. Quellen. 1. Bd. Bis zum Abkommen v. Klein-Schnellendorf. Gotha: Perthes. 10 M.
- MAGNIENVILLE, R. de. Le Maréchal d'Humières et le Gouvernement de Compiègne, 1648-51. Paris: Plon. 6 fr.
- MAISEL, J. Jules César en Gaule. T. 3. Blocus d'Alesia. Paris: Firmin-Didot.
- PALLAIN, G. Correspondance inédite du Prince de Talleyrand et du Roi Louis XVIII. pendant le Congrès de Vienne. Paris: Plon. 9 fr.
- RAUNIG, E. Chansonnier historique du XVIII^e siècle. 2^e Partie. Le Règne de Louis XV. Paris: Quantin. 10 fr.
- SAIGES, G. Les Juifs du Languedoc antérieurement au XIV^e siècle. Paris: Picard. 15 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DUNCAN, P. M., and W. P. SLADEN. Memoir of the Echinodermata of the Arctic Sea to the West of Greenland. Van Voorst. 10s. 6d.
- PFEIDERER, E. Kantischer Kriticismus u. englische Philosophie. Halle: Pfeffer. 2 M. 50 Pf.
- STINDACHNER, F. Beiträge zur Kenntnis der Flussische Südamerikas. II. 5 M. Ichthyologische Beiträge. 2 M. 60 Pf. Wien: Gerold's Sohn.
- STAUENMILLER, L. Grundriss der Logik od. der Lehre vom wissenschaftl. Denken. Leipzig: Böhme. 2 M. 80 Pf.
- WERNER, K. Kant in Italien. Wien: Gerold's Sohn. 4 M.

PHILOLOGY, ETC.

- BISCHOPP, F. Der Coniunctiv bei Chrestien. Halle: Niemeyer. 3 M. 60 Pf.
- FRANK, K. De hymni in Cicerone Homerici compositione, dictione, setate. Kiel: Lipsius & Tischer. 1 M.
- HEISEMANN, K. Ueb. das Hrabianische Glossar. Halle: Niemeyer. 2 M. 40 Pf.
- HEYDEMANN, K. Satyr- u. Bakchennamen. Halle: Niemeyer. 3 M.
- KIMKE, Diodorus Siculus u. die römische Annalistik. Königsberg: Lowack. 2 M.
- LAVER, K. Kritisch-exegeseische Beiträge zu Vergils 6. u. 10. Eclogie, sowie zum 1. Buche der Georgica. Lyck: Wiebe. 1 M.
- MAYER, P. Untersuchung ü. die Frage der Echtheit d. Briefwechsels Cicero ad Brutum sowie vom historischen als vom sprachlichen Gesichtspunkt aus. Stuttgart: Knapp. 2 M. 40 Pf.
- SACHAU, E. Ueb. die Lage v. Tigranokerta. Berlin: Dümmler. 5 M.
- STEINHAL, H. Abriss der Sprachwissenschaft. 1. Th. Die Sprache im Allgemeinen. 2. Abt. Berlin: Dümmler. 1 M. 50 Pf.
- TAMMPE, E. Grammatische Untersuchungen ü. die Sprache der Bräutis. München: Ackermann. 4 M.

CORRESPONDENCE.

THE MORALITY OF THE PROFESSION OF LETTERS.

Paris: April 27, 1881.

I have just seen the ACADEMY of April 9. Your critic has a kind appreciation of my style; but I must suppose him to exaggerate, for I seem to have failed to convey my meaning. I do not know whether £500 (or only £300, as people used to say) be the necessary substructure of decent literary performance. It is a poor account of us if it be so. It is not so in other arts; witness, for instance, Millet. Journey work is done in all the provinces of human labour; and in all it is useful, if it is done well. A man is a sub-lieutenant before he is a general; and many remain subalterns till their death. I neither deny the existence nor am ignorant of the manners of the modern Grub Street. But it is my contention that, even there, a man may do some service to the world, and himself learn patience, precision, and courage in his profession. He may never rise higher; what then? The vast majority of mankind never rise. In the midst of clamant wants, and busy with entirely mechanical and unprogressive toils, they must end their lives as they began them. Yet if these people neglect their dull and ill-paid duties, we can tax them roundly. The literary man, even in Grub Street, has a very different hope before him; he can say, or he can leave unsaid; he has a career, if it be only of a kind; he has an influence, although it be anonymous. Your critic speaks of my optimism. I am

optimistic enough to hope, or at least pray, for a time when a man shall do whatever his hand findeth to do with his full energy; and, instead of complaining that it is his "worst work," shall take effectual steps to make of it his best.

Times change, and we continue to expect a better. The conscience of the literary profession has surely grown more scrupulous since the days of the Restoration; and surely it may grow more scrupulous still. And your critic will hardly persuade me that the worst of current work is written by the poorest men. He has fully persuaded me, however, of one thing—that the influence of literature lies chiefly in single and striking expressions, since not even a critic seems able to observe both the end and the beginning of an article so short as mine.

ROBERT LOUIS STEVENSON.

ASSONANCE.

Trieste: April 25, 1881.

The *Pall Mall Budget*, in a rather "knagging" and creaking notice of Mr. J. J. Aubertin's last study of Camoens (*Seventy Sonnets*), raises a question worth discussing. The reviewer blames such lines as

"While fortune was disposed to cheer my sight
With hope some consolation here to find,"

and

"In blossom thou wast snatched, but newly
grown,

Ah! Dom Antonio, by too harsh a blow," &c.

His reason for blaming the words in italics is that they are "assonants;" his authority is Coleridge, who held such assonance "peculiarly distressing to the ear;" and his conclusion is that "rhymes should vary as much as possible in sound."

All know that Coleridge wrote musical verse, but his ear, in popular phrase, was not everybody's. To my ear the assonance, used and not abused, adds to pleasure; it acts *ritornelle*, it binds the lines, compacting the whole, and it preserves the pitch. The *dictum* concerning the extreme variety of rhyme-tone apparently arises from what induced English sonnetteers to affect a misplaced terminal distich, the sluggishness of the Northern ear, which expects a thump as with the national steam-hammer. This *coda*, by-the-way, is well treated by Mr. Aubertin in his Dedicatory Letter.

It would be interesting to know if the *Pall Mall* critic expresses, on the subject of "assonance," his own feeling or that of the general. I hope not the latter. The verdict would add to the difficulty of translation, already hard enough—

"Sith rhyme in English hath such scarcity."

R. F. BURTON.

PROF. NICHOL'S DECASYLLABIC LINES.

London Institution: May 3, 1881.

Mr. Saintsbury says that the two following lines in Prof. Nichol's new volume are not decasyllabic:—

"Thou front and emblem of the world's toil,"

and

"Stets fest und treu 'o'erwhelm'ing vain 'Gloire.'"

I believe that there be parts of this island where the two-syllable Old-English word *woruld* (compounded of the stems of *wer* and *aldr*) has not degenerated into *wor(l)d*, nor the two-syllable word *o'er* into *au(r)*. And, Southron myself, I say for Prof. Nichol—

Πελοποννησιαστὶ λαλεῖντες·

Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσιν

—especially when Dorising is simply pronouncing rightly.

EDWARD B. NICHOLSON.

A LITTLE-KNOWN BYRON LETTER.

Bath Literary Institute: April 27, 1881.

The original of the letter of Lord Byron published in your last issue (ACADEMY, No. 468) is in my possession, and not in the hands of an Italian gentleman, as there implied. I shall be happy to show it to anyone interested.

B. J. BAKER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 9, 5 p.m. Royal Institution: General Monthly Meeting.
- 7.30 p.m. Aristotelian: "The English School (Hardy, Mill, &c.)," by Mr. W. A. Casson.
- 8 p.m. Society of Arts: Cantor Lecture III., "The Art of Lace-Making," by Mr. Alan S. Cole.
- 8.30 p.m. Geographical: "A Journey among the Great Andes of the Equator," by Mr. Edward Whymper.
- TUESDAY, May 10, 3 p.m. Royal Institution: "Non-Metallic Elements," by Prof. Dewar.
- 8 p.m. Society of Arts: "Trade Relations between Great Britain and her Dependencies," by Mr. W. Westgarth.
- 8 p.m. Anthropological Institute: "Some Naga Skulls," by Prof. G. Dancer Thane; "The Wild Tribes of the Naga Hills," by Col. R. G. Woodthorpe.
- 8 p.m. Photographic.
- 8 p.m. Institution of Civil Engineers: "Torpedo Boats and Light Yachts for High-Speed Steam Navigation," by Mr. J. L. Thornycroft.
- WEDNESDAY, May 11, 5 p.m. Society of Arts: "The Manufacture of Glass for Decorative Purposes," by Mr. H. J. Powell.
- 8 p.m. Geological.
- 8 p.m. Microscopical.
- THURSDAY, May 12, 3 p.m. Royal Institution: "Magnetism," by Prof. Tyndall.
- 4.30 p.m. Royal.
- 8 p.m. Mathematical: "Note on the Co-ordinates of a Tangent Line to the Curve of Intersection of Two Quadrics," by Mr. W. R. W. Roberts; "Some Solutions of the '15 School-girl' Problem," by Mr. E. Osypmael; "Notes on Ptolemy's Theorem," by Mr. O. W. Merrifield; "Algebraical Notes," by Mr. O. Hudson; "The Summation of Certain Hypergeometric Series," by the Rev. T. A. Terry.
- 8 p.m. Society of Arts: "Recent Progress in the Manufacture and Applications of Steel," by Prof. A. K. Huntington.
- 8 p.m. Telegraph Engineers.
- 8 p.m. Society for the Fine Arts: "Art Exhibitions," by Dr. Frensd.
- 8.30 p.m. Antiquaries.
- FRIDAY, May 13, 5 p.m. London Institution: "James Russell Lowell," by the Rev. H. R. Haweis.
- 8 p.m. Quakers.
- 8 p.m. Society of Arts: "Burmah," by Gen. Sir Arthur Phayre.
- 8 p.m. New Shakespeare: "The Worth of the First Quarto of *Hamlet* as an Acting Play," by Mr. F. J. Furnivall.
- 8 p.m. Folk-Lore: "The Superstitions of Pepys and his Times," and "A Note on English Fairies," by Mr. H. B. Wheatley.
- 9 p.m. Royal Institution: "Mental Images and Vision," by Mr. F. Galton.
- SATURDAY, May 14, 3 p.m. Royal Institution: "Scotland's Part in English Literature," by Prof. H. Morley.
- 3 p.m. Physical: "Electric Absorption," by Prof. H. A. Rowland and Mr. E. H. Nichols.

SCIENCE.

The Old Testament in the Jewish Church: Twelve Lectures on Biblical Criticism. By W. Robertson Smith. (Edinburgh: A. & C. Black.)

THE trial of progressive Biblical science in the person of Prof. Robertson Smith, whatever its result may be to the Free Church Aberdeen College, can hardly be regretted in view of the strengthened position of Biblical science at the bar of public opinion. It is not too much to say that the possibility of a free and yet religious handling of the Biblical texts has been established by the various defences of Prof. Robertson Smith, as it had not been established before. The last, and perhaps the most important, of these defences consists of the twelve lectures now laid before the public, which were originally delivered to very large audiences in Edinburgh and Glasgow in the early part of this year. To have accomplished the composition, the delivery, and the printing of such a delicate and complicated investigation within so short a time is a feat which more than anything else

shows the fullness of learning and the fertility of resource of this highly cultured Biblical scholar. It is still more to his credit that he should have preserved so moderate and "objective" a tone; some of his fellow-students will even be disappointed for a moment at the small amount of detailed "higher criticism" which this volume contains. Only, indeed, for a moment. It was indispensable to lay a firm foundation for a study so new in England and Scotland as that of Old Testament criticism, and that could best be done by an historical conspectus of primary facts and presuppositions.

Passing over the two opening lectures, which define the author's position towards the Bible and towards the traditional criticism and exegesis, we may dwell for a moment on the third lecture, concerned as it is with one of the most important chapters of Biblical science—the activity of the Scribes or Scribes. It is shown that the object of the Scribes was not to discover the simple, natural meaning of the Scriptures, but to reconcile the oral tradition and the written law, so that the Talmudic exegesis, which has directly or indirectly influenced all the later schools except the most modern, is fundamentally opposed to sound philology; and, further, that the Talmudic text handed down to us is not based on a critical recension, but most probably on a single standard MS. not older than the third century B.C. The fourth lecture is chiefly important from its use of the Septuagint as a witness to the growth-theory rendered necessary by many parts of the Old Testament literature. The author's moderation is shown by his resting in the generally received, but far from indisputable, view that the last twenty-seven chapters of Isaiah form a single prophecy. The argument is continued in the fifth lecture, which also deals with the Jewish view of revelation and with the Apocrypha. The author, like the Evangelical school in general, finds "a distinct line of demarcation" between the canonical writings and the Apocrypha. Lectures vi. and vii. are excellent summaries relative to the history of the Canon and the Book of Psalms. More important is the eighth, on "The Traditional Theory of the Old Testament History." It exhibits the outlines of the popular worship of the Israelites, as sketched in the Books of Kings and the contemporary prophets, but finds a remarkable contrast between this popular worship and the system of the Pentateuch. The same subject is pursued in lectures ix. and x., with results which "have a much larger interest than the question of the date of the Pentateuch." Lecture xi. deals with the Pentateuch, especially the earlier legislation; lecture xii. with the Deuteronomic Code and the Levitical Law, and also with the predecessor of the latter—the Torah of Ezekiel. There is, perhaps, nothing more important in the whole volume than the clear and convincing explanation of the "legal fictions" of the so-called Mosaic Code (pp. 384–87). The twelfth and last lecture closes somewhat abruptly with an emphatic assertion of the gain accruing to faith from the distinction "between these quasi-historical precedents, which were meant to be taken only as laws,

and the actual history, which was meant to be taken literally" (p. 387).

To a scholar the most interesting part of the book will be the two concluding lectures (probably no one at home is so well acquainted with the Pentateuch legislation as Prof. Smith), and the notes at the end. It is refreshing to meet at last with an English scholar who is not afraid to speak out on the condition of the Old Testament text and the necessity of conjectural (but not arbitrary) emendation. The value of the Septuagint for the latter purpose is strikingly shown (after Wellhausen) on 1 Kings viii. 12, 13 (pp. 403–5). Among the many other interesting details of the notes, the student will observe the explanation of Shaddai as "he who pours forth rain" (pp. 423, 424); of the "thank-offering of heaven," Amos iv. 5 (p. 434); of *kappōr*, "to atone" (p. 438); and of the prohibition of seething a kid in its mother's milk (p. 438); also the illustration of the law of the *Gēr*, or protected stranger, from the author's travels in Arabia (p. 434); beside many suggestive observations on passages in the Pentateuch.

The theological tinge which these lectures have received was, no doubt, desirable under the circumstances. It would be a pity, however, if anyone who preferred a *via media* should be repelled from the study of the work by its ultra-Protestant tendencies; a pity, moreover, were it to be demanded of every Old Testament scholar that he should be always holding up his theological flag. On special occasions, frankness like that of Prof. Robertson Smith is a quality to be much prized; but no study can progress without a certain amount of assumption on points not directly at issue. It is best, to use the words of our author, "to discuss historical questions by purely historical methods, without allowing theological questions to come in till the historical analysis is complete."

T. K. CHEYNE.

THE HIBBERT LECTURES.

MR. RHYNS DAVIDS' second lecture was on the Buddhist doctrine of transmigration.

The lecturer was careful to point out the difference between the doctrine of "transmigration of souls" as held by the Hindus, Greeks, Romans, &c., and that taught by Buddha. The great Hindu reformer wiped out from the creed of his followers all belief in *ātma*, or soul, in the place of which he substituted another and altogether different abstraction, namely, *karma*—i.e., the moral quality of actions (good or evil). The Buddhists believe in the continuity of *karma*, so that man has no beginning, and, with the exception of the saints, or *arahats*, no ending. Buddha formulated the doctrine that what a man sows that will he reap—

"Our deeds follow us from afar,
And what we have been makes us what we are."

The *karma* of each individual was deemed capable of being transmuted; death and re-birth, according to the Buddhists, were simultaneous states of existence. At death a new being was produced, not identical and yet not different, "not the same, and not another;" the second being was by reason of the first. That which caused the future re-birth at death was *desire*, the cleaving to existence.

The lecturer drew attention to the fact that the Vedas make no mention of transmigration in any form. The germs of the belief appear

in the *Upanishads*, and were probably derived from the older animism of the non-Aryans of India. The Manichaeans held curiously similar and curiously dissimilar views. The Greek belief on this point was then referred to; but Mr. Davids considered that the mode in which it found expression in Plato and Pythagoras was not national, but philosophic. In the former writer there were some expressions that seemed much like the Buddhist teaching of *tanha*, or desire. There were also Irish legends tending to show popular belief in transmigration. Such passages as "Did this man sin, or his parents?" seemed to suggest that the Jews may have held views similar to the Buddhists with respect to *karma*.

With the non-belief in the soul there sprang up among the early Buddhists a thorough contempt for future existence. The question as to its possibility implied the holding of heretical notions. Man's best interests were in this life—his chief concern was with his present duties and obligations. There was, indeed, a higher state of existence than a re-birth in heaven to be attained here upon earth by those who entered upon the Noble Path—who, by the extinction of all lusts and passions, became "dead unto sin," and arrived at the perfect state of an *arahat*, or saint. This condition of a perfect life on earth is called *Nirvāna*. For these saints, in whom all desire for future existence had gone out, there was no new birth. For all else there was the endless round of re-birth in heaven, purgatory, or on earth, as men or animals.

Mr. Rhys Davids stated that, while re-birth in the animal life is held by later Buddhists, it is scarcely ever referred to in the *Pitakas*. But we think the lecturer's statement somewhat too positive, and that it is only true so far as the printed texts are concerned. We are inclined to believe that many passages might be found in the unedited *Pitaka* texts proving that the re-birth of man as an animal is a fundamental tenet of ancient Buddhism. In the *Mahāśāhanāda sūtra* of the *Majjhima Nikāya* mention is made of the *pañca gatiyo*, or five modes of re-birth, one of which is re-birth in the womb of an animal. Buddha is represented as saying that he knows this re-birth, the path, and the steps to it.

NOTES OF TRAVEL.

IT was announced in two recent issues of the ACADEMY that, owing to failing health, Mr. R. H. Major had retired, on full pension, from the Keepership of the Department of Maps and Charts in the British Museum, which he had held since 1844; and that for the same reason he had sent in his resignation of the office of hon. secretary to the Royal Geographical Society, the duties of which, in conjunction with his colleague, Mr. Clements R. Markham, he has discharged for many years with unswerving assiduity. We have now the pleasure of supplementing the latter announcement by a piece of news which we doubt not will greatly gratify Mr. Major's many friends and admirers. On receiving his letter of resignation, the Council of the society, after stating that there was but one feeling of regret for the cause which rendered such a step necessary, requested their president, Lord Aberdare, to express to Mr. Major their hope that he would still preserve his connexion with the society by accepting the office of vice-president, for which honour he is to be proposed at the approaching annual meeting. The gracious manner in which this intimation was conveyed does infinite credit to the noble president and the Council of the society; and we doubt not that Mr. Major will be as proud of the honour for which they have spontaneously and unanimously elected him as he may well be of the decorations conferred upon

him for his valuable contributions to geographical science and literature by several of the Sovereigns of Europe. Mr. Major, who has been wintering at Algiers, proposes to leave that place on the 12th inst., and is expected to arrive in London on the 21st.

CAPT. W. GILL, R.E., has returned to England from the East, having been refused permission to visit Merv. He accomplished the journey from Tiflis to London in eight days, travelling day and night without stopping, and on his return found awaiting him on his study table the gold medal of the French Geographical Society.

THE other medals of the French Society have been awarded as follows:—The grand gold medal to Major Serpa Pinto; and the four remaining ordinary gold medals to M. Villemin, for two cartographical works; to J. Zweifel, for his journey to the sources of the Niger; to M. François P. Moreno, for his travels in Patagonia; and to Mr. B. Leigh Smith, for his Arctic voyages in the years 1871, 1873, and 1880. Englishmen thus obtained two out of six.

THE Calcutta correspondent of the *Times* announces by telegraph the arrival at Ichang on March 14 of Messrs. Soltan and Stevenson, of the China Inland Mission, who left Bhamo last November. This is the first instance of a European accomplishing the overland journey from Burmah to China—the same journey which Capt. Gill and others have accomplished the reverse way.

THE new number of the *Monthly Record of Geography* opens with Mr. Jas. Stewart's paper on Lake Nyassa and the water-route to the lake region of Africa, which is illustrated by a map of the north end of the lake in continuation and correction of one formerly supplied by the same author. Col. H. C. B. Tanner's notes on the Chugani and neighbouring tribes of Kafiristan follow, supplemented by the very interesting discussion in which Col. Yule and Sir H. Rawlinson took a leading part. The map of Kafiristan illustrating this paper is the best and most accurate extant. Under the title of "Dr. Junker's Journey in the Nyam Nyam Country" we find some extracts of recent letters from that well-known Russian traveller. Among the geographical notes are a few further particulars respecting the late Capt. Phipson-Wybrants' ill-starred expedition to Umzila's country in South-east Africa, and an account of a journey made by a missionary party from Gubuluwayo, in Matabele-land, to the same region. The departure from Loanda is announced of Dr. Pogge and Lieut. Wissmann, who are about to visit the Mwata Yanyo's capital in Central Africa. The fruits of much geographical research on the part of the well-known missionary traveller, the Abbé Desgodins, are given under the heads of the Eastern Frontier of Tibet and the Sanpo of Tibet, the latter of which shows how untenable is Mr. R. Gordon's newly revived theory that the Sanpo is the upper course of the Irawady.

INTELLIGENCE down to February 15 respecting Dr. Gouldsbury's expedition, to which we referred on April 23, reached Bathurst at the end of March. The party were then in good health (with the exception of some of the carriers, who had been sent back), and had arrived at Bady, two hundred miles from Bathurst, and about a hundred and twenty miles south-east of Yabutenda. It is important to learn that they had found the water-route easily practicable, although it was the dry season; provisions, however, were difficult to obtain, but the chiefs all showed a friendly disposition, and were apparently desirous of entering into arrangements for opening roads. The expedition intended to follow the Gambia into

the territory of Molah, so as to avoid the hostile tribes of the north bank, who are at present engaged in a war among themselves. It is thought probable that the friendly reception of the party is due to the absence of the large military escort which usually accompanies similar French expeditions, and has a bad effect on the natives. Favourable news has also reached Sierra Leone, as messengers, who were sent in January to the Futa Jallon highlands, have returned with a reply from the king, expressing his willingness to receive white men. On their return journey these messengers were accompanied by 1,300 of the king's men, bearing gold, ivory, beeswax, and other produce for sale at Sierra Leone.

A ROMAN CATHOLIC missionary expedition has just left England for Borneo.

H.M.S. *Alert*, formerly commanded by Sir George Nares, has lately been for some little time in Sydney Harbour, but was expected to resume her voyage in April in order to survey Torres Strait and the various passages used by vessels between it and the Dutch islands of the Eastern Archipelago. This duty will probably occupy some two years in completion.

WE have received from Messrs. Hachette and Co., of Paris and London, a *Map of Tunis and Eastern Algeria*. It brings out clearly enough the principal geographical points of present interest—the comparatively small area of the Regency of Tunis; its advantages over the coast-line of Algiers in the possession of natural harbours; and the mountainous character of the actual scene of operations.

SCIENCE NOTES.

Discovery of "Feather-ore" in the Isle of Man.—To the last part of the *Transactions* of the Royal Geological Society of Cornwall Mr. Warington Smyth, the Crown Inspector of Mines, contributes an interesting description of the occurrence of *Plumosite*, or *Feather-ore*, in the Foxdale Mine, Isle of Man. This mine is well known as yielding rich argentiferous lead-ores, but it had not been known to contain any antimonial minerals until the recent discovery of *plumosite*, which is a double sulphide of lead and antimony. *Plumosite* is occasionally found in the Hartz, and is there called, from its capillary form, *Federerz*; but in this country it is a mineral of exceeding rarity. At Foxdale it presents the usual appearance of extremely delicate fibres matted together, so as to look almost like a tuft of dark cotton-wool. Under the microscope, however, it is seen to be a reticulation of prismatic crystals of brilliant metallic lustre. It is curious that other antimonial minerals have not been found in association with the *plumosite* of the Isle of Man.

It is proposed to celebrate, by a gathering of scientific men, the opening of the Meteorological Observatory upon the summit of the Pic du Midi in the Pyrenees (9,734 feet). This observatory, in substitution for the one somewhat lower down the mountain on the Col du Sencours, has been established by the Société Ramond, at the instigation of its president, Gen. de Nansouty. A proposal is now under consideration to transfer it to the State for the sum of 20,000 frs. (£800). The ceremony of inauguration is fixed for the month of August. Perhaps the successful accomplishment of this undertaking will give fresh stimulus to the Scotch project of erecting a similar observatory upon the summit of Ben Nevis, the highest point in Great Britain (4,406 feet).

A SERIES of weekly lectures, in continuation of those delivered last year, will be given in the lecture-room in the gardens of the Zoological Society, commencing on June 16. The names of the lecturers include Profs. Flower,

Miyart, and W. K. Parker, Mr. P. L. Selater, Mr. W. A. Forbes, and Mr. J. E. Harting. The hour of delivery is five p.m., and the lectures will be free to all visitors to the gardens.

DR. CARTER BLAKE, late Lecturer on Comparative Anatomy and Zoology at the Westminster Hospital, will deliver during the month of May four lectures on fossil mammalia, birds, and reptiles at the Natural History Department of the British Museum, Cromwell Road, South Kensington.

MEETINGS OF SOCIETIES.

ROYAL ASIATIC SOCIETY.—(Monday, April 25.)

ROBERT N. CUST, ESQ., Hon. Secretary, in the Chair.—The Rev. S. W. Koeker read a paper entitled "Tartar or Turk?" in the first portion of which he discussed the question whether "Tartar" or "Tatar" was the correct and original spelling of this word, and brought forward a considerable amount of evidence in favour of the first form, its meaning being that of "wanderer." The second form, he suggested, was probably due to Arab influence, which changed "Mongol" into "Mogol." The two names "Tartar" and "Turk" he held to be, linguistically, of common origin, and appellations merely, rather than the proper names of distinct tribes.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, April 26.)

PROF. W. H. FLOWER, F.R.S., V.-P., in the Chair.—Mr. J. E. Price exhibited a collection of bones discovered by himself and Mr. Hilton Price at the Roman villa at Brading, Isle of Wight. The bones had been examined by Prof. Flower, who reported that they were all in much the same state of preservation, and probably all contemporaneous. They consisted of—(1) Man: fragments probably of one and the same skeleton. From the condition of the bones it is certain that the individual was adult, and probably of middle age and about the average stature. (2) Dog: numerous remains of at least three individuals, all of nearly the same age and size, not more than half-grown, having only the milk teeth in place. (3) Ox: young. (4) Horse: one incisor tooth.—Mr. A. L. Lewis read a paper on "Some Archaic Structures in Somersetshire and Dorsetshire." The author, in speaking of the great stone circles at Stanton Drew, near Bristol, mentioned the elaborate astronomical theories which had been propounded concerning them by antiquaries of the last century, and said that, while he had no belief in them, he thought that the larger stone circles, of which this group was a specimen, had been used as places for solar worship. The paper was illustrated by the exhibition of plan, model, and some worked flints, &c., found by the author at some of the monuments mentioned by him.—Mr. G. M. Atkinson read a paper on a "New Instrument for determining the Facial Angle."—The Rev. W. S. Caiger read a paper on Thomas of Aquinum and anthropology.

SOCIETY OF ANTIQUARIES.—(Thursday, April 23.)

EDWIN FRESHFIELD, ESQ., V.-P., in the Chair.—Mr. C. R. B. King exhibited some fragments of stone, forming part of the fourteenth-century architectural work in the painted chamber at Westminster, which still retained traces of colouring and gilding.—Mr. J. H. Cooke contributed an account of a Romano-British cemetery at Ryeham Fields, near Berkeley, which is mentioned in Smyth's MS. account of the Berkeley family, written in 1618. Instances of cremation and unburial occur, as well as interments of the entire corpse. The coins found were of the periods of Constantine and Allectus.—Mr. Loftus Brock read a paper upon the discovery of mediæval and Roman remains beneath the site of Leadenhall Market. The mediæval arches were built in pits, dug through Roman *débris* which was the result of a fire about fifteen feet below the present surface of the ground. Roman walls were found of great thickness, composed of ragstone and layers of tiles alternately, like the walls found at the Tower. Mr. Brock exhibited a carefully drawn plan of the discoveries, but at present it was not possible to

decide the purpose of the building of which they formed a part.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, May 3.)

SAMUEL BIRCH, ESQ., D.C.L., LL.D., President, in the Chair.—The President announced that, from information sent to him by a correspondent, he was able to make some remarks on one of the newly discovered pyramids of Sakkarah. The hieroglyphs are portions of religious inscriptions; perhaps, as has been suggested, portions of religious formulas older than the so-called Ritual, or Book of the Dead. In this respect they have a certain resemblance to the formulas found on the early rectangular coffins of the Sixth and subsequent Dynasties, which have chapters of the Ritual intermingled with other prayers and adorations. The inscriptions of the Pyramid of Ramei, the Apappus or Aphobis of the Fifth Dynasty, have this character, and are, to a great extent, difficult to translate. They have no historical value, though they are of great mythological importance, as in them constant allusion is made to the myth of Osiris; and the name of the deceased king, whenever mentioned, is preceded by the name of that god. A considerable portion of the text refers to the goddess Nut, or Nutpe, to whom the prayer on the sarcophagus of Menkara is addressed; and this legend of Nut is much enlarged in the present texts. But the inscriptions demand considerable study, which the President stated he proposed to give to them.—A description of the pyramid and of the position of the inscriptions, sarcophagus, &c., was read by the Secretary.—Mr. Ernest de Bunsen read a paper on "The Date of Menes and the Date of Manetho." It was suggested that 4620 B.C. had been adopted in Hebrew chronology as the date of the Creation because it was the date (known to the compilers of the Septuagint from Manetho) of the accession of Menes, the first King of Egypt; and that 473 B.C. had been similarly taken for the foundation of Solomon's Temple because it was possibly the date of the birth of Gautama-Buddha.—A communication was read from Prof. A. Eisenlohr on "An Egyptian Historical Monument;" and also some notes by Prof. W. Wright upon four Phœnician inscriptions recently found in Cyprus by M. Pierides.

FINE ART.

THE ROYAL ACADEMY.

(First Notice.)

THE present exhibition, though it has suffered in an exceptional degree from want of tact and skill on the part of the hanging committee, betrays no sort of decline in the general character of the work which it contains. The younger painters of our school seem, indeed, to be steadily advancing in technical power and resource. There is still some lack of adventure shown in the very limited scheme of design in which they are for the most part content to exercise their craft; and it is a rarer thing here than it would be in Paris to find an artist risking a year's labour upon a canvas of extended scale and of doubtful market value. English painters soon settle down to some special form of artistic production. Their wild oats are quickly sown; and, when once they have established a reputation for a certain sort of commodity, they are prudently disinclined to tempt their fate again. This speedy concentration of artistic energy has certain advantages of its own; but its immediate effect is not to add to the interest or variety of the annual exhibition. It is not, of course, to be expected that every painter should discover an aptitude for the highest order of monumental design; and it is obviously better that he should paint cabbages with some approach to mastery than blunder on for ever in works of empty pretension and affected poetry. But it is possible even for the most moderately gifted artist to take to his cabbages too soon. Just as a writer who is destined to occupy himself with prose is none

the worse for the verses made in his youth, so in the same way it will be all the better even for a painter of *genre* if he can bring to his modest labour a sense of style and a largeness of treatment derived from earlier experiments in a wider field. Our younger artists, it may be fairly urged, are too much disposed to deny themselves this season of preparation; nor is it wonderful that they should pass at once to the kind of work in which they feel they can excel when we consider the substantial rewards that lie within their reach. To counteract the force of this temptation there is need of some stronger encouragement than has yet been offered to them; and it is therefore highly gratifying to learn from the lips of the President that the Academy is at last to make a serious attempt to foster the practice of decorative painting in England.

Scarcely less important in the influence it is likely to exercise in raising the level of style in all branches of art is the promised establishment at Burlington House of a separate school for modelling. This is a subject that has often been insisted upon in these columns. The need of such a school is indeed so obvious that it seems, as Sir Frederick Leighton truly observed, almost wonderful that it should not have been organised long ago. Nor is the explanation that was offered for the delay quite worthy of a society which holds a national position. To aver that there were not enough students to justify the establishment of a separate class is only to say, in other words, that the claims of sculpture had been so completely neglected as almost entirely to stamp out all ambition to practise in this branch of art. It was, therefore, the more incumbent upon the Academy to initiate a reform in the defective system of their teaching; and it was surely a mistaken conception of duty which led them to defer the establishment of the school until a revival of interest in sculpture, brought about by other influences, had supplied them with the required number of pupils. Of the reality of this revival there can be no manner of doubt. The sculpture galleries this year are by no means the least interesting feature of the exhibition; and it is easy to perceive, from the evidences of several prominent examples, that their authors, deprived of the means of instruction at home, have sought inspiration from the contemporary sculptors of France. The figure of *Cain* (1488), by Mr. Thomas Stirling Lee, very clearly reveals the traces of this foreign influence. Mr. Lee is a student of the Academy, it is true; but the training and technical skill which he brings to his work have surely not been acquired in the schools at Burlington House. Mr. Thorneycroft's very remarkable figure of *Teucer* (1495) supplies another instance of wider opportunities of study than are afforded to English students. In the careful thoroughness of its modelling, as well as in the marked individuality of the style in which it is treated, there is evidence of an intelligent appreciation of what is best deserving attention both in ancient and modern work. The result is such as will be found fully to justify Mr. Thorneycroft's recent election as an Associate member of the Academy. A genuine sentiment of refinement is displayed in the attitude of the figure, and in the studious observation of Nature which has been brought to bear upon every detail of the composition. There is no trace in his work of the merely traditional acceptance of antique models which is found sufficient in the case of so many English sculptors. The nerveless grace of Gibson's art, perpetuated in the series of plaster models which he bequeathed to the Academy, may be regarded as the final note in a pedantic phase of the history of sculpture which dates from the criticism of Winckelmann and the practice of

Canova. The artists of the French school, looking to the masters of the Renaissance no less than to the surviving records of the schools of Greece and Rome, have long ago shaken themselves free from this paralysing tradition; and it is a sign of promise for the future of sculpture in England that there should be found among us some few artists capable of understanding these larger possibilities of their craft. The equestrian group by Mr. Brock, already known by the plaster model exhibited last year, bears witness, in its different style, to the increasing resource and knowledge which English sculptors are beginning to acquire. About the beauty of the design there may be room for differences of opinion; but there can be no sort of doubt that the workmanship displays wide and accurate knowledge of form, as well as cultivated power in the management of the chosen material. These are qualities which serve as the enduring basis of every great achievement, and the Academy has done well to recognise their importance by the exceptional honour they have bestowed upon the work of Mr. Brock. In so far as it can be said to indicate a feeling of respect for the growing pretensions of sculpture, praise is equally due to the spirit which has prompted the purchase of Mr. Calder Marshall's marble figure. It was, perhaps, necessary to award some distinction to a titled representative of the art, and perhaps this was the best example that offered itself at the moment.

It will be necessary to return on a future occasion to examine several other of the exhibits in this class. My purpose in these prefatory remarks has been merely to direct attention to the increasing attractiveness of the sculpture in the Academy, which is this year more marked than at any period since Alfred Stevens sent his bronze group for the Wellington Monument. In the department of painting, the amount of work with any corresponding elevation of aim is perhaps more than usually small. The picture which seems to me to secure the most complete and satisfying effect of beauty is the *Sappho* of Mr. Alma-Tadema. The mode of Mr. Tadema's invention is so entirely individual that it would be difficult to define with any approach to precision the class to which his work belongs. On occasions when he has undertaken to treat the human form upon the scale of life, he has not always shown a preference for the highest type of beauty; nor do the characteristic excellences of his refined and delicate workmanship appear to full advantage in the covering of large surfaces of canvas. But there is a temptation to forget whatever limitations his art may own in the keen enjoyment which such a picture as the *Sappho* awakens. Here, at least, the wonderful resources of his brush are employed upon material which they can easily command. Mr. Tadema stands almost alone among artists who are fascinated by the beauty of antique life in the strong feeling for outward nature which he imports into his design. His colour, whether of flesh or costume, always lives in sunlight; and the forms that people the scenes of his invention take an added beauty from the charm of the landscape that surrounds them. There have been few artists of any time who have so skilfully combined this sentiment of landscape with the severe definition of form. The results of wide archaeological knowledge are, in his case, so lightly born that they mingle without any sense of conflict with the fruits of direct observation of Nature. Mr. Tadema's painting has always the note of absolute vitality. I speak now, not of individual forms or faces, but of the work as a whole, of the quality of the colouring, of the actual touches of the brush. In the extreme minuteness of much of his execution he contrives to preserve admirable breadth of light and shade,

with an unimpaired strength and force in the local tints. There is a certain audacity in the manner of his invention which enables him to carry his regard for the vivid beauty of Nature into scenes and subjects that would, at first sight, seem to reject any kind of realistic treatment. The brilliant fairness of white marble, the intense blue of a sapphire sea or a southern sky—these are among the natural realities that would seem to have fixed themselves in his imagination. They have grown familiar in his work; but their appearance produces no sense of fatigue, for they are imaged for us with un-failing sympathy and power. In this respect the *Sappho* is perhaps the most characteristic, as it is certainly among the most complete, of Mr. Tadema's productions. The invention of the scene as a whole, the disposition of the figures, the choice of attitude and gesture, are in the highest degree representative of a style of art that has something more than the dignity of *genre*, with something less than the formality of purely ideal design, recalling for us the long-silent life of the past in language that has a familiar and homely accent, and preserving the vivid impression of Nature even in the most elaborate attempts to reconstruct a vanished civilisation.

J. COMYNS CARR.

THE GROSVENOR GALLERY.

(First Notice.)

THE only reason why the absence of any work by Mr. Burne-Jones from this exhibition is not to be regretted is because the present display shows conclusively that Sir Coutts Lindsay, without the help of his great and unique power, can gather together such a fine collection of pictures by living artists as justifies the opening of the gallery at the same time (this year it happens on the same day) as the Royal Academy. Of Mr. Burne-Jones' followers, also, some of the most remarkable are to all effect absent. Mr. Strudwick sends nothing, Mr. Spencer Stanhope a small landscape only. The tradition of his manner and feeling is sustained only by Miss E. Pickering. One other strong individuality (that of Mr. Whistler, who, with Mr. Burne-Jones, is inseparable from the "idea" of the Grosvenor in its earlier years), has again asserted itself. No picture by this artist can be without that personal flavour which forms so large a part of the charm of art; and his portrait of *Miss Alexander* (113) would be welcome, for the artist's sake, if it were even less attractive than it is. While, indeed, we congratulate the artist on his re-appearance in oils, and gladly recognise unflinching power in manipulation and the management of colour, it is difficult to congratulate his subject. In this, as in many cases nowadays, the critic has a difficulty in characterising a portrait as it deserves for fear of being personal to the sitter. Flattery is objectionable in art, as elsewhere, but some portrait painters seem to find it impossible to tell the truth without being rude. Amateur work, another *specialité* of the Grosvenor, is well represented, Sir Coutts Lindsay displaying unusual sense of composition and much imagination in a very large picture from Dante, called *The Boat of Charon* (22). Virgil and Dante are standing on the shore from which Charon is sternly thrusting his boat—filled with its melancholy freight. The work is very unequal, and open to severe criticism in detail; but it would be unfair to expect from Sir Coutts Lindsay satisfactory treatment of a theme which perhaps Michelangelo, alone of all artists who ever lived, would have been quite competent to handle. With all its faults, it is noble in effort, and has sufficient sympathy with the spirit of the poet whom it illustrates to deserve respect. By Lady Lindsey, the Marchioness of Waterford, and other amateurs

there is also much good work, which we must leave for the present.

Writing without having seen the exhibition of the Royal Academy, it is difficult to believe that either Mr. Millais or Mr. Alma-Tadema can have contributed to that exhibition anything more perfect in their several ways than the former's *Sweetest Eyes were ever Seen* (39) or the latter's *Ave Caesar—Io Saturnalia* (41). It is seldom that an artist is so justified in forestalling criticism by a title as Mr. Millais in this case. If there are still sweeter eyes yet unseen than those of this charming girl, with the basket of violets and sprigged jacket, there is a decided answer to Mr. Mallock's unsettling and unsettled question as to the worth of life. The artist would be much better employed in painting their possessor for us, and thus giving us another "joy for ever," than in showing the soot-like effect of a lady's skin seen through black crape, even though the lady be *Mrs. Kate Perugini* (68) and the imitative skill miraculous. Unless, however, there be degrees in miracles, the last epithet can be properly applied to one picture only in this exhibition, and that is Mr. Alma-Tadema's just mentioned. The scene is possibly the finding of Claudius, who has hidden himself in a temple for fear after the murder of Caligula. Pale as death he stands within the fold of a wonderfully painted purple curtain, which is being drawn aside against his will by a soldier, who is saluting him as Emperor. Although the soldier's back is turned, there is not wanting a touch of irony in his gesture. The mosaic floor is encumbered with a pile of the dead revellers. Outside surges a crowd of soldiers and others, one of whom, apparently a dancing girl, is pressing forward, and watching with mingled curiosity and delight the fear of the Emperor-elect. The play of rich colour, the complexity and fullness of the composition, the rendering of an uncountable number of distinct textures, the character of the figures and the variety and justness of their expression, make a picture which, small as it is, it would be impossible to describe fairly within the limits of this article. The first view of a picture, even though it be a long and a careful one, is not sufficient to justify the use of such unqualified praise as we are at present disposed to award to this wonderful little work. Mr. Alma-Tadema's other and still smaller work (40) is almost equally remarkable. It represents a lady, in a dress which contains a beautiful harmony of different reds, singing, with her full face turned to the spectator. The pose of the body and the curve of the open mouth suggest the flood of melody which is issuing from the lips. It is not every lady who looks charming while she sings, but this lady does; it is still rarer to find an artist who can draw a singing face, but Mr. Alma-Tadema can.

Another Academician, Mr. Watts, is also well represented here, especially by his splendid *Wife of Pygmalion* (58), whom we are glad to see again. His portraits include a fine head of the late *Viscount Stratford de Redcliffe* (51), and a likeness of *Miss Venetia Bentinck* (64), very peculiar but successful in colour. His design of the *Spirit of Greek Poetry* (55) reminds us, but not pleasantly, of Michelangelo. It is dangerous to dispute the drawing of so learned an artist, and perhaps the attitude is one which ought to recommend itself as appropriate to a spirit; but the figure is uncouth. Mr. Watts' strange design of *Endymion* (56), with his divine lover, her arched form poised above him like a cloudy crescent, and swathed with innumerable folds of fleecy drapery, is poetical in conception, but somewhat too obvious and intricate in its art. In his *Arcadia* (57) he has painted such a "nut-brown" maiden as to suggest that she generally dispenses with even the slight raiment which she carries. The figure is graceful, but scarcely

more worthy of the artist than *Reverie* (52), a study in natural colours of the same face. Mr. Watts' landscape, *Carrara from the Leaning Tower of Pisa* (72), is more remarkable as a careful study of mountain form than as a picture.

Mr. W. B. Richmond sends a large variety of beautiful work, which fully sustains his reputation. In his portraits he has been happy in obtaining subjects which amply repay all the time and skill at his disposal; and in his one large imaginative design, *Behold the Bridegroom Cometh* (75), he has carefully carried out a fine and original conception. It is, however, inferior, both in vigour and beauty, to his *Dance of Miriam* of last year. The ten virgins are in a large marble hall, with a bath or water-tank in the centre. One foolish one is asleep, and another, alarmed, is waking her; others are seeking for their lamps, or stretching to recover them from the places where they have left them. The wise are, of course, prepared, and one is worshipping at an altar on which a flame is burning. The time is early morning; and the white pillared hall filled with cool gray light is an admirable relief for the drapery of delicate tints with which the virgins are clothed. The whole scene is managed with much skill; but the figures, separately, are not remarkable for their grace, and the attitudes of those of the foolish virgins who are alive to the urgency of the occasion are deficient in energy and sense of fear. Mr. Richmond has, however, never shown his peculiar talent for portrait painting to greater advantage. The sweet refined face of *H.R.H. the Princess Louise* (50) he has treated with as much sympathy as the more magnificent beauty of *The Hon. Mrs. Lyulph Stanley* (26); while his tender appreciation of children is shown in his dear little *Miss Edith Kennedy* (59) in her white frock. He has also been fortunate in obtaining a sitter of such rare, rich, and intellectual beauty as the lady represented in (60) *A Sketch* and (139) *A Portrait*. Nor are his portraits of men less deserving of notice. His *Bishop of Salisbury* (146) is fine in character and colour; while his *George Howard, Esq., M.P.*, and artist (71), is marvellously natural, easy, and happy in expression.

In portraits it will be seen that this exhibition is unusually strong; and beside those we have mentioned there are others deserving special attention, with some of which it will be convenient to conclude our first notice. Mr. Holman Hunt sends a portrait of *Professor Owen* (44), painted with his usual care, and even more than his usual glare. There can be no mistaking the wonderful face, rendered with such extraordinary force, precision, and polish that it seems cut out of red marble, with agates for eyes and spun glass for hair. It is difficult to praise too highly the care and vigour and technical skill of this work; but it is not pleasing, and it shows us only part of the man—viz., his searching, scientific genius, and this in such a blaze of "accidents" in the way of strong light, red robes, and reflections that the eye cannot dwell upon it peacefully. No part of this aggressive picture is more beautiful than the hands, which, as samples of "realistic" flesh-painting, could scarcely be excelled; they look, however, younger than the face. A very strong contrast to this too forcible work is Mr. Herkomer's portrait of *Professor Ruskin* (41), which does not err on the side of strength. It is gentle almost to weakness, sweet almost to insipidity, and shows little of that firm grasp of character which is so conspicuous in the same artist's portraits of Tennyson and Wagner. It gives us Mr. Ruskin's purity without his passion.

Of other portraits, Mr. Gregory's *Edith Maude, Daughter of Charles J. Galloway, Esq.* (125), is conspicuous for its natural ease and dexterous painting of flesh and satin dress; while

Mr. Poynter's sketch of *The Lady Wenlock* (74) pleases both by the graceful drawing of the figure and its perfect technical skill. Mr. John Collier sends portraits of *Mrs. Alma-Tadema* (11), *Mr. Walter Pollock* (12), and *Lady Laurence* (70), all good examples of his unaffected style; and his wife a very charming picture of *Alice, Daughter of Frederick Pollock, Esq.* (35), a sturdy, unsophisticated young lady in a wonderful frock, with violets and marsh-marigolds stuck in the broad blue sash. Sir Frederick Leighton's portrait of *Mrs. Algernon Sartoris* (89) is, of course, full of delicate harmonies of colour, but the complexion looks artificial. The rest we must leave till next week. COSMO MONKHOUSE.

NOTES ON ART AND ARCHAEOLOGY.

MR. ALMA-TADEMA, R.A., took the chair at the annual dinner of the Hogarth Club, which took place at the "Criterion" on Thursday, the 28th inst. Among the numerous members, beside the President, who attended, were Messrs. A. C. Gow, A.R.A., Hamilton Macallum, and Seymour Lucas. The French artist, M. Philipoteaux, and Mr. G. A. Storey, R.A., were among the more distinguished guests. The voice of Mr. Maybrick and the violoncello of M. Libotton contributed much to the pleasure of the evening. The arrangements for the removal of the club to Albemarle Street are nearly complete.

THE St. Stephen's Arts Society, which will open an exhibition next month, starts under the auspices of a very good committee. It includes the names of Lord Bury, Mr. H. S. Marks, R.A., Mr. George Augustus Sala, Mr. E. W. Godwin, Sir W. Drake, Sir Herbert Maxwell, Mr. Severn, and others.

MESSRS. JAMES R. OSGOOD AND CO. have issued a prospectus of a descriptive and pictorial atlas of the Cesnola collection of Cypriote antiquities, now preserved in the Metropolitan Museum of Art at New York. It is proposed that the work shall consist of three volumes, each containing 150 plates—two-thirds by the heliotype process, and one-third in colour by chromo-lithography. Each plate will be accompanied by a page of descriptive text. The first volume will treat of the objects in stone and marble; the second, bronzes, gems, &c.; the third, vases, statuettes, &c., in terra-cotta. The issue will be begun in monthly parts as soon as the necessary number of subscribers is obtained.

LAST week we noted the opening of the exhibition of Mdlle. Rosa Bonheur's two latest life-size pictures; and now we have to record the publication, in mixed etching and mezzotint, by Mr. W. H. Simmons, of the same able painter's *Old Monarch*, the magnificent lion presented to her two years ago, but which she found unmanageable in her establishment at Fontainebleau, and only kept long enough to make this splendid study of the head. The size of the head, which includes little more than the mane, is, we take it, life-size. The intense depth and clearness of the eyes, the strength of colour throughout, and the full rendering of the leonine expression are worthy of unreserved praise. This may be pronounced the most perfect presentation of the king of beasts ever published.

Two more new pictures by Mr. Millais are now on exhibition. One has been added to the collection of his paintings at the Fine Art Society, the other to the Graphic Gallery. The former is a splendid portrait of Mr. Alfred Tennyson, quite worthy—and higher praise could scarcely be given—to be hung side by side with his portrait of Mr. Gladstone. The poet is standing enveloped in a cloak, showing only one hand, so that there is nothing to distract

the attention from the strange, strong face, which is shown full. The large, soft eyes shine clear of the curiously developed upper lids, and are full of thought. The tallness of the head is enforced by its framework of uncut hair and the narrow, long beard. The picture at the Graphic Gallery represents a little girl, dressed up in a black fur cape and muff belonging to a grown-up person, and sitting on a bank; a wonderfully painted "gingham" completes the idea of *Little Mrs. Gamp*. The face is chubby and sweet.

It is proposed to establish at Madras a public picture gallery, which shall contain copies of European masterpieces as well as works by Anglo-Indian and native artists.

MESSRS. DALZIEL BROS. are printing at their their Camden Press an *édition de luxe* of Birket Foster's *Pictures of English Landscape*, which will be limited to one thousand numbered copies. The pictures will be printed from the original wood-blocks, on fine India paper, mounted, and bound in parchment. The verses by Tom Taylor will be given as in the earlier editions of this popular work. It will be issued by Messrs. G. Routledge and Sons.

In the *Magazine of Art* for this month will be found an article entitled "The Streets as Art Galleries," in which is explained the symbolical meaning of the beautiful design Mr. Herkomer has executed as an advertisement for Messrs. Cassell and Co. Everyone must sympathise with the aim that would make pictorial advertisement a means of educating popular taste instead of degrading it, as is the case at present; and we sincerely hope that the fashion set by the ever-enterprising publishers of the *Magazine of Art* will not be allowed to die out, but will be followed up by themselves and by other firms, so that the sparo walls of our streets and railway stations may become in time veritable art galleries, and even the poorest of our citizens, like those of Athens of old, become judges of artistic beauty and fitness. Mr. Herkomer's noble design is well calculated to assist in such training, for it is conceived in the same lofty spirit as those mighty frescoes wherewith Raphael adorned the Vatican. It is indeed strongly reminiscent of the great masters of the Renaissance, though not a copy of any one man's style. That such a work as this should be executed, not for the purpose of being shut up in a palace, or even displayed to visitors in a public gallery, but as a poster in our streets, is a boon for which all who pass by ought to be grateful.

THE *Chronique des Arts* states this week that the ancient Greek cup ornamented with figures in red by Brygos, one of the greatest of the vase painters of the fifth century, was bought, at the recent sale of the Bammerville collection, by the Louvre for the sum of 11,000 frs. This price, though high, is not considered extravagant, for the cup is noted as being the *chef-d'œuvre* of the ancient painter.

THE current number of the *Zeitschrift für bildende Kunst* opens with a review, by Arthur Baignières, of Viollet-le-Duc and his work, the illustrations being taken from M. Sauvageot's interesting work, *Viollet-le-Duc et son Œuvre dessiné*. Dr. A. Rosenberg notices, at a somewhat late date, the art industrial exhibition held at Düsseldorf in 1880; and C. von Fabriczy continues his *critique* on French sculpture of the present day, noticing especially, in this number, the clever and popular French sculptor, Henri Chapu, whose monument to Regnault and his companions who fell in the war brought him so much fame. An illustration is given of his more recent monument to the writer known as Daniel Stern, which is also characterised by a youthful female figure, representing this time not Youth, but Thought.

AN interesting biographical study of Charles Daubigny, by F. Henriot, was given in *L'Art* last week, accompanied by a beautiful etching of a sylvan scene, called *Le Berger et la Bergère*—admirable in its pleasant intermingling of light and shade.

THE *Japan Weekly Mail* has commenced a series of articles on "The Curio Market," in which it is intended to expose the tricks of the local *bric-à-brac* vendors, who impose upon tourists in Japan. The "Heathen Chinese" is said to be a child to these cunning dealers, who, pretending to have obtained rare and valuable goods from some prince or daimyo, palm off inferior wares of a few years old on their credulous customers. They are represented as being almost as ignorant as their dupes, *never having seen such wares as they profess to sell*. The demand for curios is infinite, the supply almost nil. Purchasers (not only in Japan) may well be on their guard when they are informed that even of the staple ware of Japan, Imari, "there is not at present, and has not been for twelve months, in any shop in Tokiyo (Jeddo) a large plate or dish of genuine old Imari;" and that of Sateuma "not more than three or four genuine specimens find their way into the market each year."

THE most important papers in the April *Statement* of the Palestine Exploration Fund are "Sun Worship in Syria," by Lieut. Conder (a short enumeration of facts); "Notes on the Topography of the Exodus," by Greville J. Chester (in reply to Lieut. Conder); and "Life, Habits, and Customs of the Fellahin of Palestine," by Rev. F. A. Klein. This last paper is translated from the *Zeitschrift* of the German sister-society, and is an admirable *résumé* of twenty-six years' familiar intercourse with the fellahs of Palestine. A note by Mr. H. D. Rawnsley informs us that the Temple of Keades and the marble sarcophagi have been demolished to make foundations for a sugar or a cotton factory. Both temple and sarcophagi are figured and described in the first volume of the new "Memoirs" of the Fund. Mr. Birch has several topographical papers marked by his usual acuteness. He thinks Lieut. Conder radically wrong in his theories respecting Jerusalem, and maintains, in the face of Mr. Conder's opposition, that the City of David was on Ophel—i.e., on the eastern hill south of the Temple. Certainly Mr. Birch has contrived to make dry subjects interesting, whatever may be thought of his rather bold theories. Mr. Dunbar Heath's paper on "The Orders for Musical Services at Hamath" professes to apply the "Newtonian method" to the Hamath inscriptions; the results are as singular as the method. We learn from the Introduction to the *Statement* that the total cost of the expedition, including printing expenses, &c., will amount to about £3,500 or £4,000 a-year.

In the obituary notice of Mr. Burges last week Mr. Pullan was, by accident, named instead of Mr. Clutton, who was Mr. Burges's colleague in the preparation of the Lille Cathedral design.

THE STAGE.

"OTHELLO" AT THE LYCEUM.

THE "special performances" at the Lyceum have much stirred the curiosity of our playgoers. "Strong casts," as they are called, have become rare upon the English stage since the patent theatres lost their special privileges; and, by general consent, the conjunction of Miss Terry, Mr. Booth, and Mr. Irving in the tragedy of *Othello* could claim to be accounted a very exceptional sort of dramatic event. Moreover, the Des-

demonia of Miss Terry and the Iago of Mr. Irving were efforts new to London; while it was clear that Mr. Booth's visit to this country must soon come to a close—that, indeed, his impersonations must be seen presently to be seen at all. It has been fully understood, therefore, on all sides, that these Lyceum representations have about them that character of an only opportunity which has invariably been found precious and attractive.

When Mr. Booth played Othello some weeks since, he suffered from the inadequacy of his surroundings, the inexpertness of his playfellows. The Princess's Theatre had lost its vogue as a home of the superior drama; a new building had been erected which knew not Shakspeare; the stage seemed set apart for the uses of "real horses," for rude plays of the lime-light and trap-door, the "sensational-effect," order of composition. At the Lyceum Mr. Booth breathes a wholesomer atmosphere; the house is endowed with valuable traditions, and under Mr. Irving's management it has risen to be the most considerable establishment of its class in London. Undoubtedly Mr. Booth's Othello benefits by transference from Oxford Street to the Strand. He is now assured, not merely of rich and handsome scenic accessories—and these have their genuine worth and significance—but also of disciplined support from all the actors, even to the most subordinate, concerned with him in the representation. His performance thus gains in steadiness, in consistency, in harmony, and even in power. He plays to a more enlightened, judicious, and appreciative audience. That his exertions wholly satisfy, or that his Othello ranks among his best exhibitions, cannot be said, however. He is a highly trained and most accomplished actor, an adroit elocutionist, skilled in the graces of gesture and bearing, picturesque of aspect, and capable at times of very vehement displays of passion and emotion. He is rather elegant and gallant of mien, perhaps, than absolutely majestic or dignified; the while his refined tenderness towards Desdemona in the earlier scenes carefully avoids the super-sentimental uxoriousness to which certain Othellos of the stage have been much too prone. It may be thought that he is insufficiently observant of the natural or realistic manner of the modern school of acting, and adheres too closely to the elder prescriptions and conventionalisms of the theatre. And, no doubt, Mr. Booth respects the idealities of performance, the exaltation pertaining to poetic impersonation; he heedfully abstains, however, from that excessive mounting upon stilts, that over-tight lacing of the buskin, that turgidity and pompousness of tone and air, which many players of the past so greatly favoured. His Othello is a living human creature, distinct and individual, and not a mere abstract figure made up of histrionic artifices. Where the actor fails is in his over-anxiety to accentuate every line of his part, to render his every utterance effective, and in his recourse to a certain redundancy of movement and action. His speech thus becomes at times too syllabically articulate, while his manner lacks impulsiveness, seems unduly oppressed with deliberation. No doubt an insufficiency of physical

means lies at the foundation of these defects. To sustain Othello's frenzy at its fever-heat, to render justice to his terrible explosions of passion, demands a player endowed with rare force. Mr. Booth plays the grand third act with admirable art and power. His Othello resists as long as possible the leperous distilment of Iago's insinuations, refuses to the latest moment to distrust the honesty of Desdemona. His revulsion of feeling at the first suspicion of her guilt, his effort to dispel the horrible imagining, the sense of despair that comes over him as doubt possesses his mind—all this was very finely conceived and rendered. In the later scenes Mr. Booth was certainly less effective; the strain upon his resources was perhaps too severe. He permitted himself long pauses; monotony stole over his expressions of wrath; his efforts seemed wanting in spontaneity. It is to be observed, however, that the intellectuality of Othello declines as the play proceeds; he loses reasoning power, he is more and more at the mercy of his own violence, as the catastrophe is approached. Something of his mental fall may be traceable to that epileptic seizure usually suppressed in acting editions of the play, or may be due, as Schlegel suggests, to the mere physical force of passion dispersing in an instant all the Moor's acquired and habitual virtue, and restoring to the savage supremacy over the moral man. Mr. Booth's exertions were rewarded with extraordinary applause.

Much had been expected from the Iago of Mr. Irving; the part had been judged excellently suited to the genius of the player. Nor did disappointment ensue. Mr. Irving's Iago is one of his best Shaksperian essays—forceful, ingenious, and characteristic. Some tinge of melodrama may affect the performance; here and there Iago seemed reminiscent of Fabien dei Franchet. But the actor's personality, not less than his method of portraiture, must be allowed for. His Iago is eminently plausible; his falsity and hypocrisy are consummate. Stress is laid upon Iago's reasons for his vindictiveness: his suspicion of the conduct both of Othello and of Cassio in regard to Emilia; albeit to Shaksperian students Iago's pleadings on this account have often seemed in the nature of excuses to himself for the malignancy of his own nature, a sort of salve for his pricked conscience, a means of urging him on to further malefactions. Mr. Irving's Iago conceals his inherent vileness and depravity under a frank, soldierly, swaggering manner. His reputation for honesty becomes readily intelligible; it arises from his rude, frank air, now cynical, now convivial, yet always really malevolent and vicious. He commands his fellows, here hectoring Roderigo, there coaxing Cassio, in right of his superior intelligence. The more powerful mind asserts itself and dominates. He is a man of courage and of action. To the Moor he is cunningly deferential, still preserving his character for being outspoken and candid even to coarseness; but he is less careful to wear the mask, becomes more and more reckless in his manner of charging Desdemona, when he perceives how completely Othello has been caught in the toils and surrendered himself to ruin. The actor's Iago fairly delighted his

audience; it was felt, indeed, that his success was singularly complete. By way of minor objection, it may be stated that occasionally Mr. Irving's manner seemed too deficient in repose, suffered from restlessness and too sustained a desire to be always doing something. It is Mr. Irving's way to obtain naturalness of effect by recourse to what is technically known as "business." But this expedient may be employed to excess. There is peril of the player being subordinated to the "properties" he makes play with. Mr. Irving sat or lolled upon a variety of chairs and tables, toyed with a pen, with his sword-belt and trappings, used a poniard as a tooth-pick, rumbled his hair incessantly, waved a red cloak about him bull-fighter fashion, and otherwise occupied himself, naturally enough, no doubt, yet often superfluously, the necessary questions of the play being duly regarded.

Miss Terry suffered from nervousness, apparently, and her performance lacked evenness. She fairly proved herself, however, a gentle, tender, and most pathetic Desdemona. She looked the part to perfection, was very choicely dressed, and delivered certain of her speeches with exquisite delicacy and feeling. Mr. Terriss is to be commended for his manly and intelligent performance of the part of Cassio. The other characters were well sustained, and the scenic arrangements left nothing to be desired.

DUTTON COOK.

STAGE NOTES.

MR. MARLANDE CLARKE, a well-known reciter, who got up scenes from *Hamlet* at the Polytechnic last year, is trying to carry out Mr. Furnivall's suggestion of playing the First and Second Quartos of *Hamlet* on nights next or near to one another, so that the acting qualities of the first sketch and the enlargement of Shakspeare's great play may be fairly tested. The First Quarto, of about 2,100 lines, took two hours and a-half to perform. The full play has over 3,800 lines, and cannot well take less than four hours and a-half. Shaksperian enthusiasts need not be frightened at that, though they will have but two or three minutes' rest between each act. A full performance of the two plays is the only way in which the relation of the two Quartos as acting dramas can be settled. Mr. Clarke at present proposes acting only in a small private theatre, that has about 250 seats, of which 100 will be available for students and critics. He will be glad to receive communications at 101 Hanley Road, Upper Holloway, N., from anyone interested in his plan. It is probable that the days chosen for the two performances will be June 18 and 25. In the late discussion as to whether the First Quarto represented Shakspeare's first sketch of his play or not, the opinion of Goethe, who knew something of such matters, was not mentioned. He wrote an essay on the question, and held the first-sketch view.

MUSIC.

MR. GANZ'S ORCHESTRAL CONCERT; ETC.

BERLIOZ, in his *Mémoires*, writing about the first performance of the *Symphonie fantastique* at the Conservatoire in 1830, says:—"It was sufficiently clear to enable the hearer to get a fair idea of its chief features." The same may be said of the performance of this difficult work

last Saturday at St. James's Hall under the direction of Mr. Ganz. It had evidently been carefully studied and patiently rehearsed. Some of the vigorous and dramatic passages were well rendered; but other portions were lacking in delicacy, and sometimes the phrasing was not all that could be desired. Mr. Ganz, however, well deserved the cordial reception given to him at the close. The symphony occupies about an hour in performance, and it is to be regretted that the conductor added to its length by accepting an *encore* for the "Ball Scene." The writer of the analysis in the programme-book misrepresents Berlioz in stating that "he conceived it needful to explain [by a programme] the incidents in his instrumental drama." We stated last week that Berlioz considered the titles of the movements sufficient *without* the programme when the symphony was to be performed without *Lelio*, the sequel. Again, the writer is wrong in saying that Berlioz "was scarcely eighteen years old" when he wrote this work. It was composed in 1828—i.e., when he was twenty-five years old. Mme. Sophie Mentor, a pupil of Liszt and pianist to his Majesty the Emperor of Austria, made her first appearance in England at this concert. She played Liszt's concerto in E flat—a showy and difficult piece. It certainly ought to be entitled a "rhapsody," and not a concerto. Mme. Mentor has a brilliant *technique* and a refined touch; she gave a spirited performance of the work in question. We must, however, wait to hear her in some classical piece before judging of her merits as a pianist. She is announced to play Beethoven's concerto in E flat at Mr. Ganz's second concert, May 14.

Messrs. Ludwig and Daubert gave their first concert (fifth season) at the Royal Academy last Monday. One of the chief features of these excellent entertainments is the performance of Beethoven's so-called "posthumous" quartets. The one in E flat (op. 127) was chosen for the first evening; the executants were Messrs. Ludwig, Gibson, Zerbin, and Daubert. They also performed Dvorak's quartet in E flat (op. 51), recently heard at the Monday Popular Concerts. The last quartets of Beethoven are difficult to execute and difficult to understand. We could not help noticing that, in the analytical programme-book, thirty pages were devoted to the elucidation of Dvorak's quartet, and only ten to that of Beethoven's great *chef-d'œuvre*. We think that these last quartets would be far better understood and appreciated with the help of a clearer and more detailed analysis than that generally given. It is surely a pity that those who try to interest the public in these elaborate compositions should not also supply all possible help and information. Mr. E. Dannreuther was the pianist, and performed, with Mr. Ludwig, Grieg's sonata in G minor.

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In the first place, we may probably take it for granted that the intention with which these plantations were ordered was really good. The opening paragraph of a letter from the King to Lord Deputy Chichester (No. 65) is thus given in the editor's abstract:—

"[He] finds no remedy for the barbarous manners of the mere Irish, which keep out the knowledge of literature and of manual trades to the lamentable impoverishment and, indeed, destruction of that people, so ready and feasible as, first, by settling a firm estate in perpetuity to such of the present inhabitants as have the best disposition to civility, who have heretofore held them but temporarily, and subject to the extortions and tyranny of their usurped chieftains; and, secondly, by intermixing among them some of the British, to serve for examples, and teach them order, and settling them in places where, by reason of the King's title, he may place them without wronging any of his subjects there."

Very likely this seemed an excellent plan from the safe distance of Whitehall. The mode

adopted for carrying it out was to assign three-fourths of the divisible land to the natives and one-fourth to the new-comers. As the natives received their land in freehold, it is probable that seventy-five acres on the new system were more valuable than a hundred acres on the old. But the practical working of the plan was under the influence of the officials of the Government in Ireland, and it was notorious that these officials had a keen eye to their own fortunes. In Wexford they gave the British undertakers exactly twice as much as they ought to have had (No. 399), and this little mistake had to be rectified. Even if the plantation were carried out in the most favourable way for the natives, the amount of oppression caused by it must have been very great. The land had originally been held by the whole sept. Out of these holders the Government selected some of the most well-to-do, and made them freeholders. The rest got nothing at all. As Lord Deputy St. John and the Irish Council put it (No. 710), freeholders of less than eighty or a hundred acres were not included in the distribution "as not good for themselves." They were much shocked that some of the excluded persons went over to England to complain, and that after their return they had induced nearly two hundred others to bring their grievances to Dublin. The complainants had not possessed land enough to be made freeholders, and that was quite enough. Beside that, they had been rebels from the time of Richard II. "On the other side," according to the editor's abstract,

"when it shall be considered how those countries since the division have continued these three years in peace and quiet, no discontent appearing, no complaints of wrong or partiality ever made, the undertakers and many of the natives having erected upon their allotments many strong and good buildings, wherein they have already disbursed £8,000 or £9,000, have advanced to his Majesty a good rent of £500 per annum, and have drawn many families of English and civil men as well out of England as out of the pale here, who dwell enclosed, and manure their lands in such sort that it is now the best settled part (for so much land) in all Ireland, and envied and misliked by none but such idle and poor people as those complainants; then the King will easily judge of the unworthiness of their complaints and inflict severe punishment upon them or any the like that shall go about with unjust clamours to disturb his best and noblest works, tending so much to the reediment and happiness of this poor kingdom."

It is not very difficult to perceive through all this the true state of the case. The country was materially benefited, and some of the natives improved their position. But to the mass of the people a plantation meant expropriation, with nothing in return for the land which they had held under Irish custom. No doubt some of them might have been better off as tenants, or even as labourers, in a civilised country than they had been as landowners in an uncivilised one. But this was uncertain, and it was hardly likely that they would look forward to it with satisfaction. They had received a distinct wrong in being deprived of their holdings without compensation under a system of law which was utterly alien to them. If each Irish holder had been simply recognised as a freeholder, it is certain

that the process of civilisation would have been slower than ardent reformers wished it to be. The small freeholders would have struggled hard to retain their ancient habits. But the sense of full proprietorship would have weighed with them at last; and there would have been no temptation to join in the agrarian rebellion which for a time swept English civilisation, together with the English settlers, out of the greater part of Ireland.

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Early Spring in Massachusetts. From the Journal of Henry Thoreau. (Boston: Houghton & Mifflin; London: Trübner.)

THOREAU kept a diary, in which he entered daily his observations of nature and his thoughts about nature in his half-scientific, half-poetical fashion. This diary was bequeathed by his sister to Mr. H. G. O. Blake, who had the happy idea of publishing some part of it in a novel form. Instead of giving the entries year by year, as they were written, Mr. Blake has arranged together all the passages under the same day of the month in different years, and so given us a regular record of Thoreau's impressions as the days went by—a solid perspective of early spring in the New England States. The present volume contains the entries from February 24 to April 11. Let us hope that it is only a first instalment, and that we shall hereafter have a similar record of Thoreau's summer, autumn, and winter in due course.

For it is a most charming, a most enticing, and a most exasperating book. No one who takes it up can lay it down till he has read it through to the last page. Set aside the exasperation for the present, and look first at the charm. Thoreau was, above all things, a lover of nature. He did not analyse very deeply, but he observed closely and accurately, and he sympathised passionately with bird, beast, insect, and flower. His minute watchfulness, his deep interest in the life of plants and animals, his care for every detail of their habits and their ways of thought, remind one sometimes of Gilbert White and sometimes of *The Gamekeeper at Home*. We follow him through the snow-covered fields and along the ice-bound river-side at Concord—the name, the Puritan associations, the Indian memories, all harmonise wonderfully with the man's nature—and we watch as eagerly as he does for the woodchuck's tracks, for the nuts gnawed by the flying squirrel, for the traces of geosanders in the drifts. For, of course, Thoreau's early spring is very wintry to an English eye, and its landscape is rather dreary in its monotonous whiteness; but that is America, and it must pass. What Thoreau saw in it, what life he read into that dreary waste, is the great thing. The tracks of sparrows about every little sprig of dry capsules rising, seemingly empty, above the snow suffice to show him where the birds have been seeking the last few seeds. The brightening of the osiers, growing green or reddish as the dormant sap awakens, tells him of the approach of spring.

In such a book it is dangerous to quote, for when once one begins there is no ending; and besides, one fears to do injustice to its flavour as a whole by selecting one little

chosen bit as a sample, perhaps quite inadequately. Still, a quotation is absolutely necessary to give some idea of the quality; so I take the first I light upon in the earliest date, at random, as a fair specimen:—

"Went through that long swamp north-east of Boaz's meadow. Interesting and peculiar are the clumps and masses of panicle audromeda, with light-brown stems, topped uniformly with very distinct yellow-brown recent shoots, ten or twelve inches long, with minute red buds sleeping close along them. This uniformity in such masses gives a pleasing tinge to the swamp's surface. Wholesome colors which wear well. I see quite a number of emperor moths' cocoons attached to this shrub; some hung round with a loose mass of leaves as big as my two fists. What art in the red-eye to make these two adjacent maple twigs serve for the rim of its pensile basket, interweaving them. Surely it finds a place for itself in nature between the two twigs of a maple. On the side of the meadow moraine, just north of the boulder field, I see barberry bushes three inches in diameter and ten feet high. What a surprising color this wood has. It splits and splinters very much when I bend it. I cut a cane, and, shaving off the outer bark, find it of imperial yellow, as if painted—fit for a Chinese mandarin."

Close observation, poetical insight, exquisite sense of literary form, supreme command of rich, terse, and varied English—these are the great charms of the book. Written almost in the open air, with the pictures fresh in the eye, it is redolent on every page of nature and the woodlands. But perhaps the strangeness of the names, and especially the Latin titles of plants—*rhodora*, *andromeda*, and so forth (there are few English ones current in America)—will spoil the book to some extent for readers here. Clam-shell Hill and Hosmer's Farm are certainly a poor substitute for our lovely topographical nomenclature, our fells and our granges. On the other hand, to one who (like the present reviewer, if he may venture to be personal) has been brought up among the fauna and flora which Thoreau describes, all these details—nay, the very names of bluebirds and snow-buntings, mink and musquash, bullfrogs and pickerel, sumach and hemlock—bring back a rush of memories of that primaeval forest scenery which has not yet everywhere been vulgarised and degraded by obtrusive civilisation, even in Canada and the Eastern States. It is hard to judge calmly of such a poetical book, dealing with such familiar ground, and not to let the emotions get the better at times of the critical faculty. Many Englishmen, however, may perhaps fail to interest themselves sufficiently in the woodchuck and the sheldrakes. After all, even Selborne itself would be dull if we did not know all the birds and flowers ourselves beforehand.

And now for the exasperation. Beautiful as the book is, every page of it is disfigured by Thoreau's supreme self-consciousness. Gilbert White and Mr. Jefferies never obtrude themselves. Thoreau is perpetually posing before us, among the flowers and birds, as a great man and an inspired transcendentalist. The little world wags on in its foolish fashion; he knows a more excellent way. The American Association for the Advancement of Science asks him, by circular, in what branch of study he is especially interested—surely a

harmless question enough. Thoreau "could state to a select few that department of human enquiry which engages him;" but he could not do it to the inferior scientists of the American Association, "inasmuch as they do not believe in a science which deals with the higher law." So he was obliged to describe to them "that poor part of me which alone they can understand." "The fact is," he remarks complacently, "I am a mystic, a transcendentalist;" and we are bound to admit that his transcendentalism sometimes resembles that of the good lady whose remarks upon the howling of the abyss so utterly astonished Martin Chuzzlewit. It is, in fact, Boston Platonism run mad. In him the culture of the older States, in revolt and reaction against the crude and gross materialism of the West and the masses, yet itself often half-educated, takes refuge in a mysticism which seems to mean much and be very grand, while in reality it is only self-conceit masquerading in Carlylesque and Emersonian fashion as an infinite superiority to common humanity. He laughs at people who "are ready to skin the animals alive to come at them," while "it is rare that we get a new suggestion;" yet he would equally have laughed down anything like a rational attempt to account for the animals themselves. His sneers are generally at those who really stood nearer to the truth than he himself did. He makes fun of the American exploring expeditions, with reports "followed by an appendix on the palaeontology of the route by a distinguished *savant* who was not there, the last illustrated by very finely executed engravings of some old broken shells picked up on the road." A man who talks like this is exhibiting, not the superiority, but the one-sidedness of his own nature. Goethe saw spiritual things with as keen an eye as Thoreau; but that was not the way in which Goethe followed the memorable conflict between Cuvier and Geoffroy St.-Hilaire.

However, we must not part in ill-humour with what is, when all is said, a delicious and a faithful book. One more quotation may set us straight again:—

"As it is important to consider Nature from the point of view of science, remembering the nomenclature and systems of men, and so, if possible, go a step farther in that direction, so it is equally important often to ignore or forget all that men presume that they know, and take an original and unprejudiced view of Nature, letting her make what impression she will on you, as the first men, and all children, and natural men do. For our science, so called, is always more barren and mixed with error than our sympathies are."

That is just the justification for our Thoreaus and our Ruskins, and they are a boon to humanity in their own way. Yet it is not the only, or even the highest, way.

GRANT ALLEN.

Our Holiday in the East. By Mrs. George Sumner. Edited by the Rev. George Henry Sumner. (Hurst & Blackett.)

THIS book describes a tour, made by seven persons, to Egypt, Palestine, Cyprus, Athens, Constantinople, returning to England *via* the Danube, the time occupied being about three months. The party made themselves very

comfortable under the charge of a dragoman called "Hani," who had acted in the same capacity with "Rob Roy" (Mr. John Macgregor) in his canoe voyage to the source of the Jordan. So well did this man do his duty that, when they reached the site of Jericho, the conclusion is expressed as to the small amount of pity likely to be felt for anyone who might be sent to that place, provided he was under Hani's care. Eastern travel was all quite new to the party, and the capabilities of tent-life for almost luxurious comfort was rather a surprise to them. There is, perhaps, no condition of existence so pleasant as tent-life in the East. The constant change of scene, with places of interest in a country like Palestine appealing to the feelings as well as to the intellect, the daily movement of what has become for the time a canvas home—all is most delightful and exhilarating. Its effect tells on the mind no less than on the body, producing a most healthy result in both. This is acknowledged at the end of the long journey, when, on bidding good-bye to Hani and his attendant Arabs, the writer declares their wandering life to have been "sweet and attractive." It may be mentioned here that in India tent-life has attained a still higher condition of development; and that anyone wishing to see it in its perfection should travel in that country, and, if possible, as a guest of the Viceroy, whose camp might be described as a royal palace where all the ceremony of vice-regal state is kept up. A state dinner in St. George's Hall at Windsor does not eclipse in magnificence a similar ceremony given by the Queen's representative in Hindostan under canvas on the "Maidan" at Agra or Delhi.

Mrs. Sumner's account of tent-life in the Holy Land, and of the pleasant party they seemed to have formed, is all very delightful reading. To many, the references to the places where well-known events connected with Bible history took place, and the religious feelings manifested, will be specially attractive. No pretension is made to research or criticism. In the Preface, written by the editor, this is frankly acknowledged, and the absence of any attempt to solve the knotty questions connected with disputed holy sites is alluded to. The emotional, in the form of veneration, is so strong that most of the sites are accepted; and, in the case of Calvary, one is almost led to infer that Mrs. Sumner believes in two—that approved by Lieut. Conder, and the traditional one within the precincts of the Holy Sepulchre. Of course, she only says she could "imagine" the three crosses on the grassy knoll near the Damascus Gate, which is most probably the hill of El Heid-hemiyeh, where the Grotto of Jeremiah is. This knoll has been cut away at one time, in connexion with the defence of Jerusalem—a fact which does not necessarily interfere with Lieut. Conder's theory; but its tendency is in the negative direction. The author's statement that "the whole of modern Jerusalem is some twenty or thirty feet above the level of the ancient city" requires qualification. In many places the rock is visible, as at the Holy Sepulchre; in others Col. Warren found that as much as sixty, seventy, and even 120 feet of *débris* had accumulated

in the valleys. The position of the Holy City on rocky heights, divided by deep valleys, will explain that the accumulation could not possibly be uniform.

The "growth of myths" is in our day a very important subject of speculation. Many illustrations can be given in the past of great names, as well as great events, absorbing the lesser elements around—Cleopatra's Needle is a well-known instance; but the all-pervading influence of the press at the present day might have led to the conclusion that such a process had ceased. The book under consideration supplies evidence that this is not so. The opening of the Suez Canal was certainly a great event in the East, and its greatness is yearly becoming more manifest. At p. 25 the author mentions a house of reception at the Great Pyramid, built for the Prince of Wales "at the time of the opening of the Suez Canal." This is no doubt what was told to the lady by the dragoman, or by the Arabs, on the spot; and it is a good illustration of the power of important names on primitive minds. The house was constructed at the time here stated, but his Royal Highness most certainly was not at the opening of the Suez Canal. Again, at p. 61, we read of a palace built at Ismailia "for the Emperor and Empress of the French when the Suez Canal was opened." The Emperor of the French was not at the opening ceremony, although the Empress was; and the palace was not erected either for her, or for the Emperor of Austria, who was also there, but for a grand ball which was given among the festivities. As the writer was himself present on the occasion, these statements are not matters of hearsay.

Mrs. Sumner had the privilege of visiting the wife of the Khedive, as well as the harem of other high officials at Cairo; and she gives an interesting account of the ladies she saw. Her description is not made objectionable, like some which have been given to the world, by speaking in a tone of sarcastic criticism of persons who did their best to be civil to her; all she says on this head is written in the best of taste.

WILLIAM SIMPSON.

The Crowned Hippolytus. Translated from Euripides. With New Poems. By A. Mary F. Robinson. (C. Kegan Paul & Co.)

MISS ROBINSON has carried through, with a due admixture of faithfulness and poetical fire, her clever version of one of the most elaborate dramas of Euripides, one that is interesting not less in its plot than in its poetic finish and its subtle insight into human character. The gist of the tragedy of *The Crowned Hippolytus* is the fate of the strait-laced worshippers of the virgin Artemis, brought about through the guilty passion of Phædra, the second wife of Theseus, for her husband's son by the Amazon Hippolyte. In the contest between the goddesses Artemis and Aphrodite, Hippolytus slights the power of the latter; while she retaliates by awakening in Phædra and revealing, through the Nurse's agency, to Hippolytus, the terrible passion which she evades by death, having first converted the love of Theseus towards his son into hate and suspicion by a charge of dis-

honourable proposals towards herself. It will be seen that the field of the authoress admits of full play in the character of Phædra, preferring death to shame, and compromised only by the false charge; in the skilful drawing of the Nurse; and in the bitterness of Hippolytus towards wives and women in general. The play, which comes next in time to the *Medea*, is greatly akin to it in tone, though in the latter drama the passion of Medea is the chief subject of the play, in the *Hippolytus* the passion of Phædra is secondary to that of the virgin hero.

Out of the many passages which might be chosen to illustrate Miss Robinson, some have been indicated in brief; but in preference to the speeches of the Nurse, or the unquiet utterances of Phædra, we would take a sample, near the opening, of the hero's offering to his patron goddess, one of the loveliest gleanings from Greek descriptive poetry (verses 72-87: *χαῖρέ μοι . . . ὡς περ ἡρέα μιν βίου*).

"Welcome to me, O fairest
Artemis, loveliest maiden
Of them that walk on Olympus!

I bring for thee a plaited wreath of flowers
From meadow lands untrodden and unmown.
There never shepherd dares to feed his flocks,
Nor iron comes therein: only the bee
Through that unsullied meadow in the spring
Flies on and leaves it pure, and Reverence
Freshens with rivers' dew the tended flowers.
And only they whose virtue is untainted,
They that inherit purity, may pluck
Their bloom, and gather it—no baser man.
Yet, O dear mistress, from this pious hand
Take thou a garland for thy golden hair.
For I of all men only am thy friend
To share thy converse and companionship,
Hearing thy voice, whose eyes I never see—
And thus may I live till I reach the goal."

In the above passage the statue of Artemis is supposed to stand on the stage, and the words are those of Hippolytus on first greeting her. A few lines may be added to represent the argument of the Nurse in verses 464-70 (*πόσους δὲ παῖσι . . . πῶς ἂν ἐκνεύσαι δοκέῃς*), that illicit amours are often winked at.

"How many fathers help their sons to sin,
Accomplices of Cypris? And the wise
Set us this saw: let foul things slip the sight.
One must not look too curiously at life,
Nor carve and polish the overhanging roof;
But canst thou find no way to scape thy fate?
If, on the whole, thou hast more good than ill,
Then for a mortal thou art reckoned happy."

The authoress has rightly divined that the metaphor here is from the inexactness of carpentry, the comparison being between morals and manual art. She has studied her text with pains and clear insight—nay, not unfrequently with happy cleverness.

Of the shorter poems in the volume, "The Redelove" (after the *Novella* of Messer Giov. Batt. Giral di Cinthio, 1550) is the most considerable and the most pathetic. Moreover, it is not tinged with aught of that more terrible tragedy which seems to have chiefly characterised the tales of the early Italian novelist. Rather, it depicts how the loves of Antonio and Dafne, warrior's son and blind old poet's daughter, linked together in life, were past sundering in death; and how the cement that united them at last beneath the laurel trees was

"When they that buried him beside his love
Found, on the shapeless dust, a blossoming
clove."

Among other samples of Miss Robinson's poems, one that takes us by storm in its outrightness and blunt delineation of motive is called "Captain Ortis' Booty," a singular, but effective, ballad of the boon which that Spanish Lancer won from Alva at the taking of Antwerp—to wit, the guerdon of the prison in which lay, not merely secular criminals, but the foes of religion. The closing verses will show of what type it is.

"Yes, and I praise him, for my part,
This man, war-beaten and tough of heart.
Who, scheming a booty, no doubt planned it
More like a saint, as I think, than a bandit.
What, my friend, is too coarse for you?
Will naught less than a Galahad do?
Well; far nobler, no doubt, your sort is:
But I—I declare for brave Captain Ortis."

A word of praise is due to "Under the Trees," and another of query to what strikes us, in p. 188, as the affected archaism, "Thespian Promises." But we should say that Miss Robinson might trust herself to gather (such affectations apart) the more uncultured wreaths of Greek dramatic poetry.

JAMES DAVIES.

History of China. By Demetrius Charles Boulger. Vol. I. (W. H. Allen.)

THE present volume bears out on every page the statement made in the Preface that the task of writing it was "very congenial" to the author. Mr. Boulger's previous works on Asiatic history have shown how completely he is able to master the intricacies of Oriental politics, and to follow the workings of Eastern minds. And in the work before us these qualities are equally conspicuous. The history of China is evidently to him a long epic, in which the characters are living people and the rise and fall of dynasties are real events. Having thus realised his subject, he is in a position to write about it; and, though we disagree with some of his conclusions, and consider that he does not always take a correct view of the political situation, his book is well worthy of careful study by those to whom the history of China may as yet have been a sealed book.

Mr. Boulger begins with the beginning of Chinese history, and writes "the end" at the downfall of the Yuen Dynasty (A.D. 1368). The field covered is therefore a wide one, embracing the growth of the nation, from the first appearance of the Chinese in China as a wandering tribe to their adoption of the feudal system, and finally to their development into the subjects of an empire. Feudalism has been a first step towards empire in all history; and the circumstances of its rise and fall in Northern China are exactly what we should have expected from the universal experience of other nations. But the disintegrating forces in China were very active. As the divisions between the various States became more marked, the Chinese rulers and nobles began to fall under the influence of the languages and customs of the aboriginal peoples by whom they were surrounded. Thus little by little their separation from the central kingdom of Chow became greater, in spite of the constant endeavours of the Imperial Court to draw tightly the bonds which bound them together. Every effort was made by the adoption

of a new system of writing, by constant Imperial progresses through the principalities, by the collection of dialectic vocabularies, and by the interchange of popular ballads to hold together that which was inevitably destined to fall to pieces in order to give birth to an empire.

As in all such cases, the death-throes of feudalism were accompanied by frightful bloodshed, which was by no means stanch on the establishment of the empire in 221 B.C. by Shi Hwang-ti. Of this ruler the Chinese historians say that he was *wu taou*, "destitute of reason;" and, as long as Chinese history lasts, it will be told of him that he planned and carried into effect, as far as he was able, the destruction of the national literature. Mr. Boulger defends this act as having been made necessary by the circumstances of the time. But, to us, it appears as both a crime and a blunder. The Chinese were then, as now, both by natural instinct and acquired habit, a literary people. To throw into the flames every book in the country was, therefore, at once to outrage their feelings as a nation, and to sever the sympathies of the people from him. That these were the results of the deed might, even if the history of his reign had not shown them to be so, be gathered from the effect produced by the opposite course which was followed by the founder of the Han Dynasty, who, on his accession to the throne fifteen years later, earned the gratitude and admiration of his subjects by his endeavours to recover the lost texts, and to revive the ancient learning which had received so severe a shock.

Gaining wisdom from these experiences, the founders of all subsequent dynasties, whether Chinese, Mongolian, or Tatar, have sought to win the affection of their subjects by becoming the patrons of scholars; and the firm hold which the reigning Manchu house has on the regard of the people was gained less by the prowess of Shun-chi than by the encouragement given to the national literature by K'ang-he and K'ien-lung, the second and fourth emperors of the line. It is noticeable, also, that in the many overthrows of dynastic thrones recounted by Mr. Boulger there is not to be found an instance in which the dispossessed Sovereign was an enlightened scholar. In every case, with a decline of Imperial qualities, the love of learning has waned also, with the invariable result of driving the scholars of the empire into the camp of the malcontents and rebels.

Students of Mr. Boulger's volume will, unless bearing this in mind, have difficulty in recognising the elements of stability which, in spite of the constant overthrow of dynasties and the successful invasions of Mongolians and Tatars, have perpetuated the empire, and have maintained intact the principles of government which were formulated by Confucius. At every few pages we are called upon to stand at the death-bed of a Sovereign, or to watch the flight of the last of a line of emperors. Such events form prominent features in Oriental history; but, happily, they present greater attractions to native annalists than to Mr. Boulger, who has wisely relieved the monotony of their recurrence by graphic descriptions of those con-

temperary incidents which moulded the external fortunes of the empire.

ROBERT K. DOUGLAS.

Unbelief in the Eighteenth Century, as contrasted with its Earlier and Later History. Being the Cunningham Lectures for 1880. By John Cairns, D.D., Principal and Professor of Systematic Theology in the United Presbyterian College. (Edinburgh: A. & C. Black.)

FROM no lack of ability within their own communion, but in a spirit of liberality such as the Scottish Free Church has often shown, the Cunningham Trustees appointed for their lecturer last year the learned Principal of the United Presbyterian College. He has justified their choice in the series of lectures under review. His main subject is the history of unbelief in England, Germany, and France during the eighteenth century; but not the least interesting part of his work are the sketches which he has drawn in contrast or illustration from earlier and later phases of sceptical opinion.

A clergyman who undertakes to lecture upon the historical developments of unbelief will find the work he has set himself a severe test alike of candour and of sound judgment. If he thinks too much of the edification of his hearers, he will be suspected of suppression and reserve where they specially look to him for a clear and reliable record of past opinion. On the other hand, he cannot, and should not, forget that, as a Christian teacher addressing a Christian audience, he incurs some responsibility in laying before them a series of doubts and objections any complete answer to which is often precluded by the very conditions of human knowledge. Dr. Cairns has not failed in these requisite qualifications. His own views will bear the inspection even of keen-eyed Scottish orthodoxy; but, as they are not held back, so also they are not too much obtruded. He has not infused into his pages any of the bitterness of polemical controversy, and is always anxious neither to misrepresent nor to exaggerate. He writes as one who is well assured that the Christianity which has borne the brunt of so many fierce attacks will always be strong enough to rest simply and securely upon its own innate strength.

An acquaintance with German theology is of course indispensable to any sufficient estimate of modern Rationalism. Dr. Cairns has studied the Germans well. Indeed, in reading his pages, the thought has several times occurred that he has caught too much of the German diction for grace and vigour of style. It must be added that, perhaps from some carelessness in correcting the proofs, there are occasionally sentences which, if grammatical, are at all events scarcely intelligible. What is the meaning of the following?—

"Conybeare argued, indeed, that an inspiration might be conceived quite distinct from Tindal's alleged building on natural truths, and that even if an inspired person were shut up to receive new truth by proved agreement with old, it would thus enter" (p. 87).

Or again—

"Such a believing spirit, as we see in Germany, making literature, after Luther, run so much in

one channel, and in England, where, amid a great creative period, a name like that of Bacon stands conspicuous by homage to the Bible, by-and-by gives place" (p. 37).

Yet Dr. Cairns is quite able to write good and lucid English. His style is directly affected by his matter. The Deism, for instance, of the last century has lost the greatest part of its interest. It is not that modern theology is no longer occupied with the questions then under discussion. English Deistical writers, and the distinguished divines who replied to them, were among the first to open out lines of thought which are full of interest in our own day. But there has been a thorough change, none the less real for being to a great extent intangible and undescribable, in tone and spirit and point of view. No one, whatever be his opinions, feels himself altogether in sympathy with the controversialists on either side, and their volumes grow dusty on old library shelves. If Dr. Cairns' style becomes somewhat depressed by the occasional heaviness of his subject, some indulgence may willingly be granted him. A writer will hardly keep up to his best level when he has begun to nod over the pages which he consults. Whenever the learned Principal passes from the record of bygone disputes to general reflections, or to subjects in which he, equally with the reader, feels a stronger interest, his style at once revives. We might quote, for example, some excellent remarks on the collapse of eighteenth-century Deism, from a passage which begins as follows:—

"Nor did the Deists fail through intellectual weakness alone; they wanted the elements of moral victory. They wanted a creed, a worship, a polity, a tradition. They wanted that without which success is nowhere possible in the moral field, and least of all in England—enthusiasm. The Reformation was not carried without men that would go to the stake, nor civil liberty without men that would rush to the field. No mere simplification of a belief has ever conquered, unless the half has burned more brightly than the whole" (p. 117).

Dr. Cairns' opening lecture is upon the unbelief of the first four centuries as contrasted with that of the eighteenth. Then, in regard to free thought, it was, he says, not the sceptical party, as in the later period, but the Church, that was the special champion of unfettered enquiry and emancipated reason. "Humanis juris," argued Tertullian, "et naturalis juris est, unicuique quod putaverit colere . . . nec religionis est cogere religionem." A second point of contrast is the defence by Celsus, Porphyry, and Julian of a purified polytheism, as compared with the attack of the later opponents of Christianity upon the principle of any divine revelation. His third contrast is the general authority conceded to the Scriptures by early pagan writers, but denied to them by eighteenth-century sceptics. There is much that is instructive in these comparisons; but, like most contrasts of the kind, they are too sharply cut, and are rather open to question. The early Church did, indeed, like other minorities, plead for freedom; yet it must also be remembered that it brought persecution upon itself for the very reason that it was emphatically aggressive, and could brook no rival claim and no equality of altars. It can hardly be argued that any average Churchman in

the time of Athanasius would have been more tolerant in his opinions than his representative in the Georgian age. Tertullian's views of toleration, notwithstanding his words quoted above, were far more like those of such impetuous Churchmen as Hickes or Leslie than of any one of the Deists against whom they wrote. So again with the second contrast. There is undoubtedly, as Dr. Cairns observes, a very strong opposition between the mystic and visionary element which became prominent in revived Paganism, and the utter absence of any such vein in men like Toland and Bolingbroke, Hume and Gibbon. But the general contrast can only be carried out by somewhat exaggerating the Deistic unbelief in revelation. As a rule, one Deist after another protested, in terms the sincerity of which we have no right to deny, that he did not attack the principle of a revelation, but only insisted that all necessary truth, whether revealed or unrevealed, was fully accessible to human reason, and that reason, honestly used, was a sufficient guide to all men. "Nevertheless," adds Chubb—and parallel passages might be quoted from Toland, Tindal, and others—

"such is the degeneracy, and such the unhappy circumstances of a great part of our species, as renders it expedient and greatly desirable that a divine revelation should be given; and, consequently, it is exceedingly kind and good in God that he has given it" (*Sufficiency of Reason*, p. 65).

In fact, if we are to compare the modified acceptance of the old polytheism among Julian's contemporaries with the limited belief in revelation on the part of the Deist, we shall find the points of similarity greater than those of contrast. Setting aside the spiritualising element which the more earnest Pagans had adopted, there is a great likeness between Porphyry or Proclus rationalising into bare history or poetical allegory the ancient myths, and Collins or Woolston adapting Scripture to their views of what a rational religion should be.

At the end of this chapter there are some interesting remarks on the testimony, unintended, and therefore the more valuable, which Celsus and other representatives of early unbelief have rendered to the genuineness and authenticity of New Testament books.

A vast gap, very scantily bridged over by the remark that "the Crusades were the chief, if not the only, apologetics of many centuries," separates the first from the second lecture, which treats of unbelief in the seventeenth century. During the Reformation minds were too engrossed with the struggle that was going on to discuss any subject, however important, that had no direct bearing upon it. But many causes tended to a decay of faith during the period that followed—such as the new divisions in the Church, the demoralising influence of religious wars, and the rise of a new learning that was no longer closely allied with religion. This under-current of unbelief that was now beginning to be felt was nobly met, though from exceedingly different points of view, in two celebrated works—the *De Veritate* of Grotius and the *Pensées* of Pascal. But it gained ground, and took three principal forms—"first, the Deistic, with its two types, the one more historical, represented by

Lord Herbert of Cherbury, the other more materialist, represented by Hobbes; secondly, the Pantheistic, represented by Spinoza; and, thirdly, the sceptical, represented by Bayle."

The next three lectures constitute the main body of the work, and deal respectively with eighteenth-century unbelief in England, France, and Germany. In England, Pantheism was dubiously represented by Toland only in his last work—the *Pantheisticon*; Deism, by a host of writers, "Collins heading the argument against prophecy, Woolston that against miracles, Tindal that against the addition to the light of nature, Shaftesbury and Chubb that against the Christian morality, and Morgan that against the Old Testament." Hume, with Gibbon and Bolingbroke, were the chief representatives of the sceptics.

The limits of a lecture are but narrow. It might, therefore, have been more interesting if the author had given rather less space to the mere record of Deistical opinion, and rather more to drawing out and illustrating its most characteristic features, its points of strength and weakness. The utter downfall of eighteenth-century Deism, and the comparative oblivion into which it sank, somewhat disguise the importance of the movement and its durable effects. As a practical form of Christianity (so far as the term "Christian" may be applied to it), Deism could not but fall. Hard, bare, negative, and coldly rational, singularly deficient in every spiritual element, a religion almost without a theology, making no appeal to the imagination and little to the devotional faculty, there was nothing to attract the heart and rouse the spirit. Moreover, there was an occasional flippancy in its criticisms, extremely repugnant to the gravity of a subject in which the deepest interests of humanity are involved—a presumptuous self-confidence, which had little perception of its own possible deficiencies and the possible strength of the cause it was attacking, and a bitterness of tone which might be excused, rather than justified, by the violence of the denunciations to which the writers were themselves subjected. Lastly, it laboured under a certain shade of disingenuousness, which hostile opinion has very commonly exaggerated, but which is not easily to be dispelled. Overt attacks on Christianity were still a legal crime; and there was far too little enthusiasm among the Deists to give them much of the martyr temper. Consequently, their warmest professions of Christian faith lie under some suspicion, which is increased by Toland's direct avowal (quoted by Dr. Cairns) of the right to hold one doctrine "in pectore et privato consensu," and another "in foro et publica concione."

Yet we think that few will rise from a candid perusal of Deistical literature without feeling that the movement was not by any means an altogether unchristian one; that its principal writers are in many cases to be credited with a genuine purpose of liberating Christianity from what they believed to be its corruptions; and that, if Deism be considered in the character, not of a religion in itself, but a form of corrective criticism through which religion had to pass, its action was ultimately beneficial. Its theology, meagre

as it was, rested, at all events, upon two most solid foundations—a belief in the perfect goodness and in the perfect reasonableness of all God's dealings. In theory, all Christians would acknowledge the same two articles of faith; but the Deists, untrammelled by respect for authority or traditional thought, brought out into the fullest light, disrobed of all conventional phraseology, every doctrine and every opinion which, rightly or wrongly, they supposed would not bear to be examined by relation to these two fundamental axioms. The greater part of what was then challenged passed through the ordeal, not discredited or enfeebled, as the Deists were too apt to suppose, but stronger and on more assured grounds than ever. But on some points the Deists occupied a far more tenable position. They were able to show—and many leading Churchmen incurred at the time much opprobrium by going thus far with them—that it was difficult, if not impossible, to reconcile with the primary attributes of Deity much that was popularly held in connexion with the doctrines of retribution, predestination, and vicarious suffering. They opposed, in some instances with much force, that self-seeking and egotistical aspect of religion which was only too congenial to the temper of the age. They fought with vehemence for the right of free thought, which, with all its possible dangers, had been the leading principle of the Reformation, and is essential to the cause of truth. They compelled religious minds to realise to themselves their faith, and to seek a secure refuge from outward assaults and external difficulties in that inward evidence which, after all, is a stronger argument to each individual soul than any extrinsic proof can be. In a word, if it could have been possible that Deists should have won, their victory would have been the death-knell of vital Christianity; yet, as a losing cause, they did not labour in vain.

We have left ourselves no space for remarks upon the French Encyclopaedists and the German Rationalism, although the latter subject in particular is treated by Dr. Cairns with considerable skill and much learning. To many persons the most interesting lecture will be the last, which treats of scepticism in the nineteenth century, three great names being selected by the author to illustrate his theme—Strauss, Renan, and Mill.

C. J. ABBEY.

RECENT VERSE.

The Love Sonnets of Proteus. (C. Kegan Paul and Co.) Messrs. Kegan Paul and Co. are rapidly making their way to the head of the trade in England in the matter of producing handsome books in really good taste. The paper of these sonnets and their general get-up are excellent; and the gilt top and rough sides leave nothing to desire except, perhaps, a rather wider margin. The binding would be exceedingly pretty if it did not somehow suggest the border of a bath towel, but after all there are worse things than bath towels. Among those things we think we may include, if not the poetry of Proteus, certainly his proficiency in the art of design. He has prefixed a frontispiece to his volume in which he represents himself as leaving a grave whereon is written "Hic jacet amor æternus" in a storm of rain,

The epitaph is a pretty conceit, but not much else can be said in favour of the drawing, and the figure has an air of stealthy disreputableness which is enough to prejudice even the most fair-minded critic against him. The sonnets are numerous, and display a sublime bumptiousness. They are divided into four sections, the first headed "Manon," the second "Juliet," the third "Gods and False Gods," the fourth "Vita Nova." Proteus informs us in his Preface that those only are beyond hope of wisdom who have never dared to be fools. He is certainly in this case not beyond hope of wisdom; but perhaps he has confused the pardonable act of foolish writing with the unpardonable one of publishing the results of that folly in cold blood. We shall be kind to him, however, and only cite a sonnet where he tells what he has seen and most of his readers have not. In the majority of his pieces he tells what his readers have felt, and tells it badly.

"THE OASIS OF SIDI KHALED.

"How the earth burns! each pebble underfoot
Is as a living thing with power to wound.
The white sand quivers, and the footfall mute
Of the slow camels strikes but gives no sound
As though they walked on flame, not solid ground.

'Tis noon and the beasts' shadows even have fled
Back to their feet, and there is fire around
And fire beneath and overhead the sun.
Pitiful heaven, what is this we view?

Tall trees, a river, pools where swallows fly,
Thickets of oleander where doves coo,
Shades deep as midnight, greenness for tired eyes.

Mark how the light winds in the palm-tops sigh
Oh, this is rest. Oh, this is paradise."

Poems. By the Author of "The Growth of Love." Third Series. (Bumpus.) We heartily wish that the author of *The Growth of Love*, whose talent is well known to most students of poetry, and well thought of by all who know it and whose opinion is worth having, would publish his work in a less cryptic, scrappy, and generally outlandish form. As many persons who have never been formally admitted into his confidence have fully identified him, there can be no reason for concealment; and his work, presented in some sufficient and tangible bulk, would have a much better chance of recognition than in the furtive pamphlets in which it at present lurks. Poetry, at least such poetry as this, is not a crime; and there can be no reason why the perpetrator should stalk about in mask and domino. For any appearance of irritation in these remarks we can best account by professing our very high admiration for this mysterious and yet well-known author's work. It is absurd that a man should not present himself in proper form to his critics and his readers when he can write like this:—

"Thou didst delight mine eyes.
Yet who am I? Not best
Nor first, nor last to test
Thy charm, thy bloom to prize.
Nor this the only time
Thou shalt set love to rhyme."

We purposely omit the rest in hopes that some one struck by so uncommon a note and desiring to hear its completion may send for the pamphlet himself. Sonnets, however, may not be mutilated, and one of the sonnets here printed we must give:—

"My lady pleases me and I please her.
This know we both, and I besides know well
Wherefore I love her, and I love to tell
My love as all my loving songs aver.
But what on her part could the passion stir,
Though 'tis more difficult for love to spell,
Yet can I dare divine how this befell,
Nor will her lips deny it if I err.
She loves me first because I love her, then
Loves me for knowing why she should be loved,

And that I love to praise her loves again.
So from her beauty both our loves are moved,
And by her beauty are sustained, nor when
The earth falls from the sun is this disproved."

For Mr.—but we were going to be indiscreet—for the author's experiments in a new prosody we do not care much, though they contain at least the elements of some fine poetry. When the new prosody is worth much, it seems to us to be reducible with advantage to the old.

The Heptalogia; or, the Seven against Senae. (Chatto and Windus.) A whole volume of parodies in unison is rather too much of a good or a bad thing; and the anonymous author of this book, whom it is not necessary to strive to identify, has, like not a few other parodists, sometimes rather overshot himself. The end of "The Higher Pantheism in a Nutshell" is, however, very good:—

"Parallels all things are; yet many of these are askew,

You are certainly I, but certainly I am not you.
Springs the rock from the plain, shoots the
spring from the rock.

Cocks exist for the hen, but hens exist for the
cock.

God whom we see not is, and God who is not we
see.

Idle we know is diddle, and diddle we take it
is dee."

The last line is certainly excellent. "John Jones" is still better; indeed, the singularities in thought, diction, and verse of "James Lee" are followed with an ingenious faithfulness which might perhaps have been better employed. Mr. Coventry Patmore lends himself so very easily to parody that "The Person of the House" is not worth much; while "The Poet and the Woodlouse" and "Last Words of a Seventh-rate Poet" are worth still less. The "Sonnet for a Picture" is poor, and the alliteration in the Swinburnian "Nephilidia" overdone. If the author is wise, he will allow but one of his seven to survive as a whole, and that will be "John Jones."

Fulgencius, and other Poems. By B. M. Rankine. (Newman.) Mr. Rankine has here published a considerable number of poems, many, if not most, of which, we are given to understand, have appeared before, either in volume form or in magazines. They display, for the most part, considerable correctness of ear, a good command of language, and a fair store of sufficiently poetical, if not very novel, imagery. Unfortunately, they also show very strongly indeed the tendency which is the curse of minor poetry, and especially of reprinted minor poetry. We can tell pretty accurately when Mr. Rankine was bewitched by Mr. Morris, when he exchanged that fascination for Mr. Swinburne's spell, when he took a bath of Mr. Dante Rossetti, &c., &c.; in fact, a clinical history of Mr. B. Montgomerie Rankine's successive poetical ailments for the last fifteen or twenty years is contained within the covers of *Fulgencius*. Nevertheless, not a few of the poems are pleasant enough to read, and most of them are above the level of "The Poet's Corner."

The Advocate. (Wyman.) An odd little drama, wherein, the time being the Second French Empire, the characters talk partly in prose, partly in blank verse, of this fashion:—

"I little thought so soon to meet again.
Yet, if 'twixt our last interview and this
Too brief the space has been, until the next
It may prove long enough, since haply not
This side eternity," &c.

Prize Translations, &c. Reprinted from the *Journal of Education.* (Walker.) This little volume contains some rather clever work of its kind. A few of the parodies are excellent; notably "De Rotundis,"

The Chantry Owl, &c. By H. M. Stokes. (Longmans and Co.) This appears to be a second edition, with additions, of a book formerly published. Many better books of verse have never found their way into a second edition, but some worse ones have.

The Shakespeare Tapestry. By C. Hawkey. (Blackwood.) The author of this *Shakespeare Tapestry* has had one of the very funniest ideas that ever entered a human brain, and has worked it out in a way nearly as funny. Two young persons, Margaret and Ellenore, undertake a "suit," as they would perhaps have called it, of tapestry from Shakesperian subjects, and describe their work, with great store of compliments to each other, in a book of 200 pages full of octosyllabic verse. The plan is, of course, doomed to failure by its ludicrous impertinence; but the verses are, of their kind, sometimes rather better than might be expected from the initial folly of their writer.

Erin: Verses Irish and Catholic. By the Rev. Matthew Russell. (Dublin: Gill.) Of this unpretending little book of verse it is sufficient to say that its verses are Irish without containing anything offensive to Englishmen, and Catholic without containing anything offensive to Anglican or Protestant readers. They are not, as a rule, ambitious, but of their kind they are excellent; even though Mr. Russell, in his "Irish Farmer's Sunday," has invited a dangerous comparison.

Justine, and other Poems. (Simpkin, Marshall and Co.) That a verse-writer should call a Roman heroine Justine is bad, and it is worse that he should remark in a note that her name is *Latine* Justinia. Perhaps it is worst that he should, under any title, write verses so feeble as most of those which are to be found here.

The Bride of Albion, and other Poems. By W. H. Davis. (E. Q. Allen.) Mr. Davis, whose book is a very little one, has some most curious notions of things. He calls by the title of "The May Queen Parody" a perfectly serious version of the original, slightly altered, and (it is to be supposed) bettered in his view, which is hardly likely to be the view of anybody else. As a sample of him, this piece of mild absurdity may serve:—

"TO A TEAR.
"Stay, gentle tear, within thy fount,
Thou art not wont to flow.
Bravely life's hill we must surmount,
Where thorns and briars grow."

It is certainly true that an individual tear is not wont to flow. But literal exactness of statement hardly constitutes poetry.

One Year in his Life. By J. E. Panton. (C. Brooks and Co.) The chief poem in this book is an echo of the rapid and namby-pamby style of which it would not be fair to say that Mr. Tennyson has sometimes set the example, but for which he is indirectly responsible. The minor poems are much better, often showing feeling, and not seldom very fairly poetical imagination and expression. A set of "Sonnets to Colours" may be specified as good.

As One that Serveth. By Rev. G. A. Chadwick. (Elliot Stock.) We conceive, as we have often had occasion to say, that the business of criticism with all sacred poetry which is not exceedingly good or outrageously bad is to pass it by with a simple comparative estimate. Mr. Chadwick's verse is much better than most of its kind. It is not, indeed, good enough to come under our favourably excepted class, of which in the last fifty years there have not, perhaps, been a dozen examples in English; but it is worth the attention of those who read sacred verse.

Love's Weakness is Love's Tragedy. By Rev. A. Starkey. (Reeves and Turner.) Mr.

Starkey should not call his work a *novelette en drame*, because the word *novelette* is unknown to the French language. It contains fair verse, and exhibits a certain command of pathos. But a partly dramatised verse-tale is a difficult thing to make readable.

Sappho: a Dream. By the Author of "Ginevra." (C. Kegan Paul and Co.) The rapidity with which this author produces dramas is something to make the ghost of Lope uneasy. *Sappho* is a lyrical drama rather than a blank verse one, and in point of execution it is not much worse than its forerunners.

Gondaline's Lesson, &c. By Mrs. Bloomfield Moore. (C. Kegan Paul and Co.) This is a volume of not very strong and rather unequal, but, on the whole, pleasing enough, verse.

Songs of Passion and Pain. By Ernest Wilding. (Newman.) We weep for Mr. Ernest Wilding. We deeply sympathise with his condition. He is in a terrible way, as the very titles of his poems will show: "Study in White and Blood," "Improvisation in White and Gold," "Psalm to a Wayside Crucifix," "Harmony in Sea and Silver," &c., &c. His pain sometimes gets the better of his grammar ("Forgive me if I were not kind"). His passion frequently makes him add "improvisations" to the dictionary, and his tuneless numbers are apt to hobble vilely. But these things are incident to the race of bards, and Mr. Wilding may perhaps laugh as heartily some years hence over his improvisations in white and blood as his readers do now.

Foreshadowings. By Charles Room. (Elliot Stock.) *Foreshadowings* is a poem in four cantos, and in the Spenserian stanza. It has abundant arguments, one of which begins "Episode on the Reasons which induced the Almighty to people the Dreary Arctic Regions." This is a kind of enquiry which we do not care to pursue. But when we do take to it, we shall first investigate the reasons which induced Providence to make poets like Mr. Charles Room. To any mind which has once received a tincture of scholastic learning this is much the most attractive *quaestio quodlibetalis* of the two.

Grand Tours in Many Lands. By John McCosh. (Remington.) Anyone who wants to read about six thousand verses like these, relating to the luckless Shere Ali—

"He forthwith mustered them upon the lawn,
And sent his wives and babes to Turkistan"

—should read Dr. McCosh. He is a most diverting writer; and, although we do shrewdly fear that some injurious remarks as to critics are intended, among others, for our own ears, we say so boldly. If Dr. McCosh thinks the commendation ambiguous or insufficient, we are very sorry.

Raymond, Lord of Ver. (Prevost.) We have more than once had to avow the consciousness of incapacity which besets us in presence of the endless closet dramas which issue from the press. We can say little about any of them, for the best of all reasons, that there is little to say. They most of them bear testimony to a certain reading of the dramatic classics; they some of them show some familiarity with the management of blank verse; they frequently contain comic prose scenes where waiting-maids and secondary male personages bandy pseudo-Elizabethan wit. *Raymond, Lord of Ver.* is rather quaint than most of them, and that is all we can say.

The Cardinal Archbishop. By Col. Colomb. (C. Kegan Paul and Co.) Col. Colomb is a persevering practitioner of narrative poetry; and, though we do not know that we can pronounce him to have mastered the secret of verse-narrative as it must be presented to his own generation to make them accept it, his good-

will is considerable. There is, perhaps, no kind of verse in which fashion is so imperatively to be observed as verse-narrative. Col. Colomb has chosen the octosyllabic line, with something of Scott in it, but more of Moore. We have seen worse exemplifications of the style, but we cannot honestly say that Col. Colomb has vindicated his title to be the magician.

Marie Antoinette. (C. Kegan Paul and Co.) Here is another drama. Perhaps, in default of better, criticism of it may be given by a quotation:—

"(Enter MARAT in the dress of a groom.)

"MAR. Though servant of a prince, my eyes look round

From meanness with defiance of the fate

That makes me loathsome in the eyes of men.

What have I done to merit this their spite?

Throughout my crawling miserable life,

Steeped in contempt of man and all his pain,

I have healed no wound would it but fester

more,

Bound up no sorrow in another's life,

Offered and asked no kindness and no hope,

Heeded no sickening cry, quenched no despair,

Ceded to death no tear, to woe no sigh;

O'er desolation breathed no pained prayer:

No pity have I known, mercy nor love."

These lines are a tolerably sufficient instance of the somewhat vigorous, but insufficiently clear, expression and of the undramatic conception which characterise *Marie Antoinette*. The proper study of the dramatist is certainly man, and we do not think that the author of *Marie Antoinette* has mastered the peculiarities of excessive reformers.

Mary Magdalene. By Mrs. R. Greenough. (C. Kegan Paul and Co.) Paper, print, and (with some allowance) binding may be pronounced to be wholly satisfactory in Mrs. Greenough's work. Of the quality of the text we cannot speak quite so complementarily. A blank-verse poem of a narrative kind demands in the poet certain rather unusual gifts. Mrs. Richard Greenough has not got them.

NOTES AND NEWS.

We understand that the first work to be issued by the Delogates of the Clarendon Press in the series of *Anecdota Oxoniensia*, some particulars of which we have already given, will be the Sanskrit text of the *Sukhāvati-vyūha*, the principal authority of Buddhism in Nepal, China, and Japan. It was translated twelve times into Chinese; and five of the twelve Chinese translations are still in existence, some of them dating from the third century A.D. The Sanskrit original has not yet been published, and is totally different from the small text of the *Sukhāvati-vyūha* lately discovered in Japan, and published by Prof. Max Müller in the *Journal* of the Royal Asiatic Society, 1880. The edition will be founded on a MS. in the Bodleian Library presented by Mr. Hodgson, collated with the MSS. of the Royal Asiatic Society and the Cambridge University Library. Some other Buddhist texts will follow, such as the *Vaggrakkhedika*, a metaphysical treatise, of which several Chinese, Tibetan, and Mongolian translations were known, while the Sanskrit original was supposed to be lost. That Sanskrit text, however, has lately been discovered in a Japanese volume brought from Japan by Mr. Wylie, and now in the Bodleian Library. Another MS. has been sent direct from Japan; and two block-printed editions of the Sanskrit original have come to hand, one from China, the other from Tibet, sent to Oxford by the Imperial Academy of Sciences at St. Petersburg.

A NEW novel by Mr. Julian Hawthorne will begin before long in one of the leading magazines. The title is *Fortune's Fool*.

HER MAJESTY THE QUEEN has been pleased to accept a copy of the new and revised edition of Mr. Francis Hitchman's *Public Life of Lord Beaconsfield*.

MR. E. W. WHITE, F.Z.S., has prepared a work on the Argentine Republic, embodying his experiences as a naturalist in that remarkable country. It will be published by Mr. Van Voorst in two volumes, entitled *Cameos from the Silver-land*.

UNDER the title of *Phases of Musical England* will shortly be published a new work by Mr. Frederick J. Crowest, author of *The Great Tone-Poets*. In his new book Mr. Crowest will deal with some of the imperfections of English musical art, under such heads as Church Music, Women and Music, Singing and Singers, Amateurs and Professionals, Criticism, Editing, Commercialisms, Street Music, &c., &c.

MESSRS. RIVINGTON will shortly publish the lectures delivered in the Chapter Room of Winchester Cathedral by the Rev. W. H. Simcox, M.A., during Lent 1881, entitled, *The Beginnings of the Christian Church: a Sketch of its Historical Development from the Day of Pentecost to the Close of the Second Century*.

MR. J. MEADOWS COWPER has undertaken to compile a Concordance to the Revised New Testament. The book will be published as soon as possible.

AMONG the illustrations in the next part of Mr. Furnivall's edition of Harrison's *Description of England in Shakspeare's Youth, 1577-87*, for the New Shakspeare Society, will be a chromolithograph of the unique coloured drawing of the earliest genuine view in any detail of old London Bridge. This drawing is full of interest, and has never before been copied and published. Its date must be after 1576, though probably not long after, as Harrison, in his *MS. Chronologie*, notes that year as the one in which the tower on the drawbridge was taken down, and the traitors' heads that were wont to be put on it were shifted to the Southwark gate farther down the bridge, where they are in the drawing (Harrison's *Description*, ed. Furnivall, part i., p. lvi.). Reduced *héliogravures* of the Coronation procession of Edward VI. through the City, of a sixteenth-century view of West Chepe, and of the preaching at Paul's Cross before James I. will be also given in this part. The *facsimile* of Norden's map of Westminster, 1593, and the etchings and wood-cuts of genuine old Elizabethan houses that have been kindly placed at the editor's disposal, will probably be kept for part iv. of the book.

WE hear that Mr. G. F. Warner's Preface to his Catalogue of the Dulwich MSS. will contain full details of the fifteen fresh forgeries in them which he has discovered. They are, doubtless, all due to the same hand that wrote those long since made known.

THE eleventh part of the general series of facsimiles of the Palaeographical Society, now ready for distribution, contains a Greek-Palmyrene inscription of A.D. 134; specimens from the famous Viennese Greek MSS. of Dioscorides and the illustrated Genesis of the sixth century; others from MSS. of the Library of St. Gall, including that of the "Lex Salica" of A.D. 794 and the "Codex Sangallensis" of the Gospels of the tenth century; an Anglo-Saxon Psalter of the year 969; and later MSS. down to the fifteenth century, beside some fine English charters of the twelfth century. The Oriental series includes facsimiles of a Persian version of the Koran of as early a period as the twelfth century; a most interesting Phœnician inscription of B.C. 254; and Sanskrit, Arabic, Syriac, Hebrew, and Coptic MSS. of various ages. The scanty means at the disposal of the

society for the development of this series have, for the present part, been generously augmented by donations from the Dean of Canterbury, Dr. MacGrigor, and Mr. David Murray.

THE Philological Society is going to print an amalgamation of all the Indexes to its *Proceedings* and *Transactions* from 1852 to 1880, compiled by Mr. S. J. Herrtage.

DR. JUSSEURAND has undertaken to write a short History of English Literature in one volume for French schools. It would be hard to find a French writer better fitted for the task.

OWENS COLLEGE, Manchester, has just received a new benefaction. A gentleman, as yet anonymous, has offered the sum of £500 a-year, in order to establish five fellowships, on the model of those at the John Hopkins University, Baltimore, to be awarded to students in any department of knowledge who shall have given evidence of their capacity and disposition to undertake original work. Owens College is also now contemplating the necessary extension to its buildings. Mr. Waterhouse has suggested plans for completing the quadrangle towards the main road—on the north side would be the new museum; in the centre of the front, perhaps, a clock-tower; and in the south-east corner the library. Adequate funds are not at present in hand, but Owens College has never yet appealed in vain to the generosity of the merchants of Manchester.

A SPECIAL general meeting of the Library Association has been summoned by the president (the Bodleian librarian) to meet at the London Institution, Finsbury Circus, on Wednesday, May 18, at three o'clock p.m., to consider the question of altering the place and time fixed for the annual meeting this year. The visit to Cambridge, which had been fixed for this year, will probably be postponed until 1882.

THE picturesque event of the week, says the Boston *Literary World* of April 23, was undoubtedly Walt Whitman's appearance at the Hawthorne Rooms on the evening of April 15, the anniversary of Lincoln's death, with a memorial discourse on the Martyr-President. A generous clapping of hands greeted him. At the close of the lecture, many people sought an introduction to Mr. Whitman at the hands of Mr. Howells, among them the Governor of the Commonwealth; and on Saturday, after calling on Mr. Longfellow, Mr. Whitman was entertained at the St. Botolph Club. Mr. Whitman has consented, if his health will permit, to return to Boston during the coming autumn to give selected readings from his own works.

THE *Scotsman* states that a local committee has been formed at Ecclefechan with the object of putting into repair the wall, &c., of the churchyard in which Carlyle was buried.

THE *Weekly Mercury*, published at Plymouth, has recently commenced setting apart a column or two of its pages for the purpose of encouraging local antiquarian study. Under the title "Western Antiquary" it publishes notes and queries respecting the legends, proverbs, archaeology, folk-lore, &c., &c., of the counties of Devon and Cornwall. So far the matter has been heartily taken up by the increasing number of persons interested in such studies, and it is the wish of the editor to publish the matter quarterly in book-form. Many of the subjects discussed are of more than local and passing interest.

MR. CHARLES E. TURNER, lecturer at the University of St. Petersburg, will begin a course of five lectures at the Royal Institution on "The Great Modern Writers of Russia—

Pouschkin, Lermontoff, Gogol, Tourgenieff, and Nekrasoff," on Saturday, the 21st inst.

A SOCIETY has recently been founded at Calcutta for the encouragement of Bengali literature. Its managing committee includes the names of Raja Rajendra Lal Mitra, the Sanskrit scholar and archaeologist, and the Rev. K. M. Banarji, the Christian missionary.

LEOPOLD LAVATER, a descendant of the famous theologian and still more famous physiognomist of Zürich, has just died in Paris. He was a pensioned staff-officer of the French army, and an eminent engineer and mechanician. He had only lately patented a new system of printing. The French journals speak of him as the last male survivor of Lavater's family, but this is a mistake.

MR. THOMAS MASON, of Glasgow, at present one of Mr. Barrett's assistants in the Mitchell Library, has been appointed by the trustees Librarian of Stirling's Public Library, Glasgow.

At the last meeting of the Glasgow Town Council it was decided to purchase for the Mitchell Library the Burns collection of Mr. James Gibson, of Liverpool. It comprises about 600 volumes of editions of Burns and works relating to Burns; and the price given is about £200.

A HUNGARIAN translation of Miss Arnold-Forster's *Life of Deák* has been published by the Franklin Company, Budapest.

PROF. FELMÉRI, of the University of Koloza-vár (Transylvania), who was last year sent by the Hungarian Government on a mission to enquire into the educational system in England, has in the press a book on the subject, which will shortly appear. Especial attention is given to methods of discipline and school-games.

THE Sunday numbers of the *New York Herald* may fairly claim to be wonders in journalism. One now lying before us, called a septuple sheet, consists of no less than twenty-eight pages, or 168 columns; and yet the price is only five cents (2½d.). An editorial contains the characteristic and appropriate assertion that "the *Herald* this morning [Sunday] is as large almost as two New Testaments."

THE programme has now been issued of the International Congress of Americanists, which, as we have already announced, will meet at Madrid on September 28. The first day will be devoted to geology, and the history of America before its discovery; the second to archaeology; the third to ethnology; the fourth and last to language and palaeography.

THE *Nation* gives some curious statistics of the religious beliefs of the students of Harvard College. The two most numerous sects are Episcopalians (275) and Unitarians (214).

At the recent sale in New York of the Brinley Library, a copy of the Gutenberg (or so-called Mazarin) Bible, which was stated to have been bought in England in 1873, fetched 8,000 dols. (£1,600). The purchaser was Mr. Hamilton Cole, a lawyer of New York, who has devoted himself for the last ten years to the collection of scarce books and editions. Among the rarities which he has already acquired are several MS. copies of the Bible, dating between the eleventh and fourteenth centuries, and many illuminated breviaries and books of hours.

MARSHAL BENEDEK, the ill-starred commander of the Austrians at Sadowa, who recently died, is said to have prepared during his fourteen years of retirement an elaborate justification of his military career. But, at the last, he destroyed all his papers, with the remark that he was following the example of other unfortunate generals.

LESS than a month ago we announced the first volume of a collection of the popular

literature of all countries, *Littérature orale de la Haute-Bretagne* (Paris: Maisonneuve). We now learn from the *Revue Critique* that the publishing-house of E. Leroux has in hand a similar collection of popular stories and songs. The first volume—*Recueil de Contes populaires grecs traduits sur les Textes originaux*, by M. Em. Legrand—has already appeared. The other volumes promised are *Le Romancero portugais*, by M. de Puymaigre; *Contes populaires albanais*, by M. Dozon; *Contes populaires slaves*, by M. Louis Leger; *Contes populaires serbes*, by M. Dozon; *Contes populaires de la Sicile*, by M. de Puymaigre; *Contes bretons populaires*, by M. Luzel; *Les Contes de Kharagouze*, *Contes populaires turcs*, by M. Decourdemanche; *Kalila et Dimna*, *recueil de Contes et Apologues orientaux*, by M. Carrière.

We also learn from the *Revue Critique* that the Society of the History of French Art has just published, under the editorship of M. Charles Henry (Paris: Baur), the *Memoirs of Charles Nicolas Cochin*, the celebrated French artist of the eighteenth century. The MS., bequeathed by the artist himself to the Bibliothèque du Roi, has never before been published. The contents consist chiefly of anecdotes about the Comte de Caylus, Bouchardon, and the Slodtzs.

THE sixth volume of a complete edition of Prince P. A. Viazemski's works, just issued in St. Petersburg, contains a correspondence, in the French language, hitherto unpublished, entitled *Lettres d'un Vétéran russe de l'Année 1812 sur la Question d'Orient*. These letters, which number thirty in all, and are explanatory of the writer's views on the events of the years 1854-55, are accompanied by a Russian translation. Some correspondence of Mr. John Bright on the same subject is reproduced in an Appendix.

ORIENTAL students will regret to learn that the *al-Jawā'id* of Constantinople, which is allowed to be the most ably conducted Arabic journal in the East, has been suspended by the Ottoman authorities. The order to that effect, signed by the Director of Printed Publications, is as follows:—"In consequence of the appearance of several articles in recent numbers of the *al-Jawā'id* of a mischievous tendency, that paper is hereby suspended from this date," April 22. The editor, in printing this mandate, remarks that the charge is so ambiguously worded, that it is useless for him to attempt any explanation. The Turkish journals of the capital attribute the censure to some statements respecting the amelioration of the finances of Egypt, but the local *Messenger* is of opinion that it has reference to Tunisian affairs. The editor pleads that, as regards the first supposition, seeing that he has always treated of Egypt as an integral part of Turkey, whatever encomiums he has passed upon the former redound to the credit of the empire in general; and that, as regards Tunis, he has consistently maintained the rights of the Sultan over that province as set forth in the imperial firman of 1871. But whatever the cause of the official interdict, it is to be hoped that his Imperial Majesty the Sultan will intervene, as he did on a former occasion, to remove it. The *al-Jawā'id*, established twenty-one years ago by the venerable Ahmad Fâris, admitted to be the most learned Arab in the East, and mainly edited of late by his worthy son, Salim Fâris, has been a most powerful medium of diffusing enlightened ideas throughout every country of the East, and enjoys the highest reputation among Oriental Sovereigns, statesmen, and juriconsults. Moreover, within the last decade upwards of a hundred original works in Arabic and Turkish have been printed at the press of the *al-Jawā'id*.

M. F. CASTETS has just brought out (Paris: Maisonneuve) *Il Fiore*, an Italian poem of the

thirteenth century, in 232 sonnets, imitated from the *Roman de la Rose* by Durante. The text is published from a unique MS. at Montpellier, and notes are contributed by Profs. d'Ancona and Monaci.

AN amusing instance of Carlyle's plain speaking is reported by a hearer of it. An acquaintance, with strong opinions of his own, had supported them pertinaciously one evening against Carlyle's views, and was thus taken leave of at the door: "Good-night, sir! And let me tell you that you have capabilities for becoming one of the greatest bores in England."

WITH regard to Mr. Hills's note that we printed last week about the Bassano family, of whom Shakspeare may have known, we are informed that the pedigree of them will be found in the *Visitation of London*, just issued by the Harleian Society, at p. 54. They were of Venetian origin; and others of the same name were settled in other parts of London, in Essex, and elsewhere.

MR. R. H. SHEPHERD, whose diligence and accuracy in work of this kind has been already proved, has compiled a useful *Bibliography of Carlyle*. Scattered letters and trifling contributions to journals are recorded, as well as the more important works. Mr. Shepherd gives a list of *errata* in Carlyle's *Reminiscences*, which includes incorrect dates for the death of Coleridge and for the death of Sterling, unrectified by Mr. Froude. In a later issue it might be well to add American editions and translations of Carlyle. The publisher is Mr. Elliot Stock.

MR. GEORGE GOULD has published in pamphlet form *Corrigenda and Explanations of the Text of Shakspeare* (Virtue and Co.), notes made by him while reading the plays and poems in the text of *Knight's Pictorial Shakspeare*. Some of his suggestions are not new, and several will fail to find acceptance among Shakspeare students; but over and above these remain some proposals well worthy of consideration. Mr. Gould, without the equipment of a specialist, writes as an attentive, intelligent, and cultured reader of Shakspeare. We entirely agree with his remarks on the outrageous pointing, the senseless "becomming," of many Shakspeare texts.

THE WANDERER.

FROM THE ENGLISH OF CYNEWULF.

STILL the lone one and desolate waits for his Maker's ruth—
God's good mercy, albeit so long it tarry, in sooth:
Careworn and sad of heart, on the watery ways
must he
Plough with the hand-graspt oar—how long?—the
rime-cold sea:
Tread thy paths of exile, O Fate, who art cruelty.
Thus did a wanderer speak, being heart-full of woe,
and all
Thoughts of the cruel slayings, and pleasant
comrades' fall.
Morn by morn I, alone, am fain to utter my woe;
Now is there none of the living to whom I dare to
show
Plainly the thought of my heart: in very sooth I
know
Excellent is it in man that his breast he straitly
bind,
Shut fast his thinkings in silence, whatever he have
in his mind.
The man that is weary in heart, he never can fate
withstand;
The man that grieves in his spirit, he finds not the
helper's hand.
Therefore the glory-grasper full heavy of soul
may be.
So, far from my fatherland, and mine own good
kinsmen free,
I must bind my heart in fetters, for long, ah!
long ago,
The earth's cold darkness covered my giver of gold
brought low;

And I, sore stricken and humbled, and winter-
saddened, went
Far over the frost-bound waves to seek for the
dear content
Of the hall of the giver of rings; but far nor near
could I find
Who felt the love of the mead-hall, or who with
comforts kind
Would comfort me, the friendless. 'Tis he alone
will know,
Who knows, being desolate too, how evil a fere is
woe:
For him the path of the exile, and not the twisted
gold;
For him the frost in his bosom, and not earth-
riches old.
Oh, well he remembers the hall-men, the treasure
bestow'd in the hall;
The feat that his gold-giver made him, the joy at
its highth, at its fall:
He knows who must be forlorn for his dear lord's
counsels gone,
When sleep and sorrow together are binding the
lone one;
When himthink he clasps and kisses his leader of
men, and lays
His hands and head on his knee, as when, in the
good yore-days,
He sat on the throne of his might, in the strength
that wins and saves—
But the friendless man awakes, and he sees the
yellow waves,
And the sea-birds dip to the sea, and broaden their
wings to the gale,
And he sees the dreary rime, and the snow com-
mingled with hail.
Oh, then are the wounds of his heart the sorer
much for this,
The grief for the lov'd and lost made new by the
dream of old bliss.
His kinsmen's memory comes to him as he lies asleep,
And he greets it with joy, with joy, and the heart
in his breast doth leap;
But out of his ken the shapes of his warrior-
comrades swim
To the land whence seafarers bring no dear old
saws for him,
Then fresh grows sorrow and new to him whose
bitter part
Is to send o'er the frost-bound waves full often his
weary heart.
For this do I look around this world, and cannot see
Wherefore or why my heart should not grow dark
in me,
When I think of the lives of the leaders, the
clansmen mighty in mood;
When I think how sudden and swift they yielded
the place where they stood.
So droops this mid-earth and falls, and never a
man is found
Wise ere a many winters have girt his life around.
Full patient the sage must be, and he that would
counsel teach
Not over-hot in his heart, nor over-swift in his
speech;
Nor faint of soul nor secure, nor fain for the fight
nor afraid;
Nor ready to boast before he know himself well
array'd.
The proud-soul'd man must bide when he utters his
vaunt, until
He know of the thoughts of the heart, and whither-
ward turn they will.
The prudent must understand how terror and awe
shall be,
When the glory and weal of the world lie waste,
as now men see
On our mid-earth, many a where, the wind-swept
walls arise,
And the ruin'd dwellings and void, and the rime
that on them lies.
The wine-halls crumble, bereft of joy the warriors lie,
The flower of the doughty fallen, the proud ones
fair to the eye.
War took off some in death, and one did a strong
bird bear
Over the deep; and one—his bones did the grey
wolf share;
And one was hid in a cave by a comrade sorrowful-
faced.—
Oh, thus the Shaper of men hath laid the earth all
waste,

Till the works of the city-dwellers, the works of
the giants of earth,
Stood empty and lorn of the burst of the mighty
revellers' mirth.
Who wisely hath mused on this wallstead, and
pondera this dark life well,
In his heart he hath often bethought him of
slayings many and fell,
And these be the words he taketh, the thoughts of
his heart to tell.—
Where is the horse and the rider? Where is the
giver of gold?
Where be the seats at the banquet? Where be the
hall-joys of old?
Alas for the burnisht cup!—for the byrned chief
to-day!
Alas for the strength of the prince! for the time
hath past away—
Is hid 'neath the shadow of night, as it never had
been at all.
Behind the dear and doughty there standeth now
a wall—
A wall that is wondrous high, and with wondrous
snake-work wrought.—
The strength of the spears hath fordene the earls
and hath made them naught;
The weapons greedy of slaughter, and ahe, the
mighty Weird;
And the tempests beat on the rocks, and the storm-
wind that maketh afear—
The terrible storm that fetters the earth, the
winter-hale,
When the shadow of night falls wan, and wild is
the rush of the hail,
The cruel rush from the north, which maketh men
to quail.
Hardship-full is the earth, o'erturned when the
stark Weirds say;
Hers is the passing of riches, here friends are passing
away;
And men and kinsfolk pass, and nothing and none
may stay;
And all this earth-atead here shall be empty and
void one day.

E. H. HICKEY.

MAGAZINES AND REVIEWS.

Scribner's Monthly offers many attractions in the present number. There are two papers on Carlyle—one by Mr. Emerson, furnishing his impressions of the seer in 1848; the other by Mr. Saintsbury, giving a general estimate of Mr. Carlyle's literary worth. We have as yet, however, seen no article from this latter point of view upon Carlyle which we can regard as completely satisfactory, or in any way exhaustive. Mr. Saintsbury's seems to us to lack grip. We want an explanation of Carlyle's power and influence over his contemporaries, and a real analysis of his singular genius; and this remains yet to be done, though Mr. Saintsbury's paper is undoubtedly interesting. Speaking of literary men who have died of recent years, Mr. Saintsbury states that Thackeray died in 1868, and that Dickens followed him seven years later. This may be a printer's error, but it should be corrected. Thackeray died on December 24, 1863, and Dickens on June 9, 1870. We are sorry to hear what Mr. Saintsbury says, that in the Jamaica dispute nearly all the Oxford men of his time were on the side of Carlyle as against Mill. Those who wish to learn more about Jenny Lind—one of the most popular singers who ever received a welcome in London—will find a full account of her in *Scribner*; while many Londoners even will be astonished to discover how many places there are under their very noses immortally associated with the name and writings of Charles Dickens. These are duly set forth in a very entertaining paper, entitled "In and Out of London with Dickens." By-the-way, in another interesting sketch devoted to that quaint and original humorist, "Artemus Ward," he is constantly called Charles Farrar Brown. We had always been under the impression that his name

was Farrer Browne, but of course the Americans should know best. As usual with this magazine, the illustrations are again one of its most prominent and attractive features.

THE number of the *China Review* for January and February is not as interesting as many of its predecessors. It would be unreasonable, however, to complain of this inequality. No editor of a Review can always command success, much less one who has to deal only with a difficult and isolated subject. The opening article, on the "Chinese Notion of Cosmogony and the Genesis of Man," is curious; but the elaborate foot-notes appended to each page suggest the thought that the writer has expended unnecessary time in studying the strange fancies relating to the origin of created things begotten by a degenerate Taoism. To the same corrupted form of the doctrines of Lao-tse is to be attributed the *T'ai-hsi king*, or "the respiration of the embryo," translated by Mr. Balfour. In a linguistic sense, a short article by "L. C. H.," on the *Ju shêng* "considered in its relation to the remaining tones," is by far the most interesting in the number. In it the writer maintains that the *Ju shêng* finals *k*, *t*, *p* are correlated to the finals *ng*, *n*, and *m* of the other tone classes, and he holds, in opposition to Dr. Edkins, that to all syllables which at present end with *k*, *t*, or *p* must be ascribed earlier terminations in *ng*, *n*, and *m* respectively. Following this paper, we have the missionaries' letter to Prof. Max Müller on the subject of Dr. Legge's translation of the words *Shang ti* in the volume of the Chinese classics published among "The Sacred Books of the East," together with the Professor's reply. The books reviewed at the end of the number are the *History of Corea*, by the Rev. John Ross; the *Classical Poetry of the Japanese*, by B. H. Chamberlain; *Cursus Litteraturae Sinicae*, by P. Angelo Zottoli; *The Chinese Recorder and Missionary Journal*; and a few minor publications.

SELECTED BOOKS.

GENERAL LITERATURE.

- CHADAT, P. *La Brique et la Terre cuite*. Paris: V° A. Morel. 150 fr.
- FROMMANN, E. *Aufsätze zur Geschichte d. Buchhandels im 16. Jahrhundert*. 2. Hft. Italien. Jena: Frommann. 2 M. 40 Pf.
- LANG, A. *The Library*. ("Art at Home" Series.) Macmillan. 3s. 6d.
- QUATZELLES. *A Coup de Fusil*. Illustrations par A. de Neuville. 1^{re} Livr. Paris: Charpentier. 1 fr.
- SCHERPKOVSKI. *A. Esquisses de la Poésie satirique en France du Temps de la Renaissance*. Hamburg: Jenichen. 1 M. 20 Pf.
- SENIER, A. *Jean-François Millet, Peasant and Painter*. Macmillan. 16s.
- VON NIKOLAUS I. zu Alexander III. *St. Petersburg Beiträge zur neuesten russischen Geschichte*. Leipzig: Duncker & Humblot. 8 M.

THEOLOGY.

- DORNER, J. A. *System der christlichen Glaubenslehre*. 2. Bd. Speciale Glaubenslehre. 2. Hälfte. Berlin: Besser. 10 M.

HISTORY, ETC.

- EBMISCH, H. *Studien zur Geschichte der sächsisch-böhmischen Beziehungen in den J. 1464 bis 1471*. Dresden: Baensch. 3 M.
- FREY, O. *Die Schicksale d. königlichen Gutes in Deutschland unter den letzten Stauern seit König Philipp*. Berlin: Besser. 6 M.
- HENDENHEIMES, H. *Petrus Martyr Anglerius u. sein Opus Epistolarum*. Ein Beitrag zur Quellenkunde des Zeitalters der Renaissance u. der Reformation. Berlin: Schohen. 4 M. 50 Pf.
- MAS LATRIE, L. de. *Traité de Paix et de Commerce: Relations des Croisés avec les Arabes de l'Afrique septentrionale au Moyen Age*. Paris: Plon. 36 fr.
- PÉNOT-OUKES. *Histoire des Iles de la Manche*. Paris: Plon. 7 fr. 50 c.
- PENNINGSK, M. *Die kirchliche Politik Kaiser Konrads II.* Bonn: Behrendt. 1 M. 50 Pf.
- RENOUS, H. *Coutumes de Clermont-Dessus, en Agerais*. 1262. Paris: Larose. 2 fr.
- STEMPEL, R. *Das Verhältniss d. Arelute zu Kaiser u. Reich vom Tode Friedrich I. bis zum Interregnum*. Berlin: Besser. 3 M.
- WURSTENFELD, F. *Geschichte der Fatimiden-Ohalifen*. Nach arab. Quellen. Göttingen: Dieterich. 14 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BALDAMUS, E. *Die Erscheinungen der deutschen Literatur auf dem Gebiete der Medizin u. Pharmacie 1876-80*. Leipzig: Hinrichs. 3 M. 50 Pf.
- DEVILLEZ, A. *Traité élémentaire de la Chaleur au Point de Vue de son Emploi comme Force motrice*. T. I. Paris: Baudry. 10 fr.
- ENNEPER, A. *Untersuchungen üb. die Flächen m. planen u. sphärischen Krümmungslinien*. 2. Abhlg. Göttingen: Dieterich. 5 M. 80 Pf.
- FERRAZ. *Nos Devoirs et nos Droits: Morale pratique*. Paris: Didier. 3 fr. 50 c.
- PROWE, G. *Coppernicus als Arzt*. Leipzig: Engelmann. 1 M. 50 Pf.
- VAN TIEBOUM, Ph. *Traité de Botanique*. 2^e Fasc. Paris: Savy.
- VENN, J. *Symbolic Logic*. Macmillan. 10s. 6d.

PHILOGY.

- ADAM, L. *Les Patois lorrains*. Paris: Maisonneuve. 10 fr.
- BENFFY, Th. *Behandlung d. euslautenden a in nd (wie) u. n (nicht) im Rigveda*. Göttingen: Dieterich. 2 M. 40 Pf.
- FREY, K. *Homer. Bern: Fiesla*. 1 M. 60 Pf.
- MANN, A. *Ueb. die Entstehung der italischen Sprache aus den lateinischen, griechischen, deutschen u. celtischen Elementen u. üb. die dabei wirkenden Principien u. Ursachen*. Berlin: Dümmler. 1 M.
- MÉNÉKRE, C. *Glossaire angevin étymologique comparé avec différentes Dialectes*. Angers: Lachêre.
- SCHWENK, H. D. J. van. *Epigraphie der bataafsche krijgslieden in de roemeinische legers, gevolgd van een lijst van alle geregeld- hulptroepen, tijdens het keizerrijk*. Leiden: Sijthoff. 2 fr.
- TEICHMÜLLER, G. *Literarische Feinden im 4. Jahrh. vor Chr.* Breslau: Koebner. 8 M.
- VAHLEN, J. *Ueb. die Anfänge der Heroiden d. Ovid*. Berlin: Dümmler. 1 M. 50 Pf.
- WIEKELER, F. *Scenische u. kritische Bemerkungen zu Euripides' Kyklops*.

CORRESPONDENCE.

THE "NIOBE" OF MOUNT SIPYLOS.

19 Church Road, Willesden: May 9, 1881.

On reading Mr. Ramsay's notice of Mr. Weber's book in the *ACADEMY* for April 30, I am led to send you a word or two on the so-called Niobe of Mount Sipylus. I have a photograph of it, as well as sketches I made on the spot in 1877; and the conclusions I formed at that time regarding the figure were of a very uncertain kind. To me it seemed to be sitting—the projection of the knees forming the lap is inconsistent with the standing position; to this might be added that I think there is a chair, or throne, indicated behind the figure. There is another impression which was produced on my mind at the time—that it is a male and not a female figure. The head is the rudest or most decayed part of the statue, and nothing remains of the features; but from the mass as it stands, were I to restore it, I could only do so by making it a head with a very full beard. The massive breadth of the shoulders would exactly suit such a restoration, and the breasts are not those of a female. The figure might be that of Zeus. The hands are clenched and pressed on each breast, but quite low enough to let the form of the *pectoralis major* be seen. I thought I could make out some of the fingers of the right hand, and that I could see remains of the links of a chain on the left breast as if it hung from the neck. The existence of feet or shoes did not occur to me, and I was very careful in sketching the curious groove near to where the feet ought to be.

I give the above only as impressions, for the figure is so very rude; but as Mr. Ramsay and M. Weber are both in the region, and may have a chance of inspecting it again, they might take another look at it and give their opinions.

WILLIAM SIMPSON.

"AN OCEAN FREE LANCE."

63 Westmoreland Road, Newcastle-on-Tyne: May 9, 1881.

Mr. Saintsbury, in his genial notice of *An Ocean Free Lance*, calls the *Hornet* a brig; and corrects me for speaking of her as a fifty-gun vessel. In this last he is right; but he is wrong in styling her a brig, for she was a ship-rigged sloop-of-war, very nearly the size of the *Frolic*, and in her action with H.B.M. *Peacock* (brig) she mounted eighteen 32-pound

carronades and two long 9-pounders, and was manned by 170 seamen. The matter is of consequence to myself only in so far as the calibre of the *Hornet* justified me in making the captain of the *Tigress*, a schooner barely half the size of the *Hornet*, with a crew of ninety and carrying only twelve guns, anxious to sheer off from the big ship-rigged cruiser that looked like that Yankee vessel.

A full description of the *Hornet* is given in James's *Naval Occurrences*, 1817.

W. CLARK RUSSELL.

SWEDENBORGIAN LITERATURE.

Bottesford Manor, Brigg: May 7, 1881.

I see by a notice in your impression of to-day that Mr. J. R. Boyle, of Hull, is engaged in the compilation of a complete catalogue of the literature relating to Swedenborg. It may possibly not be known to him and some others who are interested in this subject that there is a large collection of Swedenborgian literature in English and other languages preserved in the Bibliotheca Thysiana at Leyden. This library is in the Rapenburg, very near to the library of the university, but on the other side the canal. A catalogue, including the Swedenborgian books, was printed in 1852. I believe—but of this I am not quite certain—that, though distinct from the library of the university, it is the property of that illustrious body.

EDWARD PEACOCK.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, May 16, 8 p.m. Society of Arts: Cantor Lecture V. "Colour Blindness and its Influence on Various Industries," by Mr. R. Bradenell Carter.
- 8 p.m. Victoria Institute: "The Rain-fall of India," by Sir Joseph Fyler; "Biblical Proper Names, Personal and Local, illustrated from Sources external to Holy Scripture," by the Rev. H. G. Tomkins.
- TUESDAY, May 17, 3 p.m. Royal Institution: "Non-Metallic Elements," by Prof. Dewar.
- 7.45 p.m. Statistical.
- 8 p.m. Royal Historical.
- 8 p.m. Zoological: "Additions to the Society's Menagerie during April," by Mr. P. L. Slater; "A Collection of Persian Reptiles recently added to the British Museum," by Mr. W. T. Blanford; "List of Land and Fresh-water Shells collected in Sumatra and Borneo," by Mr. Carl Bock.
- 8 p.m. Institution of Civil Engineers: "Torpedo Boats and Light Yachts for High-speed Steam Navigation," by Mr. John I. Thornycroft.
- WEDNESDAY, May 18, 8 p.m. Society of Arts: "The Electrical Railway, and the Transmission of Power by Electricity," by Mr. Alexander Siemens.
- 8 p.m. British Archaeological: "Oak Figures discovered in Britain, Brittany, &c.," by Dr. Phené.
- THURSDAY, May 19, 8 p.m. Royal Institution: "Magnetism," by Prof. Tyndall.
- 4.30 p.m. Royal.
- 7 p.m. Numismatic.
- 8 p.m. Society for the Fine Arts: "The Art Decoration of Auditoria," by Mr. Frank Roland.
- 8.30 p.m. Antiquaries.
- FRIDAY, May 20, 5 p.m. London Institution: "Artemus Ward," by the Rev. H. R. Haweis.
- 8 p.m. Royal Institution: "Shakespeare Criticism," by Mr. W. H. Pollock.
- 8 p.m. Philological: President's Annual Address, by Mr. A. J. Ellis.
- SATURDAY, May 21, 3 p.m. Royal Institution: "Russian Literature—Pushkin," by Prof. C. E. Turner.

SCIENCE.

Anthropology: an Introduction to the Study of Man and Civilisation. By Edward B. Tylor, D.C.L., F.R.S. (Macmillan.)

ANTHROPOLOGY is a nascent science. It is only of late years that it has become possible to take a comprehensive view of the physical and intellectual development of man, and to shape our knowledge into a systematic form worthy to be called a science. Until geology and biology had recognised certain facts and principles which have only been accepted within the last five-and-twenty years, a system of anthropology, in the modern sense of the term, was an impossibility. Even now the claims of anthropology to take rank as a

distinct science are not too freely conceded. In some quarters it is still the fashion to regard it as an incoherent assemblage of facts and fancies—amusing, in its way, but of little or no educational value. By others, again, it is thought to be a useful study for medical men, but not a subject of any general interest. Its scope and its objects are not always understood, or, if understood, not appreciated, even by professed biologists. Yet those who take a wide view of anthropology, and duly mark its bearing upon the progress of society, can hardly fail to recognise it as a science of national importance—a science which ought to make itself felt as a living power in the affairs of men.

If a student desire to commence the scientific study of Man, there is in this country no professor of anthropology at whose feet he can sit; nor has there been, hitherto, any treatise to which he could turn for a comprehensive exposition of the principles of the science. Dr. E. B. Tylor has therefore rendered a signal service to British anthropology by his recent publication of a book in which the student can find, within moderate compass, a well-defined outline of the subject, drawn with the firmness of a master-hand.

When a science is passing through its formative stages, nothing tends more to promote its development than the publication of a work laying down its principles and defining its scope. Every new science is necessarily built to a large extent upon the older sciences; and it is, therefore, obviously desirable to know its exact relation to our pre-existing knowledge. Geology, for example, has drawn heavily upon geography, mineralogy, and biology. Anthropology, in like manner, has received large contributions from ethnology and philology, from anatomy and archaeology, from psychology and sociology. If a student, for want of a special text-book, has to read separate treatises upon these subjects, he is apt to grow weary of his task, and to turn from it with dismay, if not disgust. It is not, however, necessary that anyone should master such a diversity of studies before he can take an intelligent interest in anthropological enquiries. What the beginner needs is a friendly guide to select from the component sciences such parts as every student of anthropology ought to know; and then, with this general knowledge as a basis, he can proceed to such of the special branches as may best suit his tastes.

Dr. Tylor has laid us under a heavy debt for his good offices in making such a selection as that just mentioned. It needs but a slight survey of the book to see that a very wise discretion has been exercised in this selection. Where the subject grows technical, as in the department of anatomical anthropology, he has taken care not to over-weight his pages with details. At the same time, sufficient physical anthropology is introduced for the purposes of the ordinary reader. On the other hand, where the argument is less technical, and can be readily followed by any educated man—as in those chapters which relate to the development of culture—greater latitude of treatment has been permitted. Yet it must be acknowledged that Dr. Tylor

has not allowed any undue prominence to be given to those branches of the science in which he is known to be specially interested. In fact, in looking broadly at the work, one recognises that it is, on the whole, a remarkably well-balanced and well-proportioned book. It necessarily deals with a great diversity of subjects, but each is kept in its proper place; notwithstanding the temptation to place one's favourite topic in the front, no one subject is here allowed to over-shadow its neighbour: the author, in fact, reminds us of a skilful cook who, in blending a variety of ingredients, takes care that no particular flavour shall predominate.

Much may be said in favour of introducing the study of such a work as this into a liberal system of education, in the same way as physical geography is now generally taught in the advanced classes of our schools. The author has well pointed out how the science of Man and Civilisation "connects into a more manageable whole the scattered subjects of an ordinary education." There is no question that, if this book were placed in the hands of an intelligent youth, it would give point to much that is meaningless in the routine of his school duties; it would tend to freshen his work, and give zest to his study of language, of mythology, of history, perhaps even of mathematics. The chapters on the development of the industrial arts would certainly throw a new light upon many commonplace objects; while the frequent reference to survivals from a former state of things would show that an unsuspected meaning often lurks in the most insignificant of trifles. What school-boy would not be delighted with the way in which our author dissects our ceremonial dress-coat, and shows how each part—useless as it may now seem—represents a survival from an ancestral type of garment in which our forefathers rode and worked!

Dr. Tylor has handled his subject throughout not only with great skill, but with much delicacy and ingenuousness. Wherever a case occurs in which culture has degenerated, full weight is given to its meaning. Anthropologists are familiar with such cases of degradation as that of the Digger Indians of California. But, for all this, it is clear to any impartial student that the movement of civilisation has been, on the whole, a movement forwards. No one, indeed, can rise from the perusal of a work like Dr. Tylor's without feeling that the great lesson which anthropology has to teach is that of the Progress of Humanity. F. W. RUDLER.

SOME BOOKS ON TEUTONIC PHILOLOGY.

Altenglische Legenden. Neue Folge. Hrsg. von C. Horstmann. (Heilbronn: Henninger.) Dr. Horstmann has here added a third to his two former collections of Middle-English legends. In his present volume (a bulky one of considerably over six hundred pages) he prints the Northern collection of legends in MS. Harl. 4196, then Barbour's legend of St. Machor, and, lastly, a large number of miscellaneous legends of various ages. He gives a general introduction on the nature and origin of the legend, which he shows to have been a development of the reading of passages from the *Acta Sanctorum* as a part of the Church services, and

then describes the various Middle-English collections of legends in detail. His estimate of the literary merits of the oldest Southern legends, such as the Margarete, Katherine, and Gregorius, is so enthusiastic as to awaken doubts of the soundness and balance of his judgment on literary questions generally. He asserts that they are "poems in the simplest, noblest form, full of deep feeling, full of noble and earnest sentiment, in rich, flowing, harmonious language." Those who are acquainted with Dr. Horstmann's critical estimates of several other of his favourite legends will know that this is only his way of expressing his opinion that the above legends are not such utter doggerel as the rest. But there can be no doubt that he has conferred a great boon on the linguistic student by this volume of accurately printed texts in a great variety of dialects and periods. Among them may be specially noted the Life of St. Etheldred in the Wiltshire dialect of about 1420.

Grundriss der neuisländischen Grammatik. Von William H. Carpenter. (Leipzig: Schlicke.) The author (who, in spite of his English name, is apparently a German) tells us that his work is the result of a six months' stay in Iceland. He says truly that the great difficulty in learning Modern Icelandic is the want of suitable guides, the existing grammars mixing up old and new in such a way that it is impossible to separate that which is peculiar to the modern language from that which it has in common with the old classical language. He states that the object of his grammar is not to trace the historical development of the modern language, but to describe it as it is actually spoken and written. Unfortunately, he has started with very vague notions of the relation between the spoken and the written language, which, in Iceland as elsewhere, differ very widely from one another. His grammar is a grammar not of the living spoken language, but of the artificial literary one, from which his paradigms and chrestomathy are exclusively taken, the actual modern forms being often mentioned only incidentally. Thus we have the paradigm *hver, hvers, &c.*, with a note "*hver* wird in der auserprache zu *hvor*." What is the "pronunciation" but the word itself? After this we are quite prepared to find him unacquainted with the results of modern phonetics, and consequently unable to give a satisfactory account of the pronunciation. He directs us to pronounce *ö* as in German *oben*, when a direction to combine the *o* in *oft* with *u* would have guided a German to the exact sound; and tells us that *h* is pronounced *before n, l, r, j*! The grammar of the real living Icelandic—that is to say, the spoken language—still remains to be written. Meanwhile, the present work is a useful stop-gap; and, of course, for those who only want a help in reading modern books it will amply suffice.

Karl Körner: Einleitung in das Studium des Angelsächsischen. 2. Theil. Text, Uebersetzung, Anmerkungen, Glossar. (Heilbronn: Henninger.) The first part of this work, consisting of a short grammar, appeared some years ago. The present volume, which completes the work, consists of a series of texts in prose and poetry, with notes and a glossary. The texts are accompanied by a literal German translation on the opposite page, which is certainly a good idea in a book intended for self-taught students. It would, however, perhaps have been better to have placed the translation at the end of the book for occasional reference only, so that the student might not have it continually staring him in the face. The extracts are, on the whole, well chosen, so as to give a good idea of the different branches of literature and varieties of style. The glossary calls for some criticism. In the first place, no references are given; it is,

of course, easy to go too far in registering the occurrence of ordinary words, but the opposite extreme of giving no references at all is equally objectionable. Thus, on the very first page of the glossary we find "ac, oc aber, sondern; und;" the advanced scholar as well as the beginner naturally asks for a reference to such a form as *oc*, which is certainly a very rare one in Old English, and many would be helped by a reference to the meaning "and." The author has indulged the extraordinary freak of including in his glossary all the words in *Beowulf*, the *Elene*, *Orosius*, *Zupitza's* and *Brenner's* Readers, and in *Koch's* and *Mätzner's* grammars! What use these words can be to the student, especially without references, it is difficult to see. The notes contain many happy observations on word-meanings, syntactical constructions, and other literary points. Körner's rejection of the derivation of *astel* from a hypothetical *ast* = German *ast*, and his suggestion that the word is simply the Latin *astula*, here used in the sense of book-cover, is undoubtedly correct. The suggestion (p. 205) that the modern *thews* is simply a variety of *thighs*, and consequently is unconnected with the Old-English *þeawas*, also deserves consideration. He is weaker in purely philological questions. He derives *scir* (p. 216) from *scirian*, although *Zupitza* has pointed out that a nominative feminine *scir* must have a long vowel, to which the modern *shire* also points; the word has nothing to do with *sceran*. He doubts (p. 218) the derivation of *Legaceaster* from *castra legionum*, which he apparently regards as a bold guess of Freeman's. A reference to Bede's History, ii. 2, will set him right: "Castra Legionum, quae a gente Anglorum Legacaestir, a Bretonibus autem rectius Caerlegion appellatur." In a note on the verb *siglan* (p. 208) he has unaccountably made the mistake of attributing the form *seglan* to the Lauderdale MS. of *Orosius*, and to Early West-Saxon generally; *siglan* is the regular form throughout the Lauderdale MS., and in all other Early West-Saxon MSS.

The Anglo-Saxon Metaphor: Dissertation for the Acquisition of the Degree of Doctor of Philosophy from the University of Freiburg. By F. B. Gummere. (Halle.) This essay (written in English by a young American student) is mainly directed against Heinzel's theories on the relations of Old-English and Old-Norse poetical style (Ueber den stil der altgermanischen Poesie). Mr. Gummere considers that the Old-Germanic poetry was wanting in similes; and that their scanty appearance in Old-English poetry, as opposed to Old-Norse, is part of the more archaic character of the former. He defines the simile as a "developed or conscious metaphor," and examines the metaphors of Old-English poetry in detail, summing up his general results with the conclusion that the typical Old-English metaphor was originally confined mainly to one word, this general type being afterwards modified by Latin literature, resulting in extended metaphor, simile, and learned allegory, but without any material detracting from the originality of the native style. He finally points out the influence of Christianity in the use of the colours black and white to denote bad and good in a moral sense, which is common in the later poems, but not found in the national *Beowulf*. He has certainly completely confuted Heinzel's theories, and made an addition of some value to literary criticism.

H. SWEET.

THE HIBBERT LECTURES.

THE third lecture of this course, on "The Buddhist Scriptures," was delivered by Mr. Rhys Davids on Tuesday last. The lecturer very briefly and lucidly sketched the gradual growth of the Buddhist sacred books,

omitting, of course, the chronological details connected with the subject. He showed that Buddha was the founder of an order of mendicants, and of an ecclesiastical system which, in the lifetime of its originator and chief, necessitated the drawing up of some simple code of laws for the guidance of the growing Buddhist community. Certain rites had to be performed, and various questions settled at authorised meetings of the "brethren." The words used on these occasions were important; and we are not surprised to find that, at a very early period in the history of the "Order," an ecclesiastical manual was compiled, containing the words of these votes or resolutions of the assembly, or chapter, of priests.

The name of this ritual is *Kammavācā* (the ecclesiastical vote being called *kammavācā* = the word of the act). The first chapter contains an ordination service; other chapters provided a form for the investiture of a "brother" with his three robes, and for the holding of "holy-days" (held four times a month, and fixed by the moon's changes).

On two of these *uposatha*, or holy days, the priests met together to hear the reading of the "precepts" (*sīlas*), to make confession if they had been guilty of any breach of them, and to submit to the necessary penance. The ritual that contains this canonical law is called the *Pātimokkha*, which is said to signify "that which should be binding." It is the earliest literary work on the Buddhist discipline, or *vinaya*. An explanation, or commentary, was at a later period added to it; and still later a history of the occasion which gave rise to the injunctions of the *pātimokkha* was worked up with the older material into the so-called "*vinaya-pitaka*" (= the basket of discipline). One division of the *Vinaya* is into sections (*khandhakas*), and to it belong the *Mahāvagga* and *Cūlavagga*. Another division is the *Vibhanga*, an extension of the *pātimokkha*; the third is the *Parivāra-pātho*, an appendix containing a résumé and index of the whole.

Mr. Davids then proceeded to speak of the *Dhamma*, or doctrinal portion of the scriptures, which he said was devoted to ethics and self-culture, and was of more interest than the *Vinaya*. The time at the disposal of the learned lecturer did not enable him to trace the growth of the *Dhamma* as contained in the *Sutta-pitaka* (or basket of discourses). He very briefly alluded to its five great divisions (*nikāyas*), and then went on to explain the *Abhidhamma-pitaka*, usually defined as the "basket of metaphysics." Mr. Davids very rightly, we think, took objection to the term metaphysical as applied to the *Abhidhamma*, which no more deserves this special designation than the other divisions of the sacred books.

After this account of the Buddhist sacred literature, the lecturer proceeded to illustrate Buddha's method of teaching by some interesting selections from two important discourses—namely, the *Assalāyana-sutta*, on the indifference of caste (edited by Dr. Pischel), and the *Tevijja-sutta* (translated by Mr. Davids in "The Sacred Books of the East"), which deals with "union with Brahma" (the supreme spirit of the universe).

At the conclusion of the lecture, it was announced that a "Pāli Text Society" had just been founded for the publication of the great mass of inedited Pāli MSS.

NOTES OF TRAVEL.

IT is probable that Mr. Douglas W. Freshfield will succeed to the secretaryship of the Royal Geographical Society, vacant by the resignation of Mr. R. H. Major.

MR. F. C. SELOUS, whose travels in the Zambesi region we mentioned on March 27,

1880, has returned to England. Owing to illness and other causes he was prevented from making another journey to the Zambesi region during the past winter, when he intended to have pushed through the Mashulumbwe country to the Kafukwe, or Kafue, tributary of the great river, and thence to have struck across to Lake Bangweolo, and so on to Lake Nyassa. Mr. Selous is chiefly known as a successful hunter of large game, of which he has brought home some good specimens; but he has also added much to our geographical knowledge of the interior, and some of the results of his explorations were published, with a map, in the March number of the *Monthly Record of Geography*.

DR. FR. WIESER, of Innsbruck, has succeeded in tracing the authority which influenced Schöner when, on his globes, made in the beginning of the sixteenth century, he indicated a strait separating the southern extremity of America from a supposed Antarctic continent, thus anticipating Magelhaens' great discovery of a South-west passage. Schöner refers to this strait in a small treatise, *Luculentissima quaedam terrae totius descriptio*, &c., published at Nuremberg in 1513; and he derived his information from a news-sheet of the period, *Copia der neuen Zeitung auss Presilg Landt*, in which reference is made to a Portuguese expedition which took place in the beginning of the sixteenth century. Dr. Wieser does not believe that the Portuguese actually discovered Magelhaens' Strait, but thinks they were deceived by a gulf, such as that of St. Mathias, far to the north of it. Dr. Wieser draws attention to the fact that Schöner's globe of 1515 is the oldest printed map upon which the name "America" is to be found.

THE *Bollettino* of the Italian Geographical Society publishes additional information on Matteucci's and Massari's journey through Dar Fur, together with a carefully compiled map, by Signor Cora, showing the traveller's route from Khartum to the frontier of Wadai. The map, together with the erudite notes accompanying it, is likewise published in *Nora's Cosmos*.

WE hear with regret that Dr. Max Buchner has failed in his attempt to explore the Lower Kasai. He penetrated as far as lat. 7° 22' S., when the desertion of his porters compelled him to retrace his steps towards the coast. On February 8 he arrived at Malanje. A considerable portion of Dr. Buchner's collections was lost in the *Benin*, which foundered some time ago within sight of the coast of England.

MGR. COMBONI was to leave Khartum in the latter part of February for Jebel Nuba, and was expected to arrive at El Obeid by Easter. He was informed that Kordofan was suffering from drought, and that water in that province was very scarce and dear.

THE Italian traveller, Capt. Casati, is advancing to the south of the Bahr el Ghazal in the direction of the Welle, which he intends to explore.

THE Italian branch of the International African Association has resolved to join its resources with those of the Geographical Society for the maintenance of the station in Shoa, which the Marchese Antinori is expected to leave before long.

MGR. TAURIN CAHAGNE, whose expedition to the Galla country has been before mentioned, was to leave Aden with his party on March 22 for Zeila, on the African coast, so as to reach Harar before the very hot weather sets in. He has already founded a station at Berbera.

M. OSIENIN has contributed to the *Bulletin* of the Russian Geographical Society a paper on Karateguin and Darwaz. The former he visited in 1878 at the head of a scientific ex-

pedition, when he obtained his information regarding the latter. He started from Samarkand, and, traversing Hissar, entered Karateguin, near the sources of the Obi-harm. He then followed the Surk-ab to the eastern frontier, whence he entered Russian territory. He collected a large amount of information respecting the orography of the country, some of the peaks of which attain a height of over twenty thousand feet. He also discovered, and named after Prof. Fedchenko, a glacier some twelve miles long at the sources of the Sel-su.

A "SECTION GOTTHARD" of the Swiss Alpine Club has been formed in the canton of Uri. Thirty-two men from Altorf, Amsteg, and Wasen are the first members of the new branch.

THE Government of the Argentine Republic have sent Dr. Fontana to explore that part of the State of Corrientes which borders on the Gran Chaco, with a view to the preparation of a map of the region.

THE expedition which the Sultan of Zanzibar a short time back despatched under Mr. Beardall, to ascertain how far one of the chief tributaries of the River Rufigi, or Lufigi, could be made available as a water-route from the East Coast towards the head of Lake Nyassa, has just finished its labours. Mr. Beardall, we believe, reports against the idea, as he found that the River Urunga, for some eighty miles at any rate, was full of rocks and rapids, and, besides, flowed through a barren and almost deserted region.

THE proposed Arctic expedition in search of the *Jeannette* will be commanded by Lieut. R. M. Berry, of the steamer *Mary and Helen*, who commanded the *Tigress* in search of the missing members of the *Polaris* crew. Among the appliances added to the ship will be an observatory balloon, from which it is expected a view of thirty miles can be had if it reaches the altitude of balloons sent up in the American climate. Bombs will be used by the exploring party to give sign of their presence in the Arctic Seas.

THE Swiss are making an effort to participate worthily in the forthcoming International Geographical Exhibition at Venice. The Geneva Chamber of Commerce has taken up one branch of activity in order to ensure a good representation of the instruments of precision, measures of time and distance, and all articles used in the observation and registration of physical phenomena and processes, especially those made in Neuchâtel and Locle. Prof. Am Rhyn, as Federal commissary, has undertaken a journey of inspection through Eastern Switzerland in order to select, with leave of the authorities, a number of the most important MSS. and cartographical materials from the public libraries. The committee of the Stadtbibliothek of Bern has consented to lend any treasures under its guardianship which the commissary may select. Similar good-will has been shown at Basel. Special attention will be paid to methodology and to geographical instruction in schools, a province in which Switzerland has already earned a deserved reputation.

SCIENCE NOTES.

Geology in the Graveyard.—In order to determine the precise rate at which various rock surfaces suffer disintegration when freely exposed to the action of weather, Prof. Geikie has carefully examined a number of tombstones, principally in the graveyards of Edinburgh. It is evident that, where the date of erection is ascertainable, such observations may lead to conclusions of a very definite character. The stones used for sepulchral monuments in Edinburgh are principally marbles and limestones,

sandstones and flagstones, and—in recent tombstones—granite. In the case of white marble it is curious to note the curvature which the slabs frequently assume. The effect of weathering upon an upright marble slab, when firmly inserted in a framework of sandstone, is to cause it to bulge out in the centre until the tension ultimately results in fracture. Some examples of this peculiar mode of destruction are figured in the last part of the *Proceedings of the Royal Society of Edinburgh*, which contains Prof. Geikie's paper. It appears that, in the atmosphere of Edinburgh, slabs of marble, save in excessively sheltered situations—are entirely destroyed in less than a century. On the other hand, well-selected siliceous sandstones are exceedingly durable. Thus, a freestone tomb in Greyfriars' Churchyard, erected about 1650, still retains with sharpness the original chisel-marks. Even the most durable of granites will probably be far surpassed in permanence by the best siliceous sandstones.

A STATION for the study of marine zoology is being undertaken by the Women's Education Society of Boston during the coming summer. The proposed site for the laboratory is at Annisquam, on the coast of Massachusetts, north of Cape Ann.

THE last addition to the series of monographs upon the History of Religion, published by Tjeenk Willink, of Haarlem, under the title of "De Voornamste Goddiensten," is a *History of Indian Buddhism*, by Dr. H. Kern, of Leyden, of which two parts out of ten have just appeared.

CURRENT SCIENTIFIC LITERATURE.

The Fields of Great Britain. By Hugh Clements. (Crosby Lockwood and Co.) This is a small manual of agriculture, intended for students attending the advanced classes connected with the Science and Art Department. It opens with a few introductory remarks on the farming of the future from the pen of Mr. H. Kains Jackson. Then Mr. Clements describes soils, their formation, their properties, and their relations to plants. Irrigation, drainage, implements, farm-buildings, manures, and rotation of crops are handled in eight chapters. Seeds, grasses, hay, orchards, and woods are next discussed; while there are fifteen chapters devoted to food, feeding, and live stock. The whole work, from beginning to end, shows at once a considerable amount of perseverance in the collection of facts, figures, and opinions, and also an almost complete lack of power in assimilating the materials gathered. We confess that we opened the book with many misgivings, our recollection of Mr. Hugh Clements's small volume, entitled *Organic Chemistry*, leading us to expect a grotesquely incorrect and inadequate production. But this little book, though marred by many defects, is a decided improvement upon the author's *Organic Chemistry*. This, however, is, we confess, but faint praise. Although he does not tell us what authorities he has consulted, readers of recent literature in the department of agricultural chemistry will not experience much difficulty in discovering the treatises which Mr. Clements has employed in his compilation. But his reading has not been wide enough, nor his use of materials judicious enough, for it to be worth while to give a detailed criticism of the author's volume. We may content ourselves with furnishing two or three citations, justifying our condemnation of the work as inexact and inadequate. Look at the table on p. 22, where we are told that the per-centage of lime in volcanic rocks, soils, and plant ashes varies between 0 and 90! In the same table we are informed that, while phosphorus pentoxide is found in soils and plant ashes to the extent

sometimes of 1.5 per cent. (no mon!), phosphorus occurs in volcanic rocks. Passing on to p. 150 the author is not able to speak more accurately concerning the potato murrain than that a fungus "must have something to do with the complaint." A few pages further on (155) we are told that by the process of malting the starch in barley is "almost doubled"! And we are further informed that malt contains "12 per cent. of a starchy cellulose nitrogenous mixture called hordein." With this quotation we close Mr. Clements' volume, trusting that we shall not have another work of similar quality to review for some time.

Scientific Industries explained. By Alexander Watt. (W. and A. K. Johnston.) Mr. Watt discourses of aniline pigments and dyes; of candles and paper; of gunpowder and glass; of inks and vinegar; of fireworks and gun-cotton. "A systematic arrangement of the subjects treated has been purposely avoided in order that the work may be regarded as a means of intellectual recreation." The different sections or papers are of unequal merit; one of the poorest is that on "Pigments;" one of the best is that on "Gilding Watch Movements;" the latter, however, is quoted entire from Roseleur's *Electroplating*. But it is difficult to speak favourably of a volume like the present, or to commend it to the attention of any special class of readers. There are a few interesting facts to be discovered in the book, yet students needing instruction in technology will not find the sound information they want in these pages; while general readers will probably be disappointed with the style of the author and the treatment of any subjects in which they feel an interest. Moreover, the author falls into error not infrequently during the course of his excursions over the whole field of applied science. He is under the impression (p. 49), for example, that the acrospire of the grain of barley is the plumule and may "become a perfect leaf," when in reality it is the root. His directions for making ether on p. 180 and 181 are sure to lead to disastrous results. We hope no school-boys in their next vacation will "put two pounds of rectified spirit of wine in a glass retort placed on a sandbath, then pour on two pounds of sulphuric acid and boil as quickly as possible." If these operations are carried out without a catastrophe it is to be hoped that the operator will be content, and not go on to pour one pound more spirit into the retort containing the heated oil of vitrol.

Electrotyping. By J. W. Urquhart. (Crosby, Lockwood and Co.) This is a better book than the *Electroplating* of the same author. In the present work, which is really a "practical manual," containing instructions derived from actual working of the processes described, we learn how to reproduce printing surfaces and works of art by means of the electro-deposition of metals. Considering the increasing employment of electro-deposits of metals in book-illustrations (as in phototyping and in steeling etched plates), Mr. Urquhart's volume appears opportunely. We can speak favourably of many sections of the work before us, particularly the chapters treating of the electro-typic copying of works in metal.

Vivisection, Scientifically and Ethically considered in Three Prize Essays. By James Macaulay, A.M., M.D.; Rev. Brewin Grant, B.A.; and Abiathar Wall, L.R.O.P. Ed. (Marshall, Japp and Co.) The most interesting part of this volume is the Preface. We are told that, a prize of two hundred guineas having been offered by an anonymous benefactor for the best essay against vivisection, seven judges, or "eminent gentlemen," were appointed to weigh the merits of the competitors and adjudge the comfortable reward to the most deserving. Three essays were selected, every one of which

had two judges in its favour. The seventh judge, with scrupulous but ill-timed modesty, "did not feel warranted to decide the question, and thought it better, with the consent of all parties, to divide the award among the three authors." We do not think that the ordinary reader who will take the trouble to look through the book will experience much difficulty in arriving at the conclusion that Dr. Macaulay gives a temperate summary of the objections usually urged against the practice of vivisection, and displays a competent acquaintance with the biological literature of the last generation; that Mr. Wall stands far behind Dr. Macaulay both in his knowledge of facts, in his power of reasoning from those he has got together, and in candour; and that the production of the Rev. Brewin Grant, in gross ignorance of the elements of the subject, in studied misinterpretation, and in the abuse of italics and small capitals, equals, if it does not surpass, the comical tracts against vivisection which are distributed at suburban tea-tables by amiable but unscientific ladies.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, May 5.)

EDWIN FRESHFIELD, ESQ., V.-P., in the Chair.—Mr. Alfred Tylor exhibited a collection of Roman and mediæval antiquities discovered while making the foundations of a building near Newgate. The principal objects are three leaden cylindrical ossuaria, one of which contained a beautifully shaped glass vase, and was decorated with medallions with a figure of a *quadriga*. Another was ornamented inside with a six-pointed star, like some forms of the *labarum* without the loop. It is, perhaps, a Mithraic symbol. One funereal vase, of very fine shape, is carved out of green stone, resembling serpentine or *Verde di Prado*. Several graves formed of roof tiles were also found, and abundance of pottery, Samian and other kinds, and mediæval tiles. The coins found were principally of Nero, Vespasian, and Claudius, and none of very late emperors. The foundations of the walls which were near the remains were built of chalk and Kentish rag, and were probably of the eighth or ninth century. Mr. Tylor gave a detailed account of the geological character of the ground, and a sketch of the history of the spot, which once belonged to the Warwick family, illustrating his remarks by reference to carefully executed plans and drawings. He specially called attention to the fact that the interment shows that this spot was outside the original Roman London, and was probably near one of the main roads leading north or west.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, May 5.)

THE LORD TALBOT DE MALAHIDE, President, in the Chair.—In proposing a vote of sympathy with Mr. Alfred Burges on the death of his gifted son, for so many years an accomplished member of the Institute, the noble Chairman dwelt at some length upon the high ability of the late Mr. William Burges, and his thoroughness both in the practical and artistic portions of the profession of which he was so signal an ornament.—Mr. J. T. Micklethwaite read a paper upon a subject which appears to have hitherto escaped the notice of ecclesiologists, and which, for want of a better name, he called the "High Side Window." He proceeded to describe its position, which, from the evidence of the eleven examples that had come under his notice, appears to be usually near about the south side of the chancel arch. With respect to the common use of "High Side Windows," there would appear to be as much mystery as is associated with those called "Low Side;" and only in one instance, namely, at Addlethorpe, Lincolnshire, is any clue given to their primary use. In this case, tradition says that a lantern was hung in the window at night to guide travellers across the fen. Mr. Micklethwaite thought that this tradition might refer to the exhibition of a light at night towards the cemetery.—Mr. J. H. Middleton exhibited some examples of seventeenth-

century Sevilla ware, Damascus tiles with and without relief, and many examples of the work of Persian potters in the Island of Rhodes, and gave a detailed account of these objects.—The Baron de Cosson sent three fourteenth-century swords, spurs, &c., and fragments of weapons from Almedinilla, near Cordova.—Mr. Hartsorn exhibited a drawing of the monument of John IV., Duke of Brittany, died 1399, which was set up in the Cathedral of Nantes by certain English "marblelers," who took it thither under the protection of a "safe-conduct" from the king. The monument was destroyed at the Revolution.—Mr. J. A. Sparvel-Bayly exhibited a very large collection of brasses from out-of-the-way places in Essex, many of them incised. These were discoursed upon at some length by Mr. J. G. Waller.—Mr. H. R. H. Gosnell exhibited some examples of Icelandic silver filigree work ("Vira Virki"), and some eighteenth-century wood-carving, which carried in its details the traditions of earlier times.—Mr. M. H. Bloxam sent a spherical object in pottery found at a great depth at Brinklow, Warwickshire; possibly a loom-weight.—The Rev. C. W. Bingham exhibited a remarkable and ornate object in bronze, apparently a stamp for forming the moulds of circular brooches.—The Rev. J. Fuller Russell sent some autograph MSS. of Dr. Isaac Watts.

CHEMICAL SOCIETY.—(Thursday, May 5.)

DR. ROSCOE, President, in the Chair.—The following papers were read:—(1) "On the Action of Humic Acid on Atmospheric Nitrogen," by Mr. E. W. Prevost. The author has repeated some of the experiments of E. Simon on the above action; he is quite unable to confirm the results of that investigator, and concludes that, under ordinary circumstances, no formation of ammonia takes place when humic acid and nitrogen are allowed to remain in contact.—(2) "On the Active and Inactive Amylamines corresponding to the Active and Inactive Alcohols of Fermentation," by Mr. R. T. Plimpton. The author has prepared and examined the mono-, di-, and tri-amyamines and some of their compounds. The active amyamines polarise strongly; their salts do not crystallise so well as those of the inactive amyamines. There is also some difference in the boiling points and specific gravities of these two classes of bodies.—(3) "On the Action of Sodium Alcoholates on Fumaric Ethers," by Mr. T. Purdie. An acid is formed which is an ethyl ester mallic acid isomeric with the monethyl malate of Desmoussier. The action of sodium isobutylate on isobutyl fumarate was also studied; an isobutyl malic acid was formed.—(4) "On the Products of the Action of Alkalies on Ethylic β Ethyl-aceto-succinates," by Mr. L. T. Thorne. An ethyl-succinic acid was obtained by the action of strong potash identical with that obtained from the α succinate; with weak potash five per cent. α -ethyl- β -aceto-propionic acid was obtained, which on boiling gave off water and formed a body $C_7H_{10}O_4$.—(5) "On Some Carbazol Compounds," by Messrs. E. H. Rennie and W. R. Hodgkinson. The authors have studied the action of potassium carbazol on ethyl chlorocarbonate; a new urethane was obtained.

FINE ART.

THE SALON OF 1881.

(First Notice.)

THE Salon of 1881 contains fewer works by a couple of thousand than that of 1880. This—and considerable increase in the scale of the entrance fees, which the younger artists attempted to force up to twenty francs for the opening day—is the sole result evident to the public of the transference of the entire management of the exhibition from the hands of the Government to the hands of the artists themselves. In all other respects there is nothing to be noted which specially distinguishes 1881 from any other year. The hangers have returned to the old system of alphabetical arrangement; the innovations of 1880, when foreigners were placed apart and

native artists were separated into classes according to the degree of the honours which they had previously obtained, have been happily abandoned; and all is as it has been before throughout many, many years. Nor has the exceptional severity of the jury affected in any appreciable degree the general character of the exhibition. The average standard seems to be maintained; and the really large number of works of a high order of merit are, as usual, swamped by the enormous mass of sketches and studies not deserving the name of pictures which cover the walls. There is no great peculiarity, no new tendency, no revelation of a new master or promise of a new talent, to be registered. But the works of men already known to fame once more amply justify their reputation; and a rather severer process of selection employed as regards the contributions of minor painters might have given us a Salon infinitely more telling and creditable to the character of French art, and would have enabled us the better to study the aims and performance of the three groups which now divide the field. For, side by side with the realists, who must reckon M. Bastien Lepage as their most gifted exponent, must now be counted the "primitifs," who seem to have been called into being by M. Puvis de Chavannes; while the legitimate traditions of the national school—steadily maintained by the main body—are this year splendidly represented by M. Baudry.

M. Baudry's great canvas, *Glorification de la Loi*, which occupies the post of honour in the Salon Carré, is a fragment of the decoration of the great hall for hearing cases at the Court of Appeal. It is intended to fill the central compartment of the ceiling; and being calculated for that position is of course seen at a disadvantage in its present situation, for the execution, which is of a purposely transparent quality, seems, at close quarters, to lack something of sufficiency and solidity. This is especially the case in the flesh painting; and, if I remember rightly, the same was observed in M. Baudry's noble designs for the decoration of the Opera. It is, therefore, probable that the method employed, which has the lightness and transparency of true water-colour, does not lend itself to the indication of solid forms; for in the rendering of the delicate floating draperies of the "figures aériennes" the method is brilliantly successful. This is, however, a very minor point to dwell upon in speaking of a work of such capital importance as M. Baudry's *Glorification de la Loi*, a work which rivets our attention, whether we like it or not, by the thorough mastery which it displays in the execution of a task demanding for its successful performance the fullest measure of technical accomplishment. The general aspect is, as it should be in painting intended for ceiling decoration, extremely clear and fair in tone. The figure of Law, divinely young, robed in white enriched with gold, and seated on a lofty pedestal, occupies the centre; the white of her garments is brought into strong relief by the black cap which the figure to the right at her feet lifts from his head in reverential salutation. This last figure wears the crimson cloak and ermine collar of a President of the Court of Appeal; and the hue of the cloak is repeated and spread on the left by the scarlet tongue of the tricolor which is held aloft, somewhat in the background, by Authority, who rests her other hand on the consular fasces. In front of this figure, planted on the top of the flight of steps by which the pedestal on which Law is enthroned is approached, stands Jurisprudence, her magnificent robes of gold brocade shining out against the clear sky seen to the left of the portico which fills the remaining space of the background; while above, breaking the lines of the supporting columns, her green robes floating over the white clouds, appears Justice, who is supported

on the right by her blue-robed sister Equity. The right is the darker and weightier side of the composition, which is based on a vigorously designed reclining figure of Force, armed and resting in an attitude of splendid repose upon a lion, while a sleeping child outstretched upon her knees symbolises Innocence. In these days of cabinet pictures, and prettiness, and little niceties, and soft refinements, it is unusual to come upon a work which has, like this work of M. Baudry's, an accent of unstrained nobility, and which looks as if its great field had been filled in without a tremor or a moment of hesitation. In the face of evidence of power and admirable technical accomplishment of this high order, we can indeed easily afford to pass over something of non-sensitiveness to delicacies of colour which would seem to be betrayed by the rather crude quality of the blues and greens employed in the upper part of the picture, and which has been previously remarked in other works by M. Baudry.

In the same room hangs also M. Bertrand's *La Patrie*, another great canvas which, in spite of the blackness and heaviness of its aspect, rewards prolonged examination. In his selection of the martial episode, which he has treated on the scale of life, M. Bertrand has wisely avoided anything which might directly connect it with the bitter experiences of 1870. The wounded standard-bearer, who is the hero of the scene, may have found his fate on other fields than those of Metz or Sedan; his death-blow may have been dealt by other than German hands. Falling backwards in his last agony, clasping the standard with arms folded on his breast, he is supported in his seat by two mounted companions to left and right; behind are seen the anxious faces of others following closely on their heels; while two dismounted soldiers, walking in front, lead his horse, he on the left advancing, drawn sword in hand, while he on the right is helping to keep his wounded comrade in the saddle. The red of the tricolor tells ominously behind the head of the central figure, which, thrown backwards, receives the strongest light in the picture; and this red is the sole relief of colour in the prevailing monotony of neutral tones. Black is the horse which, trampling wearily through the thick mud, is bearing towards us the burden of Death; chestnut and brown are those to right and left; the sky, clear for an instant immediately above the red folds against which rests the head of the dying man, tones down with dull gray splashes to the horizon; and the little red tufts of the helmets and the red of the uniforms are scarcely visible, so thickly bespattered are all the actors with the filthy stains and soils of their weary march.

The example set by M. Bertrand in this powerful work has not been followed by other French military painters, who all continue to harp upon the painful reminiscences of national defeat and disaster with a persistence which, had it been shown in the illustration of French victories and achievements, we should have set down as conclusive proof of their inordinate vanity and self-satisfaction. M. de Neuville, who proved himself, in his *Le Bourget*, to be the ablest of those devoted especially to work of this class, contributes two more scenes of 1870—*Le Cimetière de St.-Privat*, in which the last heroic effort of the French defence was made on August 18; and *Un Porteur de Dépêches*, an episode which might have become in less skilful hands a merely melodramatic incident, but which the painter has treated with a perfect tact. The scene is laid outside the village inn of Ste.-Marie-aux-Chênes près Metz, and the date of September 1870 is given, which looks as if the picture commemorated a well known incident, although the catalogue gives-

no name, and contains only the general information that "Un émissaire découvert était immédiatement passé par les armes." The Prussian staff are finishing their dinner at a white-covered table in the open street at the foot of the double flight of stone steps leading up to the doorway of the inn on the right; they look on, as they drink their coffee, while two soldiers, backed by a mounted Uhlan, are engaged in searching a French officer—"un porteur de dépêches"—disguised in the clothes of a peasant. This officer is the central figure; and in the invention of his expression and attitude—which speak of the suppressed heat of wrath, despair, and high courage—as well as in the rendering of the various types of serious and triumphant Teutonism, M. de Neuville has shown to the full his brilliant powers of observation and sympathy. The dramatic pathos of the situation is delicately enhanced by the dumb, helpless distress and fear of the sympathising women in the doorway of the little cottage seen to the right, under the shadow of the village spire. M. Detaille, unlike M. de Neuville, has not remained constant to the field of his former successes. He has risked his reputation this year by an enormous and most official-looking representation of *La Distribution des Drapeaux*. In one point, the arrangement of the scene is rather happy, inasmuch as, by placing the spectator behind the backs of the officials grouped upon the platform, the heroes of the day, who face them in long line on horseback in the meadow below, are also face to face with us; but, as a whole, M. Detaille cannot be congratulated on his present work. The execution looks insufficient for the vast extent of the canvas; the colour is more unpleasant than it need be, the green of the grass especially presenting an unreal as well as a disagreeable contrast to the red hangings and draperies of the platform. In short (in spite of his impossible sky), one is inclined to prefer M. Garnier's less ambitious rendering of the same ceremony; although the clever general characterisation of M. Detaille's soldiers and the delightful amusement of picking out the portraits of M. Meissonier, M. Gambetta, and the other notabilities who surround M. Grévy invariably collect an interested crowd in front of *La Distribution des Drapeaux*.

The popularity of M. Joseph Blanc's *Le Triomphe de Clovis—Fragments de la Frise du Panthéon*, with a certain class of visitors to the Salon, seems also to be due to the delight of discovering M. Gambetta figuring in the wedding procession of Clovis attired in the flowing white robes of a high-priest. The composition itself, which is executed in colour on a ground of gold mosaic, is very carefully studied and arranged, but can scarcely boast a single simple natural movement or natural expression. Not that one can tax M. Blanc with the pretentious artificiality of M. Bouguereau or the decayed elegance of M. Cabanel (who has, by-the-way, this year a very charming portrait—the hands of which are exquisitely drawn—of a girl in white), but rather with a sort of dullness, very capable and scholarly, though lacking the heat of life and feeling. M. Blanc wants, it would seem, just that which is the strong point of M. Puvis de Chavannes' contributions to the decoration of the Pantheon. One could not say of his *History of Ste.-Geneviève* that it was a thoroughly capable and scholarly work; but it showed the rare qualities of an artist who is an artist by conviction. And although M. Puvis de Chavannes seems year by year to go farther and farther away from the solid ground of experience and tradition, and year by year to show an increasing neglect of all that constitutes good workmanship, yet even in his *Pauvre Pêcheur* of the present Salon, the general aspect of which is that of an almost impertinent eccentricity, there is the charm of strong and real feeling.

The children are so queer, especially the youngest, that it is almost impossible not to laugh. But the choice of tone in the sky and in the stretch of dirty sea, the very placing of the little bunches of white and yellow blooms on the desolate shore, are full of expression; and the attitude and look of the fisherman standing with folded arms in prayer before setting forth in his boat are impregnated with the very passion of self-abnegation and resignation. Of imitators of M. Puvis de Chavannes we have now, unfortunately, an increasing number every year; unfortunately, for that which is done by M. de Chavannes because he cannot help it seems to lack the justification of inherent necessity when attempted by his followers. *La Chasse* and *La Pêche* by his pupil M. Séon show, in curious mimicry, all the external peculiarities of his master, but want that animating heat of inner conviction and belief which forces us to remember with something like emotion even the ludicrous family of *Le pauvre Pêcheur*. M. Cazin, too, who has been less directly influenced by M. de Chavannes, seems to be losing ground. His fantastic *Souvenir de Fête* (a vision of allegorical figures promising a grand future to France in the midst of fireworks and the foliage of the Luxembourg gardens) does not realise the expectations aroused by his two paintings, *Ishmael* and *Tobit*, of last year—paintings which were rewarded, as it seemed to me, rather beyond their merits by a first-class medal. In his present work M. Cazin rivals M. de Chavannes for emptiness of modelling; shows a certain slovenliness of drawing which is all his own; while the delicate taste of the possession of which he has hitherto seemed to give sure evidence seems to have failed him. But the fashion among a certain section has now set in favour of the "primitifs;" and, as the work of a leading "primitif," M. Cazin's *Souvenir de Fête* is hailed by many Paris critics, and by not a few Paris painters, with breathless enthusiasm, though he it remembered that the same critics and the same painters have hitherto remained contemptuously indifferent to the charm and grace shown by him in previous works of less ambitious pretensions.

E. F. S. PATTISON.

THE GROSVENOR GALLERY.

(Second Notice.)

IN our former notice we left still unmentioned a number of admirable portraits. Of these none is finer than Mr. Frank Holl's *Viscount Holmesdale, M.P.* (150), and T. H. Farrer, Esq., *Secretary to the Board of Trade* (77). Mrs. Kate Perugini's *Violet and Muriel, Daughters of John Parsons, Esq.* (48), are two sweet little girls sweetly painted; nor should the manly portraits by Messrs. Pelegrini, Partington, and Lehmann be overlooked, or the charming Mrs. Trevor Plowden, by Mr. Prinsep (117). In a carefully composed little picture, in which *Mary and Cecilia Howard* are represented, with a capably painted white dog relieved against a blue carpet, Mr. S. R. Hughes shows that he has inherited his father's refinement and exquisite sense of colour. Mr. Halle's portraits of *Two Maids of Honour* and an unmistakable likeness of *Mr. Comyns Carr* (154) suggest a hope that he will confine himself in future to this branch of art.

The number of powerful landscapes this year is very small, but the few are good enough to make the year memorable. Though Mr. Herkomer has painted his mountains "as they stand," and has only tried to follow Nature faithfully in the bold effect of rose-coloured cloud with beams striking through to the barren black rock, his *Gloom of Idwal* (149) is not only fine in composition, but nobly poetical in feeling. Technically, he has made a great

advance on his previous work of this kind, which was deficient in air and space. In this great picture, though the little light is evenly diffused throughout the valley which feels the mountain's "gloom," and no palpable devices of colour are adopted to obtain the desired effect, the great elaty masses of rock stand out with full relief, and the sense of distance is completely given. It is a picture of awful solitude, crowned with awful glory. Perhaps so practised a landscape painter as Mr. Cecil Lawson can scarcely be said to have shown an increase of power; but, for us at least, he has employed his powers to greater purpose than last year. His pictures at the Grosvenor seem to us not only truer in colour, but far more perfect in tone than most of his previous work. This is especially true of his *In the Valley of Desolation, Yorkshire*, with its bold, low clouds sweeping swiftly between the shadowed land and the bright blue sky. The effect of the sharp white sunlight shooting here and there through the rain-clouds is given with great truth and power. The sky in the *Wharfedale, Yorkshire* (66), appears a little out of harmony with the landscape; but this, as well as his *Wet Moon, Battersea*, is a bold and successful composition. Mr. Lawson's aim at rendering truth of broad aerial effects is perhaps inconsistent with any minute definition of small objects such as leaves. It is with the manner of Constable, David Cox, and the French that his sympathy lies. He might, however, without destroying the character of his work, give us more of the beauty of tree-form and the general appearance of masses of foliage than he does at present.

Mr. C. Napier Hemy has put all his strength into a large picture of *Oporto* (104), with a rich sunset sky reflected in the green water, and the white and red houses glowing in the light. The contrasts of colour are somewhat too sharp and violent to be altogether pleasant, but it is impossible to doubt the truth, any more than the power, of the effect. The same manly artist has a small but strong sea view (124); and his *Mill in the Gloaming* is rich and noble.

One other work, despite the slightness of its subject and execution, deserves mention among the more important of the pictures whose aim is to render natural phenomena. This is Miss Clara Montalba's *Dalmatian Boat*, not less remarkable for the force and beauty of its colour, restricted though that be, than for the magic of its atmospheric effect. She paints with a wand.

In what may be called the minor landscapes, there is a great variety of thought and taste. Of those whose theme is the beauty of flowering spring there are several good examples, none of which is prettier than Mr. Alfred Parson's *Forget-me-Nots, Orchardleigh, Surrey* (21), with its meadow by the lake, or river, spotted with bright roses, marguerites, and buttercups. One has, however, to search, like his little girl, for the forget-me-nots, which are mainly represented by a few dots of blue in the nosegay which she holds in her hand. Mr. Mark Fisher's *Spring* (5), his largest picture, is painted with his usual sureness of hand, but the composition scarcely justifies the size of the canvas. It is not so full of interest as his smaller *The Melancholy Days* (128). Another very pretty spring picture is Mr. W. J. Hennessy's *Jocund Spring* (187), with its graceful maidens running hand-in-hand in the flower-enamelled fields.

Striking and simple in its composition, with its prominent sheaves, tree-crowned hill, and bold clouds at top, Mr. Keeley Halswelle's *Wittenham Clumps* (27) is cold and hard, and, though there are pictures between, suffers from its neighbourhood to one of Mr. Cecil Lawson's richly glowing pictures. Mr. P. R. Morris, A.R.A., sends a pleasant and clever landscape called *Breezy England* (102), Mr. Poynter, R.A.,

an exquisite little view of *Wharnclyffe Chase* (155), and Mr. R. Corbett's scenes from Greece are remarkable for their sweetness of colour and transparent air and soft sunniness. The contributions of Mr. G. Howard—*The Curlews' Pool* (6), *Bamboro' from the Budle Hills* (205), and others—are all marked by originality in selection of effect and poetry of feeling; and Mr. H. R. Bloomer's *On the Banks of the Seine* (8), with its luminous sky and moist air, is refreshing to the eyes.

The largest of the pictures not yet mentioned is Mr. Britten's *The Flight of Helen* (47), in which Paris is seen carrying off his prize in a vehicle the prototype of one of Pickford's vans. This is dashing through the sea at a pace quite inconsistent with the resistance of the sea to the horses' legs. They are in much deeper water than the waggon, which will evidently be swamped at the next pull. Though suggestive rather of Offenbach than Homer, the composition is original and vigorous, and is evidence of powers that might be turned to good purpose when Mr. Britten finds his true line. To be so sure of this, and to adhere to it so faithfully, is one of the secrets of Mr. Albert Moore's well-deserved fame. He need fear no rival as long as he continues to paint such charming harmonies of female form, drapery, and colour, as his *Forget-me-Nots* (46) and *Blossoms* (137). It is only to repeat well-worn epithets to praise his work and that of Mr. Boughton, who sends a charming figure of *Rose Standish* (24), in her "hood and sad-hued gown," walking through an autumn wood, and a breezy view on the *Zuyder Zee* (87), with quaint Dutch figures. Equally sure of an aim more severe and dignified is M. Legros, who sends a very quiet, but masterly, composition of *An Old Woodcutter* (9).

We have omitted, we think, but few works of more than ordinary achievement. One of these, however, is Mr. Matthew Hale's scene in illustration of a charming old French song, called *Les Trois Princesses* (88)—a delightful composition of three pretty and quaintly dressed young ladies under an apple-tree in blossom, their feet deep in daffodils and narcissus. Pretty, but naughty, is Mr. John Collier's *Daughter of Eve* (4), lying on the top of a wall purloining an apricot. Good in drawing and colour is Mr. W. Fisher's *After the Bath* (231). Mr. T. Armstrong's peculiar and refined art has never been shown to more advantage than in this exhibition. Of his three pictures, we prefer *Olive-gathering at Mentone*, with its beautifully drawn gray willows shown against the dim, blue hill beyond, and its little purple and red flames of anemone glowing in the foreground. In this work the absence of air and light is not felt to be such a defect as in his larger and gracefully composed *Riposo* (107) and *Figure at a Fountain* (61). Charming in a very different way is Mr. J. E. Christie's little girl, with her poor scratched hand held to her mouth for comfort, and her pinafore stained with blackberries (31); and perfect almost as her husband's work is Mrs. Alma-Tadema's *Sisters* (37), with its quaint, pretty figures and wonderfully painted bed-clothes. Praise should also be given to Mr. Liebmann's pathetic *Last Look* (109), as well as to Mr. J. O'Connor's sunny bit of *Verona* (118).

Of Sir Noel Paton's two pictures here we prefer *The Adversary* (165), a powerful study of a Miltonic Satan, resting in deep thought, and surrounded by lurid light suggestive of Blake. The other is a head of Christ weeping over Jerusalem (94), noble, but not noble enough, in its pathos. By Mr. Walter Maclaren are two very pretty and graceful compositions, the one of a girl driving (or rather being pulled along by) a pig (79), and the other of a young mother trying to coax her naked little boy to allow her to plunge him in the water (54).

Although we are not greatly taken by Mr.

Walter Crane's imaginative designs, they show abundance of ingenuity and decorative feeling, and the *Europa* (133) has a pearly opalescence which is beautiful. Nearly all this very versatile artist's little landscapes have a charm which is quite their own. There is so much good design, refined feeling, and exquisite execution in Miss E. Pickering's work that it is a pity to see it so completely wasted by too close an adherence to the style of Mr. Burne-Jones. The composition of the hands and arms in *The Angel of Death* (99), the drawing of the feet, and much of the colour, especially the dress of the girl, are lovely. Similar beauties may be found in the larger picture—(17) *The Gray Sisters*—but the type of feature is the same throughout both; and this, as well as the quality of the expression on all the faces, seems to be a direct imitation of her master. She sends also a little head of a girl—*Miss Winifred Bulwer* (156)—who seems to have been brought up in some strange imaginative land. We prefer Mr. J. Charles' healthy and pretty, if more ordinary, *Miss Hall* (161).

Of examples of foreign schools the gallery is unusually deficient, but there are good specimens of Heyermans (1 and 103), Blommers (301), J. Maris (275), and A. Neuhuys (277). The last three are water-colours; in which class there is at least one very noteworthy little composition. This is the *Love Disconsolate* of Miss Dorothy Tennant, which reminds us of Correggio. Mrs. Naftel's *Old Courtyard* (315) is remarkable for the beautiful drawing and painting of the flowers. Mr. Albert Goodwin sends a smaller version (284) of his *Summer Sea* at the Old Water-Colours, and the Hon. Mrs. Boyle (E. V. B.) two charming creations of her most graceful fancy (288). The contributions of Mr. R. Doyle are full of fun, as usual, but scarcely up to his highest level.

In sculpture, there is little worth noticing except Mr. Hamo Thornycroft's beautiful low relief—after his famous *Artemis* of last year—and strong head of Prof. Ella. Mr. Boehm sends a small terra-cotta after his well-known statue of *Curlye*, and a clever bust of Mr. Ruskin. The contributions of Miss H. E. Montalba and Signor Amendola are clever, but do not please us so much as theirs of last year; and we find it impossible to say a word in praise of Count Gleichen's bust of the late *Earl of Beaconsfield*.

Looking over the catalogue for the last time, we find that we have passed over with unintentional and undeserved silence Mr. R. Barrett Browning's wonderful owls (65) and scarcely less wonderful copper pan (32), Mr. J. D. Watson's *Touchstone and Audrey* (63), Miss Louisa Starr's portrait (82), Mr. Edgar Barclay's bright glimpses of strange lands, Mr. Parker's admirably drawn *Lancashire Cockle-gatherers* (175), Miss Rosa Koberwein's sweet *Lent Lily* (183), and Mr. T. Erat Harrison's strange and ingenious design of *The Merry Mariner* (193), which might be effectively worked in tapestry.

COSMO MONKHOUSE.

THE HERBERT EXHIBITION.

MR. HERBERT'S work has been before the public for many years; and due respect and admiration have never been wanting for his singular refinement of feeling, his spiritual aims, and skilful execution. Instead of showing any failure of power as years have come upon him, he has slowly, perhaps, but steadily, progressed towards the attainment of his ideal. His last work, *The Judgment of Daniel*, is remarkable for all the qualities which he has cultivated so carefully; and in the principal character, that of the "young youth" Daniel, he has conceived a figure which is original and vigorous beyond his wont. It is a vigour which is yet peculiarly his own—the vigour of the spirit. He has conceived his young Daniel,

not as a youth of imposing appearance and physical strength dominating his "elder elders" by eagle glance and lion-like mien—one palpably marked by nature with authority and early accustomed to its exercise; on the contrary, he is an ordinary stripling suddenly inspired to unusual effort, who, when the call has passed, may relapse into the ranks, but till then is strung to a commanding pitch of righteous energy and intellectual strength. This figure, in his raiment of pink and green (bright, but soft, sweet colours), is the centre of a very elaborate and original composition. On either side sit the judges, surprised and amused at the detection of Susannah's accusers; on his right stands Susannah, with hands clasped, and eyes raised in gratitude. On his left, the slanderer who testified to the holm-tree is being seized by the executioners. In the background the other slanderer, out of hearing, is seen held by two men. The steps of the gate-less and wall-less judgment-hall are crowded with varied groups of the people. Behind is seen an open court and stately buildings, for the architecture of which Mr. Herbert has, no doubt, sufficient authority. The artist has exercised all his ingenuity and knowledge to diversify these groups, among which may be mentioned a girl with a tame gazelle, with a red flower in its gentle mouth, and a hunter with an animal like a lynx, hooded and leashed, who carries a dead gazelle under his arm. Throughout the picture is felt the presence of a refined and subtle intellect, weaving with care an elaborate composition, which shall satisfy its sense of delicate harmonies of line and colour. But, though all the figures are adequate, and even more than adequate, and the general effect both dignified and beautiful, it is only in the figure of Daniel that exceptional imagination is shown.

The present collection of Mr. Herbert's works, though containing two pictures only of the first importance, affords a good opportunity for studying the characteristics of the artist. Extending over a much longer period than that of Mr. Millais, it does not reflect in anything like the same degree the fluctuations of artistic ideas in England during his life. Mr. Herbert, throughout his long career, has never seen reason to alter his artistic creed or greatly modify his method. His execution has always been careful, and the expression of sentiment his main object. His excesses have always been on the side of over-subtlety and refinement, but the subtlety has been intellectual, and the refinement that of the spirit. His *Judith* may not come up to our idea of the heroine physically, but it is redeemed from weakness by the strength of mental resolve with which it is inspired; his *Magdalen*, with her clutched hands and upturned eyes, though suggestive of the eclectic rather than the nobler periods of Italian art, has none of the lachrymose vulgarity of Guido or the ordered agony of Carlo Dolci. If he may be denied the epithet of powerful by some, it is not so much from want of power as because he has never delighted in the exhibition of strength unennobled by gentleness. His conception of *Lear* is a remarkable instance of how powerful he can be when the character he chooses combines both qualities; his *Moses* shows to what grandeur he can rise on fitting occasion; and his last picture shows that in his seventy-first year he has, like his own young Daniel, unexpected reserves of force.

While his commissions for the House of Lords gave him the opportunity for the exercise of powers higher than those exhibited in his other works—powers which possibly might have remained dormant but for such a noble field for their exercise—it is in his smaller works, such as his *Sower* and *Good Samaritan*, and his landscapes, that his refined individuality, and also his exquisite feeling for pure and delicate

colour, are most plainly visible. If his epic faculty had never been developed, these painted lyrics would have assured him a place among England's artists as unique as that held by his namesake among her sacred poets. C. M.

NOTES ON ART AND ARCHAEOLOGY.

ADMIRERS of the art of Prof. Menzel—and these are all artists acquainted with his works—will be glad to hear that a collection of his drawings will shortly be on exhibition at the gallery of the Society of Painters in Water-Colours, of which society Prof. Menzel is an honorary member.

THE London International Exhibition Society will open an exhibition on Monday, May 16, in the United Arts Gallery in New Bond Street, of paintings, drawings, and sculpture, including the collection of water-colours recently made by Mr. Tristram Ellis during his tour in the east.

AN art and industrial exhibition will be held in St. Andrew's Hall, Plymouth, from May 23 to June 20. Prizes to the total value of £200, in the form of medals, together with one-third of the profits, are offered to exhibitors. Special encouragement will be given to the productions of artisans and amateurs. The last day for sending in exhibits is Monday, May 16.

ON Wednesday, June 1, an exhibition of French pictures, under the title of "Le Salon à Londres," will be opened in Leicester Square, in the same building as the panorama of "The Charge of Balaklava," and under the same management. Among the artists who have sent pictures are MM. Gérôme, Boulanger, Hébert, Bonnat, Henner, Jules Lefebvre, Carolus Duran, Bastien Lepage, and Luminais.

MR. ALBERT MOORE writes to the *Standard* to complain of the bestowal upon some of his pictures—and presumably by their owners—of names which he has never given them, and the character of which is necessarily misleading as to the intentions of his work. *A Roman Lady*, in Mr. McLean's Gallery, was, we believe, a case in point. There was nothing Roman in the picture, Mr. Moore being, of course, a student of line and colour, and not a professed archaeologist.

MESSRS. DICKINSON, of 114 New Bond Street, have much reason to congratulate themselves on the completion of a large portrait-picture of *A Meet of the Four-in-Hand Club* in Hyde Park. The difficulties of this kind of composition have seldom been so well surmounted. By the clever arrangement of the standers in front and the coaches behind, every face can be perfectly seen without too obvious an exhibition of device. Two or three children and a few ladies are very useful in breaking up the monotony of hats and trousers. The faces and attitudes are full of character, and the drawing and colouring unusually good for a picture of the kind. It contains about a hundred and fifty portraits from life, including the Prince and Princess of Wales and Prince Leopold. The Heir Apparent is on the Duke of Beaufort's coach, and Prince Leopold is being driven by Sir H. Meysey Thompson. Some of the likenesses—such as those of Sir John Astley, Mr. Lowell, Mr. G. Lane Fox, and Lord Algernon St. Maur—are very striking. Though several hands have probably been employed upon this work, it shows the governing power of one mind, and that one of no ordinary artistic taste. Mr. Frith could scarcely have planned the picture better. We do not think it would in any way detract from Messrs. Dickinson's credit if they gave the names of the gentlemen by whose skill so remarkable a result has been achieved.

FROM April 20 to April 30 the little town of

Newton Abbot, in South Devon, had its first exhibition of fine arts. The leading feature was the art pottery, for which South Devon is justly famous. The Watcombe Terra-cotta Company was well represented. A collection of paintings was lent by the South Kensington Museum. Among the oil paintings, Rubens, Millais, Vanderveldt, Turner, Luny, and others were represented, *The Black Brunswicker*, by Millais, being conspicuous. The local firms did their best to make the exhibition of pottery, porcelain, glass, marble, and similar productions a success; while the *plaque* department was well supplied by amateurs, chiefly pupils of the School of Art.

THE death is announced of M. Adam Solomon, the French sculptor, best known for his busts and funeral monuments. His *Génie de l'Etude* and *Musique* are in the Louvre. In 1870 he was appointed Chevalier of the Legion of Honour. Of late years he had devoted much of his time to the serious practice of photography.

AN exhibition in the rooms of the Ladies' Decorative Art Society at New York attracted a good deal of notice during the past month. It consisted of a number of landscapes done in embroidery by Mrs. Oliver Wendell Holmes, Jun. This original effort is highly praised in the *Nation*, alike for the sense of colour displayed, the fertility of resource, and the recognition of the limits of the material and the process.

HERR BERCHTHOLD HALLER, of Bern, has presented his magnificent collection of engravings, known far beyond the limits of his native town, to the Art Museum. The collection is to remain in the donor's keeping until he has filled up certain gaps in it. The main characteristic of the collection is its richness in works of the Old-German school, especially of the so-called "Little Masters"—Aldegrever, Altdorfer, H. S. Beham, and G. Penck. Lukas Kranach is represented by thirty specimens, Hans Holbein by thirty-five, and Albert Dürer by no less than 200. The Netherlands school of the Rembrandt period is largely represented, and there are also some rare French and Italian specimens. A collection of three thousand sheets exhibits an almost complete history of the development of copper-plate and wood engraving.

THE amount taken at the Salon on the first day seems to have been very satisfactory. The artists in authority had fixed the price of entry at five francs instead of, as usual, at two francs before twelve a.m. and one franc afterwards, and some anxiety was felt as to the effect of this change. However, although the number of entries was, as might be expected, much smaller than last year, the receipts amounted to 18,925 frs., against 12,230 frs. last year. The crowding, which has always been an evil, was also thus prevented. The artists have decided to fix the rate of payment on Wednesdays at five francs; for the rest of the week the rule remains the same as in former years—i.e., free on Sundays, and on other days two francs before noon and one franc afterwards.

THE May number of the *Art Journal* would be worth more than its cost if it were only for the very faithful and brilliant reproduction of Méryon's celebrated etching of the *Abside de Notre Dame*. This admirable work of art illustrates, together with two tolerable wood engravings of *Le Strýge* and *St.-Etienne-du-Mont*, a paper of Hints to Collectors of Méryon's etchings, written by Mr. Frederick Wedmore in his best style. Few critics have studied the subject so carefully, and he writes with the freedom and authority which come only from full knowledge. A word of wisdom on the unnecessary size of modern English pictures is

signed by the easily deciphered initials A. L. Mr. George Augustus Sala sends a note on a supposed discovery of a plagiarism by Cesario Vecellio in the *Habiti Antichi e Moderne* from a print in Jost Amman's *Gynceacum*. Mr. Herbert Marshall contributes a very instructive paper on "Rye: its Artistic Resources," and Mr. W. B. Richmond the first instalment of his admirable lecture on Composition and Decoration delivered before the University of Oxford. The other plates *hors du texte* are a *facsimile* of Sir Frederick Leighton's original sketch for his *Daphnephoria*, and a somewhat colourless steel engraving of Mr. Marks' *Experimental Gunnery*.

THE STAGE.

PERHAPS the chief event of the week at the London theatres is the change of parts which took place on Monday at the Lyceum, when Mr. Irving, having been the Iago of the previous week, became the Othello of the present, and Mr. Booth passed from the character of Othello to that of Iago. For at least one reason, however, this was a far less important event than that which was chronicled in last Saturday's ACADEMY. It gave us, indeed, a new combination of actors, but it showed us no actor in a wholly unfamiliar part. Mr. Booth's Iago was already better known and better liked than his Othello. It is not very many weeks ago that the American Iago was drawing his admirers to the Princess's. Since then he has altered nothing, and has not had occasion to alter anything. His Iago is a finished and settled performance of sustained and subtle excellence. Mr. Irving's Othello again, though it was known less familiarly and recently than the Iago of Mr. Booth, had yet been witnessed; and the only question about it was whether it would retain the characteristics of four or five years ago. It does not appear to have very materially changed. There was some room for improvement in it; for, as it is true that the actor has never been seen whose art exhibited no inequalities, so it is true that the inequalities of Mr. Irving were never seen to less advantage than in his Othello. His make-up was excellent—Mr. Irving has carried to a particular perfection the art of making-up; his stage business was of the ingenuity and generally of the reasonableness to which he has made us accustomed; but, especially in the later scenes of high passion, the actor was wanting, it seemed to us, in the exaltation necessary to the theme, and in the life-likeness which alone could move us. The nobler passages of Othello left us considerably unmoved. It is on the ground that the play of *Othello*, though it gives occasion for the appearance of Mr. Booth and Mr. Irving in characters of equal importance, does not afford them opportunity for appearing together in parts specially suited to each, that we have ventured to regret the choice that has been made. It is now, however, too late to repeat with any effect the expression of a hope that we may yet see these actors together in a play in which different parts would be suited excellently to each of them. Here we have two simply masterly Iagos—two insufficient Othellos.

Mr. W. G. WILLS's tragic play, *Juana*, has been produced at the Court Theatre. It is in verse, and contains numerous really poetical passages and some fine poetical conceptions; but its theme is probably too sombre for it to prove attractive in any but the most accomplished hands—to which objection Mr. Wills might conceivably reply that it is written for the accomplished and not for dullards, and that the newer interest in the English stage allows him to hope that it will more than once be adequately interpreted and richly understood. At the Court, Mme. Modjeska is its principal inter-

preter; and her performance, especially in the terrible scenes of madness, proves, not for the first time, both her mastery of habitual stage business and her personal study of character and situation from real life. But, to say truth, her accent is hopelessly against her; not, indeed, with a considerable portion of the fashionable and semi-fashionable public, which demands nothing better than to be allowed to applaud the ingenious and energetic efforts of a stranger to grapple with the difficulties of our tongue. It does, however, compel her to be permanently unsatisfying to those who have any enjoyment of the beauties and the subtleties of English speech.

By the death of Ravel, one of the most notable figures disappears from the Parisian theatrical world. It is true it is some years since this excellent and unique comic actor did anything particularly worthy of his reputation. Ravel was old. The papers have reported that he was born in 1815, but he was, we believe, much nearer seventy than sixty-six. Ravel was known familiarly to London playgoers at a time when but few French actors had come over to England. There was something in his visible *bonhomie*, as well as in his talent, that attracted the frequenters of the English theatres; and during the comparatively brief terms of his several engagements he was quite as successful here as in Paris. He was seen—always, of course, acting in French—at the St. James's Theatre and, later, at the Princess's Theatre, his very last appearance in London, so far as we can remember, being in that summer, about six years ago, when Desclée made her London reputation almost in a night with *Frou-frou*. Old M. Ravel played on that occasion the Bohemian parent of the child-like young woman, who endeavours to persuade her, when he absents himself for a while, that the distant city of Prague is really his destination. On the stage no one lied more humorously than Ravel. It was a treat to see the anxious enjoyment with which the nervous, restless little man would himself watch the effect of a more than usually audacious departure from veracity. Would it really be accepted and believed in? He hoped it would. It was in somewhat broad effects that Ravel was beheld to most advantage. Equivocal situations were the situations that fitted him the best; and—long an actor at the Palais Royal—his stage life was active and busy, and his errand was always an intrigue. Nobody was funnier in *Le Chapeau de Paille d'Italie*; nobody more enterprising in *Un Monsieur qui suit les Femmes*. The *petite dame*, whatever her situation might be, was sure of his sympathies; and it was she who could count most surely on his chivalry. He was by no means altogether without power to display genuine feeling in creditable circumstances. He acted excellently in *Les Idées de Madame Aubrey*—one of the most philosophical comedies of the younger Dumas. But, though Ravel was for a while at the Gymnase, his type was of the Palais Royal; and, did our manners ever revert to Arcadian simplicity, such an actor would have nothing to do. Deprived of the artificial life of cities, such a comedian's occupation would be gone. It might still be possible to satirise Arcadia, but it could not be done in the fashion of the Palais Royal.

MUSIC.

RECENT CONCERTS.

MME. SOPHIE MENTER made her first appearance at the Crystal Palace last Saturday. She played Liszt's second concerto in A, a work far more trying and difficult, though less pleasing and satisfactory, than the first in E flat, which she chose for her *début* the previous

Saturday at Mr. Ganz' concert. The same form and peculiar mode of procedure are to be found in both concertos; hence the title of "rhapsody" would be as suitable to the second as to the first. Some of the ideas and developments in the concerto in A are beautiful, and, consequently, pleasing; but others are commonplace, and even ugly. As the mechanical difficulties are very great, it can only be attempted by pianists of the first rank. Mme. Menter thoroughly enters into the spirit of Liszt's music. She has a powerful but refined touch, clear and faultless mechanism, and perfect command of the keyboard. It was a bold thing of her to play the concerto, but a still bolder to play Liszt's celebrated *Don Giovanni* fantasia. The greatest of pianists has here heaped together technical difficulties of every description; and, as Mme. Menter in her rendering of this piece achieved a brilliant and marked success, she must be considered as one of the most remarkable *virtuosi* of the present day. We have still to hear her in some great classical work before speaking of her playing from an intellectual and poetical point of view.

The fourth and last concert of the Borough of Hackney Choral Association last Tuesday at the Town Hall, Shoreditch, was a great success. The programme commenced with the two first parts ("Spring" and "Summer") of Haydn's *Seasons*. This oratorio, written in the year 1800, is really Haydn's last important composition. It is a wonderful tone-picture of rural life, and contains some of the master's best and brightest inspirations. He was not mistaken when he said, "My *Creation* will endure, and probably the *Seasons* also." The performance was very good. The solo parts were well rendered by Miss Jessie Jones, Mr. W. Shakespeare, and Mr. Frank Ward. The noble choruses were given with great spirit and also delicacy by the choir. Particularly would we mention the "Hymn of Praise" and the celebrated and dramatic "Earthquake" chorus. The second part of the programme included two songs—one for male, the other for female voices—from Beethoven's *King Stephen*, and the charming introduction to the first act of *Guillaume Tell*. The band was heard to advantage in Weber's *Euryanthe* overture, and the exquisite "Shawl Dance" from Auber's *Le Dicu et la Bayadère*. Mr. E. Prout conducted the whole of the programme with his usual ability. The committee announce four concerts next season. Among the works to be produced are Sullivan's *Martyr of Antioch*, Schumann's *Faust*, Mendelssohn's *Walpuris Night*, and, possibly, a new cantata by Mr. Prout.

Mr. Charles Hallé commenced, last Friday week, his twenty-first series of pianoforte recitals. The programmes of the eight concerts will include the entire series of Beethoven sonatas, except the two easy ones (op. 49). Mr. Hallé will, in addition, play all the preludes and fugues from J. S. Bach's *Wohltemperirte Klavier*, six at each concert. We should like to know if there is any authority for the statement in the programme-book that "Handel must have been well acquainted with this remarkable work of his most illustrious contemporary." The first recital was well attended. The first six fugues were rendered in a masterly manner by the eminent pianist.

J. S. SHEDLOCK.

THE Festival Liszt at Antwerp has been definitely fixed for Thursday, the 26th inst. On Sunday, the 29th, a *matinée musicale* will be given at Brussels in honour of the same great musician. On both occasions Liszt will be present himself; and the two programmes consist entirely of his own compositions.

THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.

To-night, at 8.15, a new and original Play, in four acts, by W. G. WILLS author of "Jane Shore," "Charles II.," "Olivia," &c., entitled

JULIANA.

The archaeology of the play under the direction of Mr. E. W. Godwin, F.S.A. The scenery by Messrs. Wm. Beverly, Walter Mann, and Stafford Hall. The music by Mr. Carl Armbruster.

Acting Manager, Mr. H. HEDMAN.
Messdames Meljeste, G. de Ly Thiere, C. Grasham, A. Cooke, &c., and Ada Ward; Messrs. Wilson Barrett, Forbes-Robertson, Norman Forbes, E. Price, Brian Barley, E. B. Norman, E. Butler, Neville Doone, &c., and G. W. Anson.

Assistant stage Manager, Mr. W. HOLMAN.

Preceded, at 7.15, by

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Doors open at 7. Carriages at 10.50. Box-office open daily from 11 till 5.

DURRY LANE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.

OTHELLO.

Mr. Augustus Harris has much pleasure in announcing that, in compliance with the numerous requests from the public desirous of seeing Mr. JOHN McCULLOUGH in another part, that gentleman will appear in his great impersonation of OTHELLO, on MAY 14th, and the following SIX NIGHTS of his engagement. The cast will be as follows:

OTHELLO—Mr. JOHN McCULLOUGH.
IAGO—Mr. HERMANN VEZIN.
DESDEMONA—Miss PATEMAN.
EMILIA—Mrs. ARTHUR STIRLING.
Brabantio—Mr. John Ryder; Cassio—Mr. J. H. Barnes; Rodrigo—Mr. Augustus Harris; Montano—Mr. A. Andrews; &c.
Box-office now open.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.

To-night, at 7.30, HESTER'S MYSTERY.
At 8, a new and original Comedy, in three acts, by HENRY J. BYRON, calledTHE UPPER CRYPT.
Messrs. J. L. Toole, John Bellington, E. W. Garden, G. Shelton, and E. D. Ward; Messdames Effie Liston, Roland Phillips, and Emily Thorne.
THE WIZARD OF THE WILDERNESS.Mr. J. L. Toole.
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GLOBE THEATRE.

Under the direction of Mr. ALEXANDER HENDERSON.

To-night, at 8, an entirely new and original Opera Comique, in three acts, by OFFENBACH, entitled

LA BOULANGERIE.
Under the immediate direction of Mr. H. H. Farnie.

New and elaborate scenery by Ryan and Hicks. Dresses, after designs by Grévin and Fantasio, by Ailas.

Preceded, at 7.30, by a Comedy, after Molière and Halévy, entitled

SEIZING LA FLEUR.
Messdames Amadi, Maud Taylor, Turner, Dubois, Graham, Evelyn, and Wadman; Messrs. Celli, Temple, Ashford, Mansfield, Stepan, and Fantasio.

Greatest augmented chorus and orchestra, under the direction of Mr. Hüder. Ballet master, Mr. Lauri.

Box-office now open. Acting Manager, Mr. W. A. BURT.

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TO-NIGHT, H. J. BYRON'S popular Drama,
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Prices from 6d. to 7s. 6d. Doors open at 6.45. Farce at 7.15.

OPERA COMIQUE.

Lessee and Manager, Mr. B. DOVILY CARTE.

To-night, at 8.30, a new Aesthetic Opera, by Messrs. W. S. GILBERT and ARTHUR SULLIVAN, entitled

PATIENCE.
Messrs. George Grossmith, Rutland Kyrle, Richard Temple, F. Thornton, and Durward Lell; Messdames Leonora Braham, Jessie Bond, Julia Gwynne, Fortescue, and Alice Barnett.

Produced under the personal direction of the Author and Composer. Conductor, Mr. F. Cellier.

Preceded, at 8, by UNCLE SAMUEL,
by ARTHUR LAW and GEORGE GROSSMITH.

Doors open at 7.30.

PRINCE OF WALES'S THEATRE.

Lessee and Manager, Mr. EDGAR BRUCE.

To-night, at 8.40, a new Comedy, in three acts, called

THE COLODEL,
By F. C. BERNARD.Preceded, at 7.50, by a one-act Comedy, by STEDY GRUNDY,
IN HONOUR BOUND.

Messrs. Coghlan, Flockton, W. Herbert, Eric Bayley, Rowland Duckstone, and Edgar Bruce; Messdames Amy Roselle, Myra Holme, C. Grabaue, Leigh Murray, &c.

New scenery by Mr. Bruce Smith.
Doors open at 7.30. Box-office open daily from 11 to 5.

PRINCESS'S THEATRE.

Sole Lessee and Manager, Mr. WALTER GOOCH.

To-night, at 7.45, an entirely new and original romantic spectacular Drama of sensational interest, entitled

BRANDED,
Written by RICHARD LEE.

Messrs. Henry Neville, Redmond, F. Archer, J. Beauchamp, F. Charles, H. C. Sidney, Alice Thomas, Hewitt, McCarty, Evans, Gardiner, Greville, W. Avondale, Chamberlain, Stirling, &c.; Messdames Caroline Hill, Maud Milton, Katie Barry, Katie Neville, Huntley, and Lyons.

Produced under the direction of Mr. Harry Jackson.

New and realistic scenery by Charles Brooke. New overture and incidental music by Michael Connelly. New military costumes direct from the Army Contractors, Paris. The horses supplied by Mr. George Ganger.

Preceded, at 7, by the Farce.

ROYALTY THEATRE.

Manageress, Miss KATE LAWLER.

To-night, at 8.15, THE MEMBER FOR SLOCOM,
By G. R. SIMS.

Messdames Kate Lawler, Harriet Coveney, Roth Francis, L. Thomas, and Elise Ward; Messrs. Arthur Williams and Frank Cooper.

Stage Manager, FRANK RUTSAY. Acting and General Business Manager, CECIL KALEIGH.

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LITERATURE.

How I Crossed Africa. By Major Serpa Pinto. Translated from the Author's MS. by Alfred Elwes. In 2 vols. (Sampson Low.)

(First Notice.)

A QUARTER of a century ago, when the lake regions of Central Africa were first opened, Portuguese exploration, which led the van of Europe in the days of Dom Manoel, had been almost entirely abandoned to mulatto slave-dealers and Negroes *pur sang*, the *pombeiros* (head-porters) who guided caravans. There was a decline even since the end of the last century, when, as told in *The Lands of the Cazembe*, Dr. de Lacerda made his famous journey, and died of it and during it. The men who, like "Prôto" (Silva Porto), preceded Livingstone on the Zambeze thought only of trading and travelling, and their immense experience was not committed to writing. Geographical science in Portugal was chiefly literary. Men of the type of Visconde de Sá de Bandeira revived the past by emptying official pigeon-holes of valuable documents buried under the dust of years, and printing them in the *Annaes Marítimos* and similar publications. It was old age trading on its youth.

The revival of regular exploration dates from 1876, when the Geographical Society of Lisbon established its "Central Permanent Commission." That learned body resolved to utilise the national advantages in South-African exploration. From the Portuguese colonies on either flank of the Dark Continent paths radiate into its very heart; the "Mueneputo" (Lord of Oporto) is a household word among the wildest tribes of the interior; and traces of Portuguese trade were everywhere found by Dr. Livingstone during his glorious first journey (1852-56). Indeed, the celebrated missionary, all whose sympathies lay with the converted and convertible Negro, and all whose antipathies with the Moslems and Christians not of his own sect, contributed not a little to the revival, by openly advocating the annexation of Portuguese territory.

Major Alexandre de Serpa Pinto's expedition, directly resulting from the new order of things, is described in *How I Crossed Africa*, a title somewhat banal, and echoing other books of travel. It is, however, correct, whereas Capt. (now Col.) Grant's *Walk Across Africa* does not cross Africa. The work is divided into two very unequal parts—"The King's Rifle" (vol. i., and vol. ii. to p. 128) and "The Coillard Family" (vol. ii., p. 129 to

end)—the names being taken from the supposed saviours of the explorer. Physically speaking, the two volumes of large octavo (pp. 377 and 388) are printed in the admirable style which the public expects from Messrs. Sampson Low. The illustrations (ninety-one in vol. i. and thirty-nine in vol. ii.) are excellent; and the resemblance of the humans and their monstrous hair-dressing to the sketches of Commander Cameron (*Across Africa*) vouches for their truth; and there is no difficulty about recognising the cardamom (*Amomum grana paradisi*) in the "atundo" (i. 269) and a silurus in the "chinguene" (i. 341). The maps and plans—eight sectional for greater detail, not including a specimen of MS. (i. 237), and one general—all by Mr. Weller—are remarkably good, and would be perfect had the letterpress been read more carefully. The conclusion, which takes the place of an appendix, contains a *facsimile* of the explorer's MS. (a small and delicate hand, remarkably like Cameron's), the formulæ used for calculation, and a vocabulary of Kambundo, Ganguella, and Teta-Kafir, the two latter taken from the well-known volume, *O Muata Cazembe*, by MM. Gamitto (not Gamito) and Monteiro. I should have relegated to the Appendix the two supplementary chapters (vol. i., pp. 216-25; and ii., 105-27): they break the continuity of the narrative, and they are better fitted for geographical and anthropological societies. My friend Guido Cora, of the *Cosmos*, has set an excellent example of drawing a firm line between the popular and the absolutely scientific, including all the ologies. The book ends with an Index of words, and wants a table of dates. Finally, the seventeen months' journey was made in 1877-79; the writing begun in September of the latter year; and the Preface is dated December 1880. The delay was caused by "obstinate illness;" and when we read of the fevers, the meningitis, the rheumatism, the liver attacks, the home-sickness, and the worries undermining life, we are not a little astonished that the book ever was written.

The journey may be divided into three sections of very unequal value. The first, occupying twenty days from the coast to the granite platform of Bihé, has no value, except that it corroborates and supplements Cameron's careful and conscientious work. The ethnological notices are not by an expert; they cannot compare with those of the late Ladislau Magyar, here one man split in two, and called "Ladislau, Magyar" (ii. 161). Some time ago I translated the *Reisen* of the energetic Hungarian who, between 1849 and 1857, settled and married in Bihé. Thinking very highly of it, as the work of a resident not a traveller, and the pioneer of the Bihé mission lately established by the English, I sent my version to the Royal Geographical Society of London. Unhappily for future travellers, the reply was that German is too commonly read to justify publishing a translation.

Major Serpa Pinto's second section is the pith of the book. It extends from the Bihé highlands some 360 direct geographical miles to the Liambai River, which, with the Cuando, forms the true Zambeze (not Zambesi). Here the formation becomes schistose, like

the Pampas of South America; the surface does not show a stone. The traveller, in fact, is unwittingly crossing the great lacustrine basin suggested by the late Sir Roderick I. Murchison, and verified by Dr. Livingstone. How important will become this water-way may be judged by our explorer's views. Travelling *via* the Zambeze, the Liambai, and the Lungo-i-ungu, the latter heading close to the Coanza-Congo, he would cross the 1,250 miles of Southern Intertropical Africa with only 250 miles (eighteen days) on foot. In this newly opened section we find, traced with a firm hand, and carefully laid down by astronomical and hypsometrical observation, the network of dots which lies to the west and south-west of Dr. Livingstone's line from Linyanti to S. Paulo de Loanda.

The last and third part, down the Liambai and *via* the Transvaal to Durban, derives its scanty interest from our actual relations with the gallant Boers. Geographically speaking, it has no novelty. I am glad, however, to see the author agreeing with me that the civilisation of Africa must come from the merchant rather than the missionary; and that the centres of instruction should be among the smaller tribes, not in the powerful kingdoms, as advocated by others. Finally, the notes on the condition of missionaries (ii. 324) will be highly interesting to those few who would learn the truth. Had an Englishman ventured such opinions the only remark would have been, "Oh! but you're prejudiced." Here, however, an intelligent foreigner and outsider tells all he has seen with fresh eyes. How much the last Boer War was owing to Dr. Livingstone and to men of his cloth is only too evident to those who can read between his lines (*First Journey*, chap. ii.); and this statement we shall presently see distinctly confirmed by Major Serpa Pinto.

And now for the details.

After a prologue, which is long, but not too long, Major Pinto, in company with Lieut. Hermenigildo Capello (R.N.), lands at Loanda in early August 1877; and there he is joined by his third companion, Lieut. Roberto Ivens (R.N.). Had he read the books he names, we should hardly have found him complaining that "all the narratives are singularly wanting in information" concerning outfit, tools, and personal luggage; arms and ammunition; presents, merchandise, and instruments. We have all contributed our shares; and M. Paul du Chaillu was almost tediously diffuse on the subject. A sum of £1,760 covered the preliminary expenses, out of a total of £6,600 liberally assigned to the expedition.

The inevitable troubles about carriage at once began, and lasted, as usual, to the very finish. The useless trip to the Congo brought Major Pinto into contact with Mr. Henry M. Stanley, who was fresh from his memorable journey down the Congo-Zaire, and who was carried, with all his party, by the gunboat to Loanda. The older gave the younger traveller the excellent advice "never to pass the night under a native roof." Our explorer then set out for picturesque and pestiferous Benguela, whose climate, he says, has changed for the better; I am certain that nothing could be

worse in 1865. There he met "the old settler, Silva Porto," the best-known European name in the South-African interior. The veteran, who was preparing his notes for publication, lent him generous assistance, with letters and advice, especially the following:—"In the heart of Africa distrust everybody and everything until repeated and irrefutable proofs will allow you to bestow your confidence" (i. 79). Put with a little more neatness, the "principle" is equally applicable to the other three quarters of the globe—at least, such is the experience of most men after the sad tenth lustre. The three companions distributed the work:—Ivens took charge of geography, Capello of meteorology, and Serpa Pinto of general management.

The expedition-caravan left Benguela town with colours flying on November 12, 1877. This was summer and the rainy season. It was to be followed by four hundred porters; and it had some fifty, including fourteen drunken ne'er-do-weels called soldiers, and not including six riding asses, headstrong brutes, like all African animals. There were, however, the ten "Benguela braves" who formed the backbone of the expedition; two of them fell in fight, four followed Capello and Ivens, one lost his senses at the Coanza, and three endured to the end.

The fertile valley of Dombe Grande and the Quillengues (Kwilenges) station were passed without adventure. At the Caconda Fort the explorers met the naturalist, José d'Anchieta. From this point Major Pinto made an excursion to the Cunene River flowing to the south-east. He had originally intended to explore this great stream, which mouths as the "Nourse River." The line still awaits inspection; and good work would be done by ascending it to the upper lakes, returning *via* the Swakop River to Walfisch Bay. At Caconda the party separated, and Major Pinto marched on alone. Here, too, his compatriots, settled in the interior, made all arrangements for his utter and complete failure. These obstacles will last as long as Africa is bounded by mountains and by middlemen, who buy cheap from the blacks and sell dear to the whites. I had personal experience of the prejudice against *quieta movere* among the traders of Zanzibar; and I know that all the troubles on the Nun, or Lower Niger, were originally brought about by the English agents in the Brass River.

The most notable point was the passage of the upper waters of the Cubango, the great artery which heads, like the Cunene, in the highlands of Bihé, receives the Cuito (Kwito) and a host of affluents, and dies of drought in the Ngami Lake. The section ended at Silva Porto's thatched cottage, Belmonte, in Bihé, mentioned by Cameron. The march up the glorious plateau, which rises to a height of 5,500 and even 8,200 feet, records little beyond fever and rheumatism; the Mucanos (*avanies*) of all; the insolence of chiefs; perpetual troubles with the "insubordinate rascals" who carried, robbed, and abandoned the packs; and, last but not least, African thunder-storms and tropical rain-drenchings. The only risks were from the charge of a "buffalo" (*Bos caffer*), from the attack on a village to recover stolen goods, and from a squabble with a bullying headman. The

Bihénos are described as "profoundly vicious:" they are, however, like the Wanyamwezi, born travellers and explorers, who have covered every practicable line in the interior. Their cannibalism is sporadic, as is that of the Gaboon Mpangwe (Fans); and, like these people, they are outliers of the great anthropophagous race which occupies the vast white blot in Central Africa. If they have distributed the general "medicine-man" into three, the medico proper, the rain-maker, and the sorcerer, or rather poisoner, they are progressing—the wrong way. And here the reader will regret that Ladislaus Magyar's admirable account of the religion, manners, and customs of the Bihé people has not been consulted. Had the author done so, we should have read more about the "ghost" and less about the "soul."

The three companions met once more among the roses and oranges of Belmonte. After this Capello and Ivens fade out of the story, and set out to visit the Cuanza. There had evidently been some unpleasantness about forwarding the luggage; but the author is reserved upon the subject, and we cannot do better than imitate him.

Despite the perpetual struggle between latitude and altitude, and the alternate victories of burning suns by day and chilling winds by night, Serpa Pinto found his health and strength improve. He had a long rest, for the porters who left Benguela in November did not reach him till early May. He now formed the plucky resolution of marching upon the Upper Zambeze. His men seem to have deserted as fast as they came in; but he was aided by that José Alves who figures so unpleasantly in Cameron's book; and he won respect by flogging a white slaver. Still he had to destroy sixty-one loads: had he distributed them among the carriers these men would have wanted more; and had he left his goods among the natives other carriers would have been persuaded to desert. Thus he was reduced to a party of seventy-two.

On June 6 the camp at Bihé was broken up; and on the 9th our explorer made the beautiful Coanza affluent of the Congo-Zaire, "winding through a plain from a mile and a-half to two miles broad, enclosed on either side by gentle green slopes clothed with trees." The description of its transparent waters, flowing over unsullied white sand, reminds us of Southern Abyssinia.

Immediately east of Bihé lies the previously unexplored land of the Quimbandé tribe, watered by the Cuime, Varéa, Onda, and other head-streams of the Coanza. Here begins the new land of clayey schist and mica-slate contrasting with the plutonics of Bihé; and the traveller is now falling into the great lacustrine basin, whose rivers, flowing south, have no cataracts. The country is charming, suggesting the well-worn simile of the "English park." The "trees are perfectly splendid, and the summits of the lofty hills which border the Varéa River are very richly wooded; beyond it the wealth of vegetation is, if possible, even greater." The illustration of Lake Liguri (fig. 44) certainly bears out the enthusiasm. The local productions are sugar-cane and castor (much used for hair-oil), beans and manioc, wax and cereals. Among the latter, the massango, or

pennisetum, curiously called "canary-seed," comes in for the author's hardest language: it is horrible, abominable, and almost cursed. Iron is everywhere plentiful; and among the growths we must not forget that "terrible hymenopter," the Quissonde ant (*F. atrox*?): coloured a light chestnut, and one-eighth of an inch long. It draws blood, and puts caravans to flight.

The Quimbandé is a clan of the great Ganguella family. Their features are sub-"Caucasian," and somewhat Jewish. Yet they are a lazy, useless race, very unlike the energetic Bihénos; and their "tendency in the direction of body-clothing" is not pronounced. The *coiffure* is in the usual elaborate style, which takes two days to build and lasts two months: I would suggest that it is simply an imitation of the European billycock and its congeners. The drink is *capata*, Quimbombo or Chimbombo beer, the *pombe* of Unyamwezi, made into potent "bingunde" ale by adding honey and powdered hops. East of the Quimbandé lie the Lucháze; and to the south-east of the latter are the Ambuellas, who are described as the best specimens of the race.

Crossing the Bitovo rivulet, one year after taking leave of his father, the explorer remarks that the waters are flowing to the Zambeze, and sentimentalises upon the "snapping of the tie" that united him to the Western Coast. Presently (July 10) he ascends the Cassara Caiéira Mountain, 5,298 feet high; sees a magnificent panorama, and discovers the "unpretending sources" of the mighty Cuando or river of Linyanti. They head near those of the Cuime-Coanza-Congo and the Cuito-Cubango of Ngami. The exact position is in E. long. 18° 58' and S. lat. 13° (round numbers), some 375 miles from the Western and 1,500 from the Eastern Coast. The altitude is 4,470 feet above sea-level, and the thermometer fell to 2° Cent. The marsh source, shown in the plan (i. 285), has its longer axis disposed from west-north-west to east-south-east; and the young river issues from the latter point to become "one of the largest influents of the Zambesi." The first to canoe down the Cuando was the veteran Silva Porto, who embarked his goods upon the head-water called Cuchibi, and descended safely to Linyanti, in 1849. Hence, probably, the "Chobe River"—a name, we are told, absolutely unknown to the people—applied to the Cuando by Dr. Livingstone.

The Cuando flows through a "sponge" rich in leeches, and speedily becomes navigable. Here the river-beds are of two varieties—either clean sand, or sand overspread with marsh-mud. The latter produces a luxuriant growth of aquatic plants, forming islands, floating meadows, and virgin forests of nenuphar and Victoria-regia. Here we have again Capt. Speke's bridges of water-lilies and the well-known Sadd (wall, or dam) on the Upper Nile. An instance of the clear bottom is the Cuchibi River, which flows through a dry valley, with long sweeps and without "water-gardens." The explorer reached it on July 25, after floating down the Cubanguí River in his mackintosh boat, and crossing the water-shed, a virgin forest perfumed with the delicate papilionaceous *Oúco*. He had now passed from the Lucháze

to the Ambuellas country. Lions were heard, but no elephants had yet been seen. We are told of a feline (*Leopardus jubatus*), apparently purblind, which uses its ears in preference to its eyes. There are also interesting notes concerning the Quichóbi or Buzi, a ruminant apparently semi-amphibious. This antelope has some resemblance in manners to the hippopotamus; dives deep and sleeps under water. As might be expected, the meat is poor.

On the Cuchibi insubordination was abated by cracking a Pombeiro's pate. "Wounds in the head, if they do not kill at once, soon heal up." From this point the traveller made a most interesting visit to a camp of the Mucassequere people (S. lat. 13°). They are certainly the Kasekel or Mukánkala of Magyar and the "Kasekere or Bushmen" of Dr. Livingstone, who probably learned the name from Silva Porto. This forest tribe feed on honey, game (including white ants), and roots; they are abjectly miserable, ignoring huts, clothing, cultivation, and salt; and their only arms are bows and arrows. The explorer defines their relation to their Ambuella neighbours as that of savages to barbarians; and, judging from their peculiar intonation and their dirty-yellow skins, he concludes that they belong to the "Hottentot branch of the Ethiopic race." He omits, however, to notice the steatopyga, or the apron; and he is unable to offer even a sketch. The subject is most interesting. Many travellers have advanced the theory that the so-called aborigines once extended from Hottentot-land about the Cape deep into the northern country, and we shall hear more upon this subject.

Major Pinto was received well, and perhaps a little too well, by old Moene Cahu-héu-úé, chief sova (headman) of the Ambuellas, a race of canoe-men who build upon aits and river-reaches. He at once sent his two fine daughters—Opudo, the haughty, and Capéu, the languishing—whose "frankness" of hospitality was much scandalised, we are told, by his "austere life." The temptation is described as considerable; but the two likenesses (i., figs. 72, 73) seem rather to suggest that it would be easy to resist such charms. The reader is referred to the original (i. 329) for an account how the virtuous cavalry-man was saved by "little Mariana." Only fair to note that the *spretæ injuriæ forma* bred no bad blood in the fair black and sub-Caucasian breast, and that the explorer was not taught *furens quid femina possit*. His offence was great: he had preferred to all sweeter offers "a pot of Lisbon marmalade left by some Bihero trader." Yet the gallant girls accompanied him for a considerable distance in command of his carriers, and bade him a friendly adieu.

The sova's Court proved to be a kind of Capua, like Unyamwezián Kazeh when I first visited it. To prevent his little party being utterly demoralised, Major Pinto took leave on August 4, and struck eastward with southing towards the place where the Libu and the Lungo-é-ungo influents have anastomosed to form the Liambai-Zambeze. The line lay through a "desert;" that is, a depopulated country; fertile and healthy, near the western hills where the Ninda River rises; and swampy and malarious about the River

Nhengo, which is the lower course of the Ninda. Here he was approaching the very source of fever; yet the river plain is 3,320 feet above sea-level. The place abounded in lions, which shows an abundance of game; the king of beasts develops his best only in countries like the Atlas, where he can pull down as much cattle as he wants, or in South Africa, where antelopes play the part of cattle. The "buffalos" were as much dreaded as the lions; clouds of flies added discomfort; and the morasses so took energy out of the party that the explorer, who has scant trust in his luck, began to despair. He had just determined that a man must be "angel or devil" to explore Africa, when "a stranger man, followed by a woman and two lads, came from the bush, and, paying no heed to the dogs, entered the encampment, and, giving a rapid glance round, advanced and seated himself" at the explorer's feet. He proved to be Caiumbuca, the boldest of the Bihé traders, the old Pombeiro of Silva Porto, known from the Nyangwe to Lake Ngami; and strongly recommended by his previous employer. This was dawn breaking at the darkest time, and changing as by magic the condition of the camp. But it was a "false dawn." Caiumbuca was the last card played by the Portuguese settlers of Bihé; and, worse still, Major Pinto forgot his principle of universal suspicion. The conjuncture was ominous.

After killing an enormous crocodile, the explorer crossed the mighty stream, of which the boatmen used to sing half-a-century ago—

"The Liambai! nobody knows
Whence it comes and whither it goes."

The explorer was received at Lialui, the capital, by Lobossi, king of the Luinas, or Barotse, with a "programme" and a display of 1200 warriors. Everything was unpleasantly civilised in Lui or Ungunga (Barotse-land), the "vast empire of South Tropical Africa." And here, with an "undefined presentiment of evil," ends (August 24, 1878) the first volume, and with it end the geographical novelties of the journey.

RICHARD F. BURTON.

Essays and Phantasies. By James Thomson, Author of "The City of Dreadful Night, and other Poems," &c. (Reeves & Turner.)

It is impossible to criticise this volume without a feeling of what Carlyle used to call "sorrowful dubiety;" first, because the extremely heterogeneous character of its contents makes it hard to appreciate as a whole; secondly, because, when a veiled and sardonic humour appears heavy, ill-sustained, and dull to the critic, he cannot but remember that *Sartor Resartus* also seemed so on its first appearance; lastly, because a writer so warmly commended and encouraged by "George Eliot" as Mr. Thomson has been must have spiritual qualities and insight of no common kind. She, we may feel assured, did not lightly ascribe such qualities as "distinct vision and grand utterance."

The book may be divided into three parts—(1) Prose-poetry; (2) Theology; (3) Literary Criticism. Of these, the first—as exhibited in

the opening piece, called "A Lady of Sorrow"—seems to be a very able but, at the same time, a very laboured imitation of De Quincey. "A Lady of Sorrow" is a dream of bereaved solitude in London. And there is pathos and poetry, too, in the description of Sorrow, personified first as the Angel—the "image in beatitude of her who died so young"—then as the Siren, the blind and sorry impulse that drives her victim, a second Faust, through a weary round of gaudy but debasing pleasures, very happily compared to the tavern of Omar Khayyam, till the world is "laughed back into chaos;" finally, as the Shadow, the veiled goddess of Despair, the "dominant metamorphosis" of Sorrow. The style is that of De Quincey, but the voice is that of Heine or Leopardi. Whether pessimism has a sound philosophy may be a question; that it has a real poetry cannot be doubted. The only criticism I should venture to make on this part of Mr. Thomson's work is that it is dream-literature without the *persuasiveness* of dreams. The unforgettable charm of works like De Quincey's *Dream - Fugue*, or Coleridge's *Kubla Khan*, is that they combine the fantasticality of dreams with their apparently effortless reality; surprising as they are in our waking hours, they never surprise the dreamer. This quality is not reached by Mr. Thomson. His work reminds one rather of such works as George MacDonald's *Phantastes*, or *Alton Locke*, where dream-land is reproduced rather by eloquence and literary force than by the indefinable touch of inspired personal experience.

The second, or theological, side of the volume is mainly represented by a long essay entitled "Proposals for the Speedy Extinction of Evil and Misery." This essay is introduced by a wearisome mystification, wherein the question of the author's sanity is raised, the verdict of the critics forestalled by parodying their manner, and counsel is darkened and comprehension obscured by a tiresome indirectness. The essay itself is a long pessimistic diatribe against Christianity and most other religions, against modern politics and social arrangements, without any tangible suggestion for their amendment—unless the absurd oracle that Nature can be coerced by a threat of universal suicide on the part of Man be considered such. The ruling influence is clearly that of Swift, for whom Mr. Thomson elsewhere (pp. 281-88) expresses his profound admiration. But of that great writer's bitter sincerity, his "saeva indignatio," his intense pity for the miseries and inequalities of the human lot, there is here no trace. One power of Swift's—that of producing nausea by a single phrase—Mr. Thomson has got indeed. With apologies to the readers of the ACADEMY, I present an instance of this. The eulogies of the dead, in a certain journal, are said (p. 97) to be so "rancidly unctuous that . . . the corpse of the victim thus lubricated has turned and vomited its heart up in the grave." If this is a specimen of the invective of the kingly pessimistic man of the future, one may be allowed a satisfaction, hitherto unfelt, that one lives in the days of the journal thus assailed.

So ugly a lapse in taste and feeling might be pardoned if it stood alone. I am con-

strained to say that in this essay it has parallels. The very thought of certain religious doctrines—particularly that of the Trinity—seems to goad the writer to a veritable frenzy of abuse. On p. 70 this culminates in a description of that doctrine which must be called physically revolting. It is too long and too nasty for extraction. Mr. Thomson writes like a person excoriated beyond endurance by facile and popular orthodoxy, till in sheer desperation he breaks into offensiveness. But in truth, if a new temple be required, it is better to unbuild than to shatter the old one. Mr. Thomson's sketch of Christianity is just such a distempered picture as is so often and so harmfully drawn by orthodox hands and labelled Doubt, or Comtism, or Free-thinking. The picture is a hopeless daub, but the *animus* of the artist is provoking—then follow reprisals, and all is obscured in abusive polemics. But the victory will be to that side that comes to comprehend its opponent best, not that which abuses him most loudly. Neither can the heavy humour, which here and there gives a touch of irony to the essay, succeed in redeeming it from polemical dullness. "A committee of seven archangels" (p. 66). "Jesus Christ hauling up an editor into heaven" (p. 64). There is taste and style! "Humanity and even womanity" (p. 69). "A new Jerusalem—as if one wasn't enough!" There is humour and satire! Serious or ironical, this essay only proves to what level a writer of great power may sink if he is determined to think everything worthless which is imperfect. Mr. Leslie Stephen has recently protested against "the most important of all controversies being tainted with a flavour of vulgarity." And the protest is applicable to literature as well as to politics.

It is pleasant to turn from this kind of work to the more purely literary part of the volume. The panegyric of Spenser's poetry (pp. 177-89) shows fine critical insight, though it is hard to realise the justice of the last two pages, which seem to ascribe to Spenser a carnal, antinomian, defiant mood; no examples of which are given, nor would it, I think, be easy to find them. Very happy also is the definition of G. Meredith as "the Browning of our novelists." "A Word for Xantippe" misconceives, I think, the problem from the outset. The grievances of Xantippe, great or small, were only in a very limited degree peculiar to herself. Most Greek women were so treated, and individuals would hardly have felt themselves wronged. In the translation (p. 222) of the closing scene of Plato's *Symposium*, the word *καταρθεῖν*, rendered "awoke," means exactly the opposite. And has Mr. Thomson authority for the statement (p. 133) that Shakspeare left off literary production when he retired to Stratford? Certainly the contrary opinion is widely entertained. The influence of Dante is very traceable, particularly in the final essay, "In our Forest of the Past." It is only by a play of fancy, however, that Mr. Thomson calls him "Dante Durante, the long-enduring Giver." Dante never meant "the Giver"; the name is only an abbreviation of Durante.

In fine, the general character of Mr.

Thomson's book seems to me to be as follows:—The poetry is good, though of a somewhat laboured sombreness. The literary criticism is keen and striking. The theology, and especially the humour applied to the theology, is deplorably vulgar.

E. D. A. MORSHEAD.

A Supplement to Tischendorf's Reliquiae ex incendio ereptae Codicis celeberrimi Cottoniani. Edited by Frederic William Gotch, M.A., LL.D., President of the Baptist College, Bristol. (Williams & Norgate.)

OF all the MSS. of the Cottonian Library which the disastrous fire of 1731 destroyed, there is none whose loss is to be more regretted than that of the volume known as the Cotton Genesis. This MS. was one of the very few Greek codices adorned with paintings which have been preserved to modern times. In comparison with its fellow-codex, the fragmentary Genesis of the Imperial Library at Vienna, it was superior in every way. It was more perfect, and more ancient, being, in fact, of the fifth or sixth century; and the art of its paintings was undoubtedly of a higher order. It was brought into England in the reign of Henry VIII., to whom it is said to have been presented by two Greek bishops from Philippi. Queen Elizabeth gave it to her preceptor in Greek, Sir John Fortescue, who, in his turn, gave it to Sir Robert Cotton. That great collector was not illiberal in lending his books; and even this precious volume was made no exception. Cotton entrusted it to Thomas Earl of Arundel, so famous as the patron of art, in 1631, and the Earl never returned it. Its subsequent fate makes us wish that the borrowed book had rested quietly ever after in the Arundel Library. But this was not to be. It descended to Lord Arundel's second son, Viscount Stafford, from whose widow Sir John Cotton purchased it again, some half-century after it had left Sir Robert's hands, and replaced it on its shelf, where it met its doom. Of the original 165 leaves of which the MS. was formed, only some 150 blackened and shrunken fragments, some of them hardly an inch square, remain in the Cotton collection; and the text which survived in them is known by its publication by Tischendorf in his *Monumenta Sacra Inedita*. But Tischendorf's work was not perfect; he made mistakes in his readings—perhaps a pardonable fault when dealing with fragments scarcely legible; and he also omitted to include certain fragments which had found their way to the Baptist College at Bristol in 1784 along with the bequeathed library of Dr. Andrew Gifford, a Baptist minister in London and an assistant librarian in the British Museum. The presence of these fragments among Dr. Gifford's books was, no doubt, an accident. Their existence, however, was known by means of the engravings of twenty fragments of the MS., among which some of the Bristol remains appeared, in the *Vetusta Monumenta*, published in 1747. By comparing the Bristol fragments (which, since their arrival in the Baptist College, had passed for "pieces of the Septuagint said to have been found in

the ruins of the city of Herculaneum") with the plates of the *Vet. Mon.*, Dr. Gotch identified them as belonging to the Cottonian MS. It is the text of these fragments, together with corrections of Tischendorf's misreadings, that Dr. Gotch now publishes. By adopting the same type and the same form as Tischendorf, the editor has produced, in the most literal sense, a supplement which those who possess the *Monumenta Sacra* will be glad also to have.

E. MAUNDE THOMPSON.

Lectures on Teaching. Delivered in the University of Cambridge. By J. G. Fitch, M.A. (Cambridge: At the University Press.)

THIS book, though of a professional character, has in it several points of interest for the general public. It is the first-fruits of the courses of lectures which Cambridge now provides for those who think of becoming teachers. Mr. Fitch was naturally one of the first lecturers appointed; and his great success in getting and keeping an audience of over a hundred, to which each sex contributed about equally, went beyond the hopes even of the most sanguine friends of the new experiment. These lectures, which were so well received at Cambridge, are now published by the Syndics of the University Press. In giving them to the public, Mr. Fitch has made a valuable contribution to our literature in a department where it is sadly defective. No doubt the Cambridge lectures will in time do much to supply what is lacking; and we shall no longer have to turn to Germany, America, or France to find an educational literature worthy of the name. We should be fortunate indeed, if each year gave us a volume or two at all worthy to succeed this first publication.

I suppose most people, even teachers, take it for granted that a book about education, in all or any of its branches, must be a very dry book; but whoever thinks this cannot have read Rousseau's *Emile* or Herbert Spencer's *Education*, not to mention many other works of less importance than these, but no less free from the reproach of dullness. Carlyle is never tired of asserting that the sole requisite for good speech is the having something to say. "L'art de parler," sings Béranger, "est le plus sot des arts." But is it so? What is the use of having something to say if your manner of saying it is so clumsy that nobody will listen to you? Occasionally, indeed, a work like Butler's *Analogy*, or Campbell on the *Atonement*, will contain so much original thought that it will attract fit readers, if few, in spite of the gravest defects in expression. But the function of most didactic writers is not to tell us what no one thought before, but to put clearly and well what is known to the few, and thus to bring it home to the many. This is especially true of writers on professional subjects. "He is a poor workman who can't talk about his trade," says the German proverb. And no doubt there are hundreds of able schoolmasters in this country who know their business, and, after a fashion, could talk about it; but, unless I am much mistaken, there are few indeed who could talk about it

as Mr. Fitch does. He has a singularly easy and pleasing style; and this has enabled him to write a book a great part of which could hardly fail to interest the general reader, and will still more interest the professional student for whom it was written.

To my thinking, the book is all the better for being a course of lectures, and, as Mr. Fitch emphatically tells us, not a "manual of method." Not being hampered with any notion of completeness, he has been able to enlarge on matters which he especially cares for and pass over others which were less attractive. This surely is the right plan after all. When the writer is not interested himself, he has no chance of interesting his readers; and whatever we take in without interest is of no use except to "satisfy the examiner."

The great value of the book, then, according to my judgment of it, arises from its being interesting. Once interest your young teacher in the theoretical side of his calling, and, instead of allowing himself to become simply a piece of the school machinery, he will be conscious of all sorts of problems to get solved, will think of new experiments to try, and will see before him the possibility of constant improvement. Head-masters often complain that young men, when they become teachers, fancy that they have nothing to learn. This is a state of mind which is pretty sure to be shaken by such lectures as Mr. Fitch's. Young teachers (and old teachers too) may learn much from this volume, but they may gain from it a still greater good than any fresh information—they may get a notion how much there is to learn.

Now that an English university is following in the wake of the universities of the Continent, and providing lectures for teachers, it is to be hoped that we shall be prepared to take the experience of the Continent into account in educational matters, and not be for ever blessing "the narrow seas that keep it off." When we insist on going our own way, we commonly have to retrace our steps, and then bring up the rear on the high road. I am sorry, therefore, to see that Mr. Fitch affects insularity even in his use of terms. He tells us that the term "secondary school" in France, Germany, and Switzerland covers all the institutions which lie between the elementary school and the university (p. vi.), and then he divides schools below the university into "primary, secondary, and high schools." This new use of the word "secondary" is not only confusing, but, as it seems to me, quite unnecessary. Schools of the intermediate grade are easily spoken of by their usual name—*middle schools*. In one or two other matters I observe a departure from Continental usage. It is surely a pity to make fresh demands on a word which is overtasked already; yet Mr. Fitch speaks of "what we may call the 'real' elements of a school course" (p. 45); and the meaning he then gives this too common word is not at all in harmony with its use in Germany—a use which we also find in the early English writers on education. To pass from words to things, Mr. Fitch says "It is the result of modern experience that the head teacher in every school ought to be

responsible for the choice of each of his own assistants" (p. 26). In this *ex cathedra* announcement Mr. Fitch entirely ignores the experience of the Continent.

I have said already that teachers will find this book extremely interesting; but perhaps those who are in search of "tips," either for the examination hall or for the school-room, will be somewhat disappointed, and will complain that it is "not a good book for writing out." The constant tendency of the teacher is to settle down contentedly with some mechanical method which use makes easy to him. This book is a long warning against this tendency in all its forms. "Teaching," says Mr. Fitch, "like all other work, becomes ennobled and beautified in exact proportion to the zeal and effort, sympathy and love, we put into it." It is this firm conviction that the teacher should for life have "love and thought companions of his way," which expresses itself in these lectures even in the discussion of the common work of the school-room. The subjects of the curriculum, as recommended by Mr. Fitch, are much as usual; but he would not limit the child's thoughts to the school-room and to the mental pabulum there provided. He sees the need which all children, rich and poor alike, have of books which are not school-books. "After all," says he, "it is the main business of a primary school, and, indeed, a chief part of the business of every school, to awaken a love of reading, and to give children pleasant associations with the thought of books" (pp. 84, 85). Here is a startling educational heresy! The orthodox doctrine has, as far as I know, never been formulated; but, judging from ordinary scholastic practice, I suppose it to be something of this kind: "It is a chief part of the business of every school to produce a distaste for reading, and to give children unpleasant associations with the thought of books." Against such orthodoxy as this Cambridge will, I trust, war like another Wittenberg; and I therefore heartily welcome Mr. Fitch's recommendation that there should be a lending library attached to every primary school, and that the selection of books should not be confined "to what are technically called 'good books.'" Mr. Fitch's advice on this subject is so excellent that I cannot resist quoting it:

"Do not forget that, beyond the region of mere information about these things [*i.e.*, general knowledge], there is the whole domain of wonderland, of fancy, of romance, of poetry, of dreams and fairy tales. Do not let us 'think scorn of that pleasant land,' or suppose that all the fruit in the garden of the Lord grows on the tree of knowledge. Wonder, curiosity, the sense of the infinite, the love of what is vast and remote, of the strange and picturesque—all these things, it is true, are not knowledge in the school sense of the word. But they are capable in due time of being transformed into knowledge—nay, into something better than knowledge—into wisdom and insight and power" (pp. 86, 87).

In a journal not intended specially for schoolmasters, I refrain from any minute criticisms of Mr. Fitch's suggestions for the school-room. I could, no doubt, find points where I do not agree with him; and on these, were I writing anonymously, I might lay down the law in a dignified and impressive manner.

But with my name no one would care for a mere announcement of divergence, and discussion is a lengthy business. I will therefore content myself with stating my firm belief that this book will contribute in no small degree to the success of the university's new undertaking, an undertaking of which the object has been so well expressed by Mr. Fitch himself—"to make the work of honest learning and of noble teaching simpler, more effective, and more delightful to the coming generations."

R. H. QUICK.

NEW NOVELS.

Two Pretty Girls. By Mary A. Lewis. In 3 vols. (Bentley.)

Sydney. By Georgiana M. Craik. In 3 vols. (Hurst & Blackett.)

Autobiography of Mark Rutherford, Dissenting Minister. (Trübner.)

David Broome, Artist. By Mrs. O'Reilly. In 3 vols. (Sampson Low.)

Two Pretty Girls is a slight, but very pleasantly readable, society-novel, describing a pair of well-contrasted young ladies, remotely connected with each other, who are invited to take up their abode with a dowager viscountess, kinswoman to both, who acts as their *chaperon*. Maude Loder, one of the pair, is an orphan heiress, refined and cultivated; Christine Ransome, the other, is the eldest of a family of girls who, with their mother, are vulgar in thoughts and ways, and have all the disadvantages of middle-class poverty to contend with. Christine is the best of the flock, but distinctly of a lower mental and moral type than Maude, with more sensuousness of nature and more selfishness of aim, but yet having capacities for good in her. The love-affairs of both young ladies are a little troubled at first, Maude by letting herself become attached to a worthless scamp, Christine by temptation to marry a very wealthy, but intensely vulgar, cousin; but both come all right in the end. There is, in truth, little attempt at making an elaborate story; but the various characters are fairly, though lightly, sketched in. Such types as Lady Loder, a good-humoured, tolerant, liberal, outspoken, and, withal, frankly selfish woman of society; Eustace Simmonds, the hard-up man about town; and Mrs. Ransome, the fat motherly vulgarian, though presented for the thousandth time, do not fatigue the reader, because they are freshened and individualised by a few distinguishing touches. There are many shrewd remarks, too, scattered throughout the volume, sometimes as expressions of the author's own opinions, but occasionally worked into the dialogue. An instance in point is where there is a discussion of the virtues of a good hostess, and one speaker observes that she needs a couple of vices also to be quite perfect—namely, to be greedy and fond of gossip, for then she will provide good dinners and plenty of small-talk. There is some careless and slipshod writing here and there; and, in particular, the disagreeable solecism "different to" is of frequent occurrence, and the more blameably because the author, by using that phrase correctly in one place to mean "different towards," shows that she does know better.

Sydney is one of its author's less elaborated stories, and is on a well-worn theme—that of a girl compelled by family ruin to abandon the hopes she had begun to form of a love-marriage, and to accept a comparatively elderly friend, whom she had known from her childhood, as her husband, though without feeling any stronger sentiment in his favour than respect and esteem. He, on his part, has been passionately attached to her for many years before declaring himself; and his exacting affection, making incessant calls on her time and attention, and leaving her scarcely a moment to herself, irritates her naturally cold and reserved temper into something like aversion. A change is brought about, however, by the intervention of his married sister, home on furlough from India, who, being a lively, shrewd, and managing woman, luckily sees how the land lies, and counsels a little wholesome neglect to make the lady, cloyed with too much sweetness, experience the pangs of jealousy instead. Accordingly, Mrs. Walkinshaw, with the sweetest air of doing for Sydney only what she would like best, entirely monopolises Mr. Loudoun, even to the extent of assuming the rights and privileges of mistress of the house, and of breaking in upon every interview of husband and wife, to carry off the former for some quite unnecessary purpose. This regimen produces the desired effect, though at the cost of a hearty dislike which Sydney takes to her too ingenious sister-in-law; and the cure is completed by a dangerous accident which consigns Mr. Loudoun for a time to a London hospital, where his wife obtains permission to assist in nursing him, and where, indeed, he still remains at the last page in the third volume, though nearly ready for liberation. The book is almost entirely a study of two or three characters, and has but a slight thread of story to connect them; but it is written with the ease and facility of a long-practised novelist, who knows her public and can be trusted not to weary it.

Mark Rutherford is a remarkable book which could not have been written at all till within the last very few years. It professes to be the autobiography of an ex-Nonconformist minister, published by a friend after his death, when, having passed from Congregationalism to Unitarianism, and thence into Agnosticism, he succumbs, after quitting the pastorate, still comparatively young, to the attacks of consumption. The distinguishing peculiarity of the book, marking it off from many not dissimilar narratives, real and fictitious, which have been published at intervals for many years past, is that the doubter is represented as never sure of his very doubts themselves, nor at all convinced that he is in the right path in his negations any more than he had been in his affirmations. The sceptic who is perfectly convinced that what he has left behind is erroneous, and that, at any rate, in so leaving it he has done well, even though he cannot say what lies before him, is a sufficiently frequent type in fact and in literature; but the sceptic haunted by an uneasy suspicion that the right may lie with his former beliefs, and yet quite unable, intellectually and morally, to project himself backwards into them even for a moment's

hypothetical re-examination, is a child of the present day alone in the annals of human thought, so far as recorded. And it is the vivid portraiture of the working of such a mind, supersensitive, somewhat narrowly logical, but capable of much paralogism through lack of breadth in its major premisses, and fitted only to think *about* subjects, instead of thinking *through* them, which constitutes the merit of the small book before us. The mere external incidents of the biography, though told with simplicity and vigour, do not set before us the image of lower-middle-class Nonconformity with any novelty of fact or wording (except in the sketch of the curious intellectual deadness of a small rural Unitarian congregation). But the workings of the ideal narrator's mind are bared for us with considerable skill; and every now and then we come upon an aphorism in which some point of morals or religion is brought into salient relief in a few terse and weighty words. The one stage of Mark Rutherford's progression which is left somewhat obscure is his passage out of Congregationalism into Unitarianism, perhaps because this process is so extremely common in all the older Calvinistic societies as to be taken for granted; but the narrative would gain in clearness and consistency if this part had been expanded. We do get the key-note, indeed, by learning that it was the pantheism of Wordsworth's "Lyrical Ballads" which first put a new set of religious ideas into the young student's mind; but more is needed to show their development. It is a highly suggestive booklet, and not in the least intended for the ordinary novel-reader.

Mrs. O'Reilly is not at her best in her new story. In the first place, she does not really carry out the promise of the title-page. The hero is, indeed, an artist by profession; and a picture of a Kentish woodland scene, which he paints early in the story, and which lays the foundation of his fortunes, is often mentioned. But, beyond this one incident, there is nothing to remind us of his calling, for he does not display anything of the artistic temperament; nor would it make the smallest difference to the plot if he had been described as a surgeon, a journalist, or a half-pay officer. His actual function in the book is to show the influence of a thoroughly religious and unworldly character over persons of a coarser and more selfish type, who are won over, first to unwilling admiration, and then to amendment. Notably is this the case with Norman Drake, a cousin who had betrayed and ruined him early in life, taking from him at one stroke his betrothed and his fortune, but not learning till many years later that his agency in the matter had been known to his victim almost from the first, without having moved him for an instant to revenge, or even to hostility. The artist consoles himself with another young lady, to whom he has borne a quasi-fatherly and tutorial relation from her childhood. But, contrary to the usual rule where this situation occurs in novels, he is quite unaware of his own affections till roused by her dangerous illness to recognise what her loss would be to him; whereas she is fully alive to her feelings on the subject, and rejects

two other eligible suitors for his sake. There is an underplot of a scheme of revenge carried out against Drake by the sister of his first wife by a secret marriage; who owes him a grudge on her husband's account, and kidnaps the child of that marriage, with the view of training the boy as a thief in order to disgrace his father; but David Broome's influence brings all that right too. It seems a grave fault, however, in smoothing everything at the end, that as Lilian, the wife of the wicked cousin, is represented as a haughty woman with a passionate temper, long jarring with her husband's morbid and bitter disposition, the discovery that she had originally been sought by him for her money alone, that she had been deceived by a forged letter charging this very motive on Broome, and that Drake did not know, when he married her, nor for years after, that he was not committing bigamy, does not entirely destroy her affection by making respect impossible. On the contrary, they at once begin to live like a pair of turtle-doves—a transformation more impossible than the conversion of Ebenezer Scrooge in the *Christmas Carol*.

RICHARD F. LITLEDALE.

RECENT SCHOOL BOOKS.

"OBRUIMUR NUMERO" must be our excuse for delay and brevity in noticing the more important volumes of the pile now lying before us. The production of school-books is in these days so rapid that it is by no means easy for a reviewer to keep pace with it. Many, no doubt, are worthless, and may well be left unnoticed. But, unfortunately, it takes time to discover their worthlessness; and this time has to be deducted from the time which we would gladly devote to the examination of works possessing real merit. Several such have come before us lately—books which we are really sorry to dismiss with such cursory notice as it is alone possible for us to give them.

Among the recent volumes in the series of "School Class Books" (Macmillan) we notice, first, a very attractive-looking edition, by Prof. Tyrrell, of the *Miles Gloriosus* of Plautus. As an introduction to the study of Plautus this book should prove invaluable. The labours of Ritschl, Langen, Brix, and others are here duly recorded and utilised; and the many difficult questions of early Latin diction and prosody are discussed with quite sufficient completeness, yet within a reasonable compass. Besides all this (which, however, would of itself entitle the edition to rank among the most valuable of recent school-books), Prof. Tyrrell claims, with justice, to have supplied scholars and critics with such an adequate *apparatus criticus*, as has hitherto only existed in the edition of Ritschl, long since out of print.

Prof. Mayor contributes to the same series *Book III. of Pliny's Letters*. Advanced students will find this book only less valuable than the author's well-known editions of Juvenal. It furnishes not only a complete digest of all that is most worthy of preservation in the lengthy commentaries of many earlier editors, but also a mass of information—the result of Prof. Mayor's own extensive reading and research—on points of language and antiquities, as to which the teaching of lexicons and manuals has often been imperfect, and not seldom demonstrably untrue. Yet it is impossible to consider the volume as an ideal school-book. The commentary, though a marvel of compression, is still far too long, and, in consequence of its very compression, far too hard to be of service to the ordinary school-boy.

Less than forty pages of text to more than 200 pages of notes is, indeed, "but one halfpenny-worth of bread" to an "intolerable deal of sack." The "sack," no doubt, is excellent sack, and better, perhaps, in its kind, than the "bread" which it is intended to wash down. But, after all, not sack, but bread, should be the staple of a beginner's educational diet.

The next volume which we notice in this series, *The Story of Achilles*, by Messrs. Pratt and Leaf, strikes us as distinctly better in conception than in execution. It is a selection from the *Iliad*, comprising Books I., IX., XI., and XVI. to XXIV. inclusive, with Introduction and Notes. The melancholy circumstances under which the book has been produced (see Preface, p. viii.) make us unwilling to judge harshly of its shortcomings. But truth must be told; and, having expected much from the reputation of the authors, we are disappointed in the finish and accuracy of their work. We encounter in it small mistakes of various kinds, which a more careful revision by the surviving editor ought to have removed before the book was published. Thus, in the note on ix. 472 there is a blunder as to the position of Phoenix's *θάλαμος*—really, no doubt, like that of Telemachus, in the *αὐλή*, but placed by Messrs. Pratt and Leaf "at the other extremity of the μέγαρον"—which makes the whole narrative unintelligible. Again it is quite untrue to say (Introduction, p. xiv.) that the two clauses of i. 79, *ὅς μέγα πάντων Ἀργείων κρατεῖ καὶ οἱ πεύονται Ἀχαιοί*, would "in Attic Greek both be subordinated by a relative." There are a very few such instances of a doubled relative in Attic authors—we remember two in Demosth. in *Phœnipp*. But the rule in Attic Greek, no less than in Homeric (see Goodwin, *Elem. Gr. Gr.*, § 186), is, *not* to repeat a relative, but either to understand it or to substitute for it a personal or demonstrative pronoun in the latter member of the sentence. And why should it be said that the line ix. 320 "seems quite out of place here"? "What profits valour, if it neither secures us against death, nor procures us glory?" Paraphrasing the sentence thus, we obtain an argument, which seems neither unmeaning nor inappropriate to the context. Still, in spite of a superfluity of such blemishes, there are the makings of an excellent school-book in this volume. We are reminded, by its faults and merits, of Wordsworth's criticism of *The Christian Year*: "It is very good, so good that, if it were mine, I would write it all over again."

Two more volumes of this series deserve a word of notice, *Ovid's Fasti*, by G. H. Hallam, and *Xenophon's Anabasis*, by Profs. Goodwin and White (of Harvard). The first is a fair useful school edition, but in no sense an advance on existing commentaries. Prefixed to it is a plan of Central Rome in the time of Ovid, in which the Regia and Temple of Vesta are strangely misplaced, so that the northern wall of the Regia follows the line of the Basilica Julia and the Temple of Castor! A reference to easily accessible photographs, or to the well-known description of the Forum in Statius (*Sil. i.*), to say nothing of a visit to the place, would have saved Mr. Hallam from this mistake. The *Anabasis* is edited with great care and completeness; but we should have been more thankful to Profs. Goodwin and White if they had chosen for annotation some part of Greek literature which has not, like the *Anabasis*, been over-edited already.

Such a complaint cannot be made against Mr. Taylor's *Stories from Ovid: Hexameter Verse* (Rivington). The *Metamorphoses*—a stock subject in schools a generation or two ago—have of late been somewhat unduly neglected. Certainly the hexameters of Ovid will not bear comparison with those of Vergil. Yet Mr. Taylor has constructed from them a

very readable and teachable little book. Each tale is neatly analysed, and illustrated by some appropriate motto from an English classic—Shakspeare, Spenser, and so forth. The notes are very brief, but very much to the point; and the whole book shows itself clearly as the production of a tasteful scholar and an experienced teacher.

Mr. Merry's edition of the *Clouds* has been favourably noticed in a former number of the ACADEMY. He now follows it up with the *Acharnians* (Clarendon Press), and his new volume seems in all ways equal to its predecessor. A glossary (pp. 108-10) of the strange dialectic forms, Boeotian and Megarian, to be found in this play will be helpful to the beginner, and not without interest for more advanced students.

In the series of "Elementary Classics" (Macmillan) three new volumes present themselves. Mr. Kynastou's *Greek Elegiac Poets* seems rather out of place in a series bearing such a title. The surviving fragments of Greek elegy may, perhaps, by a stretch of language, be called "classics," but they are certainly ill-described as "elementary." The book might be used with good results in upper forms at schools, but it would be ludicrous to attempt it with beginners. On the other hand, Mr. Macaulay's *Hannibalian War*, and Mr. Colbeck's *Caesar—Scenes from Books V. and VI.*, seem to us precisely to hit the mark at which this series should aim. The former of these little books is not a mere cento of extracts; it is an actual rewriting in simpler form of Livy's narrative. The experiment may be thought a bold one, but the result is, in our judgment, a complete success. Mr. Colbeck's *Caesar* is prefaced by a very lively and interesting Introduction, illustrated by sketches (see especially at p. xxx., "A Gaulish Horseman") which ought to rouse the dullest learner's imagination. We think that writers of very elementary school-books would do well to make more use of this simple device for interesting boys in their lessons. A picture will often teach more than pages of letterpress.

We have seen nothing in the way of plain texts of Latin authors better than the *Caesar* and *Vergil* lately issued by Messrs. Rivington. Each is beautifully printed in a clear large type on good paper, yet the price is very low, and the volumes themselves are small and portable. Kraner's edition has been chosen as the basis for the text of *Caesar*, Ribbeck's for that of *Vergil*.

Among the many Latin exercise books and elementary manuals which have reached us, we are inclined to single out Mr. Moir's *Continuous Latin Prose* (Edinburgh: J. Thin) as, on the whole, the best. Its plan reminds us, to some extent, of Mr. Sidgwick's well-known *Greek Prose Composition* (Rivingtons). The exercises are lively and seem very suitable; many of them are drawn from what we may call, briefly, the "Melvinian cycle"—i.e., the mass of adapted anecdotes, from all kinds of sources, which have been introduced into so many schools by disciples of the late Dr. Melvin. *The Beginner's Latin Exercise Book*, by C. Sherwill Dawe (Rivingtons), seems to us to teach very little, and to waste an unconscionable amount of time in teaching it. Nor do we think *First Readings in Latin*, by G. F. Sykes (Isbister), at all successful either in plan or execution. Passages of Latin are given, with numerical references to vocabularies or rules of syntax under nearly every word. We can imagine no method better calculated to encourage that mechanical style of working which makes a boy the slave of his grammar and dictionary, and leaves him helpless whenever these assistances are for the time removed. The "syntax rules" are drawn up in a slovenly manner—e.g., "the nominative is the naming case; hence, (1) the nominative

marks the subject, (2) the nominative marks words that are enlargements of the subject or complements of the predicate." This is the opening sentence, and it seems to us both obscure and illogical. A boy who does not know what a nominative is will gain little by hearing that "it marks an enlargement of the subject." And from the statement that the nominative is the "naming case" (which is either an identical proposition or an unmeaning one), we can no more infer that it marks the subject than that it marks the object. The word "hence" is entirely inappropriate. *Gradatim*, by H. R. Heatley and H. N. Kingdon, helps boys cleverly over their first difficulties in Latin translation, but the Latin of the exercises given is more unlike that of classical authors than it need be. "Pro tua utilitate" (= "for your good") seems odd; and surely no Roman would have called a doctor's patients his "clientes." *First Steps in Latin*, by F. Ritchie, is written with great care, and its method is ingenious; indeed, we should be inclined to say that it is rather too ingenious, aiming by a *tour de force* to teach Latin as an "exact science." *First Steps* and *Gradatim* are both published by Messrs. Rivington. Dr. Schmitz's *Introductory Latin Grammar* (Collins) seems but a poor performance. It is startling to be told (§ 17, 4, 5) that in all declensions "the acc. sing. always ends in *m*, the acc. pl. always in *s*, preceded by a long vowel." The learner will be puzzled to reconcile this statement with the rule for neuter nouns given shortly after, or with several phenomena which will meet him in the inflection of nouns borrowed from the Greek.

We have received also two volumes of extracts for unseen translation: *Meletemata* (Latin only), a rather portly work by Mr. P. J. F. Gantillon (Oxford: Thornton), and *Anglice Reddenda* (Latin and Greek), by C. S. Jerram (Clarendon Press). From the Pitt Press we have *Xenophon's Anabasis VII.*, by A. Pretor; from Messrs. Longmans, *Græcæ Reddenda*, by C. S. Jerram: "Miscellaneous Sentences for Translation into Greek Prose" is the second title, and they are very miscellaneous indeed—e.g., "33. Not all the Athenians understood the wisdom of Socrates. 34. A large black dog has bitten my right foot." Lastly, from the same publishers, comes another volume of White's grammar-school texts: *Aeneid, Book X.*—a very fair specimen of the series, which has been already described in a former number of the ACADEMY.

SONNET.

WHERE LIES THE LAND.—Wordsworth.

"WHERE lies the land of which thy soul would know?"

Beyond the wearied wold, the songless dell,
The purple grape and golden asphodel,
Beyond the zone where streams baptismal flow.
"Where lies the land to which thy soul would go?"
There where the unvexed senses darkling dwell,
Where never haunting, hurrying footfall fell,
Where toil is not, nor builded hope laid low.

Rest! Rest! to thy hushed realm how one by one
Old Earth's tired Ages steal away and weep,
Forgotten or unknown, long duty done.

Ah God! when Death in seeming peace shall steep
Life's loud turmoil, and Time his race hath run—
Shall heart of man at length find rest and sleep?

T. HALL CAINE.

NOTES AND NEWS.

WE are informed on the best authority that in a policy of assurance taken out by the late Lord Beaconsfield in the year 1824 he there described himself as born in the parish of St. Mary Axe. As the policy still exists, and the entry is in his own handwriting, this may be regarded as conclusive evidence of his real place of birth, in spite of his statement in old age to Lord Barrington.

DR. W. W. HUNTERS long-promised *Imperial Gazetteer of India* will be issued to the public by Messrs. Triebner in the early part of next week.

MR. HENRY SWEET is writing a new English Grammar for Schools, in which the phonology of our language is more fully dealt with than is usual in books of the class, and the subject generally is treated without many of the customary conventional notions.

DR. EMIL HOLUB's *Seven Years in South Africa* has proved no less a success on the Continent than in this country. In Germany it has sold to the number of 12,000 copies; the Czech edition also went off well; and a translation into Russian is now called for. Before starting on his new voyage, Dr. Holub hopes to pay a visit to London, in order to avail himself of Sir J. Hooker's offer to go through his collection of South-African plants.

MESSRS. W. H. ALLEN AND CO. have in the press an autobiography of Mr. William Tayler, the well-known late Commissioner of Patna, under the title of *Thirty-eight Years in India, from Juganath to the Himalaya Mountains*. It will be accompanied by one hundred illustrations, reproduced by Mr. Tayler from original sketches taken by himself on the spot. The first volume may be expected very shortly.

WE have been much pleased with the response which our suggestion of a cheap one-volume edition of the poet Browning's works has called forth from the provincial press and private correspondents. We have reason to hope that in due time the edition so much desired will appear.

WE hear that Mrs. Holman Hunt is writing a new story.

MESSRS. C. KEGAN PAUL AND CO. will issue immediately *A Popular History of Ancient Egypt*, by Mr. Erasmus Wilson. The volume will contain some chromo-lithographs and numerous wood-cuts.

MR. E. WRIGGLESWORTH will at an early date have ready for the press an important local work, entitled *Beverley's Roll of Honour*. It will consist of a series of carefully prepared notices of the worthies of Beverley.

MESSRS. TRÜBNER announce for publication in the beginning of next month a somewhat startling book, with the title of *The Occult World*, by Mr. A. P. Sinnett. This purports to be a record of personal experiences among the professors of "the occult science" in Eastern countries. The author seeks to show that the powers of these professors, though apparently miraculous, rest upon a strictly natural basis, being founded upon "a higher plane of knowledge concerning the laws of nature than that which European science has yet reached."

Love, Honour, and Obey is the title of a new story by Miss Iza Duffus Hardy, to be shortly published by Messrs. Hurst and Blackett in three volumes.

THE third Didot sale will take place in Paris on June 9 to 15. As upon the two former occasions, amateurs in London are allowed beforehand an opportunity of examining the MSS., which will be on view at 15 Piccadilly on Monday next, the 23rd inst., and the two

following days. We have received from Mr. Quaritch an invitation to inspect them.

MR. J. W. SAVILL, who gives his address at "Ye Olde Booke and Herbe Shoppe," Dunmow, Essex, proposes to publish by subscription *Valuable Recipes for Neat Stock, Horses, Sheep, Pigs, and Dogs*, being the recipe-book of Mr. Murrell, a well-known Norfolkshire farrier, originally published in 1823.

Southwark and its Story: an Historical Sketch of the Borough and its Celebrities, by Mrs. E. Boger, will shortly appear.

MR. WILLIAM ANDREWS will contribute to an early issue of *Hand and Heart* a paper on Matthias Barr, the well-known author of *Little Willie, and other Poems*. A portrait of Mr. Barr will accompany the article.

A PAPER on *Thomas Carlyle: his Life and Work*, recently read by Mr. William Martin before the members of the Glasgow Carlyle Club, is now in the press, and will shortly be published by Messrs. Wilson and McCormick, of Glasgow.

MR. W. F. POOLE, of Chicago, reports that the work for the new edition of his *Index to Periodical Literature* is "coming on splendidly." The matter is all in, has been revised, and about 1,200 pages of the copy for the printer have been arranged. Mr. Fletcher, at Hartford, is arranging the slips, and sends the sheets to Mr. Poole for revision. After this is finished, the printing will probably take a year. The matter will make a royal octavo volume of 1,200 pages, and will be brought down to January 1880.

MR. H. S. FOXWELL, M.A., has been elected to the Chair of Political Economy in University College, in succession to Prof. Stanley Jeyons. According to the usual custom, we believe, the Senate recommended two candidates to the Council—Mr. Foxwell and Mr. F. Y. Edgeworth, M.A.

PROF. STEADMAN ALDIS, of Newcastle-upon-Tyne, has in contemplation a novel undertaking, to which we wish all success. In conjunction with his wife, he proposes to form a "women's reading party" this summer at some quiet bathing-place on the coast of Normandy.

PROF. F. A. MARCH, of Lafayette College, read an interesting paper on "The Point of View in *King Lear*" before the American Philological Association at its last meeting, and has printed an abstract of his paper in the Society's *Proceedings* in "phonetic" type. He has also written an able essay on "English Orthography: what can we do about it?" in *Good Literature* of April 23 last. About two hundred papers, daily and weekly, in the United States have adopted spelling-reform more or less thoroughly in their issues.

DR. ALBERT BATTANDIER writes to us from Frascati that he has discovered in the library of the Cardinal Duke of York, the last recognised descendant of the Stuarts, a very beautiful vellum MS. in quarto, whose title in golden letters is: *The Variation of the Armes and Badges of the Kings of England from the Tyme of Brute until this present yeare of our Lord One thousand six hundred ninety and seven*. It is dedicated "to His Royal Highness James, Prince of Wales, &c.," by "James Tyrry, Athlone Herald of Arms." It contains forty-seven illuminations, picked out with that brilliant gold of which the secret was thought to be lost until recently discovered in the Benedictine Monastery of Monte Cassino.

In reference to our notice of the late Earl of Beaconsfield's connexion with the *Representative* a correspondent writes:—

"About forty-four years ago (1837) I was invited by Mr. Thomas Cope, 20 Buckingham Street,

Strand, to see a bound volume of the *Representative*, who informed me, if I remember right, that he was the 'printer,' and that 'Young D'Issraeli' was the 'sub-editor.' He also stated that the 'plant' was supplied by Mr. William Clowes, of Northumberland Court, Strand, and was machined by that firm, but that the composition was got up in Great George Street, Westminster—I think he said at the residence of the late Sir Matthew Wood. My father was also engaged on the *Representative*; it was this circumstance that called forth the invitation."

MADAME VON GERVINUS, the widow of the great Shakspeare scholar and historian, Gervinus, has sent the photographic portrait of her late husband to Mr. Furnivall, in acknowledgment of that gentleman's dedication of his late edition of the *facsimile* of the Roberts Quarto (1600) of *The Merchant of Venice* "To the memory of Gervinus, to Delius, and all other German scholars and students who've loved and studied Shakspeare."

THE registers of St. Leonard's, Shoreditch (in which parish is "Curtain" Road, which still preserves the memory of the theatre), contain many entries which show the influence of Shakspeare's dramas—e.g.,

"Troilus Skinner, baptised 28 Aug., 1591."

"Juliet Burbege, daughter of Richard, bap. 12 Sep., 1603."

"[Richard Burbadge, player, was buried 16 March, 1618.]"

"Coriolanus Hawke, bap. 22 Oct., 1591."

"Desdemonye Bishop, buried 1609."

The name of Bassano is of common occurrence in the registers. Scipio Bassano resided at Hoxton.

PROF. G. CAVALUCCI, of the Florence Academy of Fine Arts, will shortly publish (Florence: Giovanni Cirri) a volume entitled *S. Maria del Fiore, Storia documentata dall'Origine fino ai nostri Giorni*.

At the public meeting of the Académie Royale de Belgique on May 11, M. Henri Conscience, as Directeur de la Classe des Lettres, delivered an address upon the History and Tendencies of Flemish Literature, which is reported at length in the *Athenaeum Belge*. The illustrious author, who is said never before to have spoken in public in French, finished with the following quotation:—

"Flamands, Wallons,
Ce ne sont là que des prénoms;
Belge est notre nom de famille."

Advantage was gracefully taken of the occasion by the Minister of the Interior to announce the promotion of M. Conscience to the rank of grand officer of the Order of Leopold.

L'ABBÉ FRANZ LISZT has just been elected corresponding member of the Académie des Beaux-Arts in the section of music, in the place of the late M. Gaspari. His two competitors were Johannes Brahms, of Vienna, and Arrigo Boito, of Milan.

THE quinquennial prize of the Académie Royale de Belgique in the department of moral and political science has been awarded to M. Emile de Laveleye, who is at present in Paris advocating vigorously the cause of bimetalism.

THE *Rassegna Settimanale* for May 8 contains a review of Prof. Sellar's *Roman Poets of the Republic*, and also a London letter signed H. Z., with notices of Mr. Leader's *Mary Queen of Scots in Captivity* and Mr. Laurence Oliphant's *Land of Gilead*.

M. FR. LENORMANT, we are glad to learn, has been elected a member of the French Institute.

HERR PERTHES, of Gotha, is about to bring out a German translation by Hans Tharau of Mr. Augustus C. Hare's biography of the Countess von Bunsen.

THE same publisher announces as forthcoming *Johannes a Lasco: ein Beitrag zur Reformationsgeschichte Polens, Deutschlands und Englands*, by Hermann Dalton; and a biography of the late Johannes Huber, by Eberhard Zirngiebl.

FROM July 1, 1879, to December 31, 1880 German theatrical companies gave 1,039 representations of plays by Shakspeare. Twenty-seven plays were put upon the stage, of which *Hamlet* was represented 139 times; *Othello*, 113; *Merchant of Venice*, 104; *Taming of the Shrew*, 95.

WE gather from the *Athenaeum Belge* that the work of bibliography is being busily pursued in Belgium. Six parts, each consisting of one hundred pages, have now appeared of Prof. Ferdinand Vanderhaegen's *Bibliotheca Belgica*, which is intended to furnish a complete list of all books printed in the Low Countries during the fifteenth and sixteenth centuries, and also a list of the principal books published since 1600 either in the Low Countries, or by natives of the Low Countries residing abroad, or about the Low Countries by others. There has also just appeared the fifth and last part of the *Essai de Bibliographie yproise*, by M. Alphonse Diegerick, the archivist and assistant librarian of the town of Ypres. This work, consisting of four hundred pages in all, has taken its industrious author eight years to complete. It gives an account of 302 publications relating to Ypres between 1750 and 1834.

A WORK on marriage ceremonies, particularly those of Russia, by N. F. Sumtsov, has just appeared at Kharkov. Besides a description of the marriage ceremonies prevalent in many parts of Russia, it contains the nuptial songs which form an interesting feature on such occasions. The marriage customs of the ancient Slavs and Germans are also compared with the modern survivals in order to explain the symbolic significance of the latter.

DR. R. BUDDENSIEG reviews favourably in the *Theologisches Literaturblatt* of Leipzig, April 29, Mr. F. D. Matthew's edition of Wiclif's *English Works hitherto unprinted* (Early-English Text Society, 1880). In the *Revue des Deux-Mondes* of May 1 is an article by A. Mézières maintaining the unity and Shaksperian origin of the trilogy of *Henry VI.*, against "lo savant M. Furnivall," &c. It is a subject to be settled on English ground. A foreigner cannot appreciate, in a joint-play, the differences of style which to an Englishman mean so much.

AT the Congrès des Sociétés savantes held at the Sorbonne last month, the most interesting event was a paper read by M. Combe upon "The Interview at Bayonne," which sought to prove, from documents discovered at Simancas, that Catherine de Médicis had conceived the plan for the St. Bartholomew Massacre as early as 1565.

WE learn from the *Revue Critique* that père Ingold is publishing a sort of appendix to his "Bibliothèque oratorienne," under the title of "Petite Bibliothèque oratorienne." The first of the series, which has just appeared, is *Les Miracles du cardinal P. de Bérulle, Instituteur des Curmélites de France, Fondateur de l'Oratoire, d'après des Documents inédits*.

M. E. SENART has in the press a second and revised edition (with an Index) of his essay on the legend of Buddha.

Few books could be more welcome than the "Eversley Edition" of Charles Kingsley's novels now being issued by Messrs. Macmillan. Many names, doubtless, will live longer in English literature than that of Kingsley. He had his weaknesses and he had his faults. But by the present generation of grown men, at least, no writer of novels is regarded with warmer feelings of personal affection. *Westward*

Ho! though later in date than his political romances, has been deservedly chosen to lead the series. No boy's education is complete if he has not read *Westward Ho!* and admired it. The handsome paper and binding raise in our minds a feeling almost of regret that we cannot lend it as we would. *Westward Ho!*—which we may claim to have read ourselves in the old house of Burrough—ought to be well thumbed.

ACKNOWLEDGMENTS.

WE have received the following:—*The Public Life of the Earl of Beaconsfield*, by Francis Hitchman, New and Revised Edition (Sampson Low); *Roswell and Johnson: their Companions and Contemporaries*, by J. F. Waller (Cassells); *Great Citizens of France—Victor Hugo: his Life and Works*, from the French of Alfred Barbou, by Francis A. Shaw (Chicago: S. C. Griggs; London: Trübner); William Morley Punshon, Preacher and Orator (F. E. Longley); *Mensuration made Easy; or, the Decimal System for the Million*, with its Application to the Daily Employments of the Artisan and Mechanic, by Charles Hoare, Thirteenth Edition (Biffingham Wilson); *A Reasonable Faith the Want of the Age* (Williams and Norgate); *Church Patronage and Church Discipline: a Proposal of Reform*, by the Rev. John Macnaught (James Nisbet); *From the Pew to the Pulpit: Addressed to the Saints by a Sinner* (Elliot Stock); *Our Future Policy in the Transvaal: a Defence of the Boers*, by Dr. G. B. Clark (William Ridgway); *The Double Standard*, by Henry H. Gibbs, with an Introduction by Henry R. Grenfell (Biffingham Wilson); *Irish Grievances*, by Thomas Hankey (Biffingham Wilson); *Jesus of Nazareth and His Contemporaries* (Williams and Norgate); *The Elementary Education Code: Alterations suggested by George Gladstone* (H. J. Infield); *The Irish Land Bill: Speech delivered by the Right Hon. W. E. Gladstone on introducing the Bill (National Press Agency); Justice of Procedure in the Free Assembly: a Reply to Mr. Taylor Innes by Sir Henry Moncreiff* (Edinburgh: John MacLaren and Son); *Sanitary Assurance: a Lecture at the London Institution*, by Prof. F. de Chaumont (Published by the Sanitary Assurance Association); *Physical Science Lectures: the Starlit Sky*, by Thomas Dunman (Griffith and Farran); &c., &c.

ARCHAEOLOGICAL JOTTINGS.

Queen's College, Oxford: May 16, 1881.

The following notes, which are connected only by the common tie of archaeology, may have some interest for the readers of the ACADEMY.

Just before I left Beyrût I paid a visit to M. Perthier's collection of antiquities, principally in order to see the Babylonian cylinders and Assyrian seals which he intends to publish shortly. I found that he had recently acquired a very interesting monument discovered at Amrit, the ancient Marathus. This is a stone stele, with the figure of a warrior in relief upon it, and in a new style of Phœnician art. The art is no longer an amalgamation of Egyptian and Assyrian, but of Egyptian and Hittite, the figure, for example, standing on two hills, which are delineated in precisely the same fashion as in the sculptures of Boghaz Keui. Considering that the Hittite territory extended as far south as Homs, where their southern capital has lately been found by Lieut. Conder in Lake Kades, and that Amrit is to the north-west of this, we might have expected to find that the imitative Phœnicians in this region had come under the influence of Hittite art. The stele abundantly confirms the expectation,

Just after leaving Beyrût I was informed by Dr. Hartmann, the dragoman of the German consulate there, that a cuneiform inscription was discovered three or four years ago on the northern bank of the Dog River by the workmen employed in constructing an aqueduct. The stone containing the inscription was cut out of the rock and carried off by the 'Amir of Sidnâ' or Sednâya before it could be seen by any Assyrian scholar; and, as the 'Amir believes that it possesses magical virtues, it is now kept jealously concealed from the scrutiny of Europeans. Dr. Hartmann further informed me that, above the place where this inscription was found, another inscription containing about ten cuneiform characters still exists on the face of the cliff. I can only regret that the information came too late for me to profit by it. I may add, however, that when visiting the Dog River I discovered the remains of an Assyrian monument on the southern side of the river which had not been noticed before. It stands among the well-known Egyptian and Assyrian figures, but its dilapidated condition has prevented it from being observed previously. I fancy it must be the oldest of the Assyrian monuments in this place—perhaps a memorial of Tiglath-Pileser I.

At Smyrna, the French consul was kind enough to show me his collection of Babylonian cylinders which he had obtained at Bagdad. Two of them describe their owners as worshipping "the gods of the West," or "Phœnicia." Mr. Dennis also possesses a fine cylinder with the image of the Asiatic goddess upon it, and the legend: "Ilu-su-illat-su, the scribe, the son of Sin-rimeni, worshipper of the goddess Nin-si-anna." At Smyrna I was further shown a curious object of red stone, carved into the likeness of a griffin's head, which had come from Kappadokia. It has upon it a number of cuneiform characters which resemble those of the Protomedic syllabary, but are really undecipherable. Unless, therefore, they should turn out to belong to a hitherto unknown system of cuneiform writing used in Kappadokia, they must be regarded as an attempt to imitate cuneiform characters for the purpose of ornamentation made by someone who was unacquainted with their meaning. The latter supposition is the more probable, as the heads of the wedges in the first two lines face the opposite way to those in the second two.

Turning now to Greece, I would say a word or two about the objects in the Schliemann Museum at Athens, which I visited again in company with Dr. Schliemann and M. Kumanudes. There I was struck by the close resemblance between the "owl-headed" vases of Troy and the terra-cotta images of the goddess found at Mykenae, Tiryns, and Nauplia. It was a resemblance I had never noticed before; but when once observed it is very exact. Even the "wings" extending from the sides of the vases re-appear in the terra-cotta figures. The mouth is wanting in both; both present us with the same eyes and nose, and the same *polos* on the top of the head. The curved ornament in front of some of the heads of the terra-cotta images is like the horn in front of the cap or tiara on a head carved out of a shell, which was discovered at Mykenae. The tiara, it may be observed, has three folds, like the caps represented on the gems and rings. The latter have now been cleaned, so that the designs upon them can be seen much more clearly than was formerly possible. I find that the famous design upon the ring, which represents a goddess seated beneath a palm-tree, with three worshippers in front, is not so slavish an imitation of archaic Babylonian art as I had thought. It is archaic Babylonian art that has passed to Greece through Asia Minor. The double-headed (or rather quadruple-headed) axe which occupies the middle of

it, and so distinctly points us to Asia Minor, is identical in shape with the axes placed between the horns of cows' heads in gold-leaf found in the tombs. The shoes worn by the figures have turned-up ends, which again indicate Asia Minor. Among the objects in gold-leaf is a sitting figure of the Asiatic goddess, which bears a striking likeness to the Niobe of Mount Sipylus. A sort of bar is represented between the legs, explaining the enigmatical groove between the legs of the Niobe. One of the most interesting results of the cleaning the metallic objects have undergone is the discovery of a lion-hunt, represented in gold inlaid upon the silver blade of a dagger discovered in the fourth tomb. An account of it is given in the Appendix to the American edition of Dr. Schliemann's *Mycenae*; and M. Kumanudes, the Director of the Museum, has written a memoir upon it in the *Athenion*. The figures of the huntsmen are, on the whole, in the Egyptian style; but their dress is that of the figures on the rings, and the last has a shield of the same shape as that portrayed on one of the rings. The shield of the first, which consists of two circles, the upper smaller than the lower, is found on one of the gems. One of the cups from the fourth tomb also turns out to be of silver inlaid with gold—an art which was of Egyptian origin. The curious ornament above the horse on the second tombstone from Mycenae reminded me much of the Hittite determinative of divinity and winged solar disk.

The objects discovered in the *tholos* of Menidi, which I visited in company with Dr. Schliemann, are not yet visible to the public; but as I was anxious to see them, more especially the glass *plaque* with two butterflies upon it (*Das Kuppelgrab bei Menidi*, pl. iv., 12), M. Kumanudes kindly let me have a look at them. Among them is a gem with the representation of a deer attacked by a lion, and a character below, which has the form of the Kypriote *ti*.

The museum further possesses a small foot and double-headed axe made of a peculiar green stone, which evidently formed part of a figure, and came from Nauplia. The axe reminds us of Zeus Labrandeus, and the foot is shod with a boot with a turned-up toe.

While I was staying at Orkhomenos with Dr. Schliemann we made excursions to Kopae (Topolia), Abae, and Khaeroneia. At Kopae we found that an inscription of the Byzantine period had been recently discovered, in the first line of which were the words *πόλις Κωπαίων*. Near Abae, to the south-west of the supposed remains of the Temple of Apollo, we came across an extensive necropolis, which must have belonged either to Abae or to the neighbouring town of Hyampolis, and which the peasants had begun to rifle. Fragments of vases and bronze were lying scattered on all sides; and a good many vases in a perfect state, some of them of a very peculiar shape, had been unearthed.

At Orkhomenos I amused myself with tracing the walls of the Greek acropolis, considerable remains of which still exist among the rocks on the north side; and in one of my walks I believe I discovered the site of the Temple of Heraklēs, near the springs of the Melas. Beyond the acropolis, on the northern slope of Mount Akontion, and on the way to Talanda, I came across the remains of other walls, besides the foundations of a square fortress just below the Macedonian fortress which crowns the cliff. Farther west, where a great cleft breaks the line of the mountain, I discovered an ancient wall, made of moderately sized stones, and ten feet broad, which runs from the top of the mountain to a ridge of rock that rises below it, and from this again to the edge of the cliff which overlooks the marsh. The wall was built without cement, and is of rude construction. I fancy, therefore, that it must be a work of the prae-Hellenic Minyans, and have

served to defend the territory of Orkhomenos from the attacks of its enemies on the north-west.

A. H. SAYCE.

PROF. STRAKOSCH'S RECITALS.

HERR STRAKOSCH is worth hearing, and the audience (though small) which met to hear him at the Steinway Hall on the night of Friday, May 13, seemed to think so. It is a mistake to suppose that it is difficult to understand Shakspeare in German. We believe that an Englishman with a fair knowledge of the German language would find it easier to understand the great Englishman rendered into German than ordinary German conversation. The dramas of Shakspeare have become so much a part of our inner as of our national life that, if Herr Strakosch were to read through the play of *Hamlet* in Polish, we should almost have been able to follow him, so dramatic is his rendering. And in spite of the saying about comparisons, we trust we may remark without offence that the difference between Herr Strakosch and Mr. Brandram is the difference between the recitation of an actor and of one who has never played behind the footlights. The play of *Hamlet* was well chosen, both for the reader and his audience. *Hamlet* is a favourite play with Germans. They are proud to think themselves gifted with the philosophy, eloquence, and resolution of the unhappy Prince of Denmark, while they feel conscious that on the stage of the world's history they, unlike him, have entered and possessed the kingdom.

The extracts which were read from *Hamlet* showed the young Prince in his interviews with Horatio, with the ghost of his father, with Ophelia, and with his mother in the fourth scene of the third act. We have always regretted that Shakspeare has not given us an interview between Hamlet and Ophelia before the Prince learnt the secret of his father's shameful murder. It would have been somewhat different from that described in the first scene of the third act. Herr Strakosch read that difficult scene with dignity, and without exaggerating Hamlet's brutal vein. But perhaps it was in Hamlet's exostulation with his mother that the reader most deserved and received the applause of his audience. Hamlet does not address his mother in honeyed tones, but at the apparition of his father he naturally raises his voice.

"Save me! and hover o'er me with your wings,
You heavenly guards!"

We have often heard actors give these words in the same tone as the preceding ones—as if the ghost of a father were an everyday vision. Herr Strakosch made no such mistake, yet his energy never led him into mere noise. He is not only a consummate actor; he is a rhetorician. The late Mr. Buckle would have been delighted to have heard his favourite lines declaimed:—"What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a God!"

If we may mingle one word of criticism with the praise Herr Strakosch so richly deserves and receives, we would say that he appears to miss the pathos that underlies Hamlet's roughness to Ophelia and even to Polonius. For what can be more touching than Hamlet's reply to the old courtier when he takes his leave of him—"You cannot, sir, take from me anything that I will more willingly part withal, except my life"? For ourselves, we are glad to welcome Herr Strakosch to England, and shall be sorry when he takes his leave of us.

SELECTED BOOKS.

GENERAL LITERATURE.

- BERGEL, J. *Der Himmel u. seine Wunder. Eine archäolog. Studie nach alten jud. Mythographen.* Leipzig: Friedrich. 1 M. 80 Pf.
- BINDEL, Th. *Die antiken Gräber Italiens.* 1. Tl. Die Gräber der Etrusker. Berlin: Calvary. 2 M. 40 Pf.
- CART, T. *Goethe en Italie: Etude biographique et littéraire.* Paris: Fischbacher. 4 fr.
- CAVALUCCI, G. J. *S. Maria del Fiore. Storia documentata dall' Origine fino ai nostri giorni.* Turin: Loescher. 7 fr.
- DANTE'S Divine Comedy. *The Inferno*, translated by Warburton Pike. O. Kegan Paul & Co. 5s.
- DICKSON, W. K. *Practical Organ-Building.* Crosby Lockwood & Co. 5s.
- DUN, Finlay. *Landlords and Tenants in Ireland.* Longmans. 6s.
- FOUQUE, O. *Histoire du Théâtre-Ventadour.* Paris: Fischbacher. 5 fr.
- KAUFMANN, L. *Albrecht Dürer.* OÖln: Bachem. 1 M. 80 Pf.
- LE MARCHAND, O. *Deuxième Campagne des Anglais dans l'Afghanistan (1879-80).* T. 1. Paris: Dumaine. 6 fr.
- LENOIRMAN, F. *La Grande Grèce: Paysages et Histoire.* T. 1. Paris: A. Lévy. 7 fr. 50 c.
- MACLEOD, H. D. *The Elements of Economics.* Vol. I. *Longmans.* 7s. 6d.
- MULHALL, M. G. *Balance-Sheet of the World for Ten Years, 1870-80.* Stanford. 8s.
- PARRAN, M. *Biographie et Iconographie des (Œuvres d'Honneur de Balzac.* Paris: Rouquette. 10 fr.
- PITRE, G. *Spettacoli e Feste popolari: Sigilliane.* Napoli: Detken & Roeholl. 5 fr.
- POLEN u. die Groesmichte. Leipzig: Friedrich. 3 M.
- RACINET, A. *Le Costume historique.* 11^e Livr. Paris: Firmin-Didot. 12 fr.
- RODENBERG, J. *Belgien u. die Belgier.* Berlin: Paetel. 9 M.
- SCHWICKER, J. H. *Die ungarischen Gymnasien. Geschichte, System, Statistik.* Budapest: Kilian. 3 M. 50 Pf.
- SEILLOT, P. *Contes populaires de la Haute-Bretagne.* 2^{me} Série. Contes des Paysans et des Pêcheurs. Paris: Charpentier. 3 fr. 50 c.
- UPTON, K. D. *Gleanings from the Desert of Arabia.* C. Kegan Paul & Co. 10s. 6d.

THEOLOGY.

- ERDMANN, D. *Der Brief d. Jacobus, erklärt.* Berlin: Wiegandt. 5 M.
- REVISED VERSION of the New Testament. Oxford and Cambridge: University Presses.
- RÜTSCHE, K. *Geschichte u. Kritik der kirchlichen Lehre von der ursprünglichen Vollkommenheit u. vom Sündenfall.* Leiden: Brill. 4s. 6d.
- SALMON, G. *Non-Miraculous Christianity, and other Sermons.* Macmillan. 6s.

HISTORY.

- GALLAND, A. *Journal d', pendant son Séjour à l'Ambassade de France à Constantinople, p.p. Ch. Scacfer.* Paris: Leroux. 25 fr.
- GREFFEN, F. H. *Zur Geschichte d. orientalischen Kriege 1853-56.* Berlin: Paetel. 9 M.
- HOLLAEINER, A. *Strassburg im Schmalkaldischen Kriege.* Strassburg: Trübner. 2 M.
- NOER, F. A. von. *Kaiser Akbar.* Leiden: Brill. 6s.
- OESTERLEY, H. *Historisch-geographisches Wörterbuch d. deutschen Mittelalters.* 3. Lfg. Gotha: Perthes. 2 M. 40 Pf.
- PERROT, G. et Ch. CHIFFEZ. *Histoire de l'Art dans l'Antiquité.* T. 1. 1^{re} Livr. L'Egypte. Paris: Hachette. 50 c.
- TAIN, H. *La Révolution.* T. II. *La Conquête jacobine.* Paris: Hachette. 7 fr. 50 c.
- YONGE, O. M. *Catharine of Aragon, and the Sources of the English Reformation.* Edited from the French of Albert du Boys. Hurst & Blackett. 21s.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BERNARD, Claude. *L'Œuvre de.* Paris: J. B. Baillière et Fils.
- BLAVIER, E. E. *Des grandeurs électriques et de leur Mesure en Unités absolues.* Paris: Dunod.
- DORIA, G. e R. Gestraro. *Annali del Museo civico di Storia Naturale di Genova.* Vol. XVI. Milano: Hoepli. 50 fr.
- KAUKENBERG, O. F. W. *Vergleichend-physiologische Studien. Experimentelle Untersuchungen.* 5. Abth. Heidelberg: Winter. 4 M.
- MAINZER, J. *Die kritische Epoche in der Lehre v. der Einbildungskraft, aus Humes u. Kants theoretischer Philosophie nachgewiesen.* Jena: Frommann. 2 M. 40 Pf.
- MUNK, J. *Physiologie d. Menschen u. der Säugethiere.* Berlin: Hirschwald.
- PLANTAMOUR, E. *Observations limnimétriques faites à Genève de 1806 à 1880.* Basel: Georg. 3 M. 20 Pf.
- SHELLEY, G. E. *Monograph of the Nectarinidae; or, Family of Sun Birds.* Quarant. £12 12s.
- WILLKOMM, M. *Illustrationes florae Hispaniae insularumque Balearum.* 2. Lfg. Stuttgart: Schweizerbart. 12 M.

PHILOLOGY, ETC.

- BORHTLINGK, O. *Sanskrit-Wörterbuch in kürzerer Fassung.* 2. Tl. 2. Lfg. St. Petersburg. 4s.
- GAHM, J. u. W. *Deutsches Wörterbuch.* 6. Bd. 7. Lfg. Leipzig: Hirzel. 2 M.

CORRESPONDENCE.

S. T. COLERIDGE'S POEMS: "MONODY ON THE DEATH OF CHATTERTON."

Dublin: May 13, 1881.

It is not noticed in Pickering's last edition of Coleridge's *Poetical Works*, nor have I seen it noticed elsewhere, that the "Monody on the

Death of Chatterton" appears in "Poems Supposed to have been Written at Bristol in the Fifteenth Century, by Thomas Rowley," edited by L. S. (L. Sharpe), whose Preface is dated "Pembroke College, July 20, 1794." The volume, which is without date on the title-page, was published at Cambridge, "Printed by B. Flower for the Editor." Coleridge's poem is introduced with the words, "The Editor thinks himself happy in the permission of an ingenious friend to insert the following Monody." The text differs in several particulars from that in Coleridge's first volume of Poems (1796), and wants the thirty-six lines from

"Poor Chatterton! he sorrows for thy fate,"
to the end.

EDWARD DOWDEN.

THE DEVIL IN FEATHERS AT CHESTER.

3 St. George's Square, N.W.: May 14, 1881.

Can any reader of the ACADEMY give me information about the old Midsummer Show at Chester, a kind of procession of the Guilds or Trades which was held in that city till the end of the sixteenth century (and after) every year when the Miracle-Plays or Mysteries were not acted?

The authority on the subject is David Rogers, who in 1609 made out of the collections of his father, Archdeacon Rogers, a "Breauarye," digest, or history of the city, contained in Harl. MS. 1944, &c. After his chapter on the Whitsun Plays, Rogers has another on this Midsummer Show. In it he speaks of certain former improprieties at the Show, afterwards put down by a godly mayor:—"Y^e divill in his fethers before y^e butchers, a man in womans apparell, with a divill waytinge on his horse called cuppes and cans, god in stringes,* with other thinges." I have copied the passage in the hope that some antiquarian reader of it may be able to give, or refer me to, a fuller account of this Devil in Feathers, and other incidents of the outdoor life at Chester in Shakspeare's days.

F. J. FURNIVALL.

y^e midsomer "Of y^e Midsomer shows or watche
showe as an- in Chester. Heare we maye note
chant as y^e that y^e showe or watche, on mid-
w h i t s o n s o m e r e a u e , c a l l e d ' m i d s o m e r s h o w e ,'
playes, if not yearly now vsed within y^e Cittie of
more anchant Chester, was vsed in y^e tyme of
those whitson playes, & before, so
farre as I canne vnderstande; for
when y^e whitson playes were played,
then y^e showe at midsomer wente
not: And when y^e whitson playes
were not played, then y^e midsomer
showe wente only: as many now
liueinge [1609 A.D.] canne make
theire owne knowledge proffe sufficient:
But since these playes at
whitsuntide were put downe, and
y^e midsomer showe wente only, there
hath bene taken awaye some thinges,
& reformed, that were not f^r decente:
wherein y^e wisdom and godly
care of those magistrates that did
remoue awaye thinges either sinfull
or offensiuie, is to be commended,
and by all religeouse magistrates
there steps to be troden, inasmuch
as they intende all their actiones to
Gods glorye, and the rule or lyne
of perfection, the which, howsoever
it cannot be attaynd vnto in this
life, yet it is the marke we are all
to aime at. In which I commend
y^e gouernment of m^r Henry Hard-
ware, esquire, somtymes mayor of
Chester [1599], whose gouernement
waytinge on his horse was godly, wherein he soughte y^e

when y^e midsomer showe went, then y^e whitson playes went not

when y^e whitson playes went not

many thinges reformed in y^e midsomer shoe before m^r H: Hardware, and in his tyme [1599] as y^e diuill in his fethers before y^e butchers, a man in womans apparell, with a diuill waytinge on his horse

his horse redresse of manye abuses, as namely
called cuppes in y^e midsomer showe he caused
& cans, god som thinges to be reformed and
in stringes [?], taken awaye, that y^e watchmen of
with other our soules, or deuines, spake
thinges, againste, as thinges not fit to be
which were used; for which he deserved iuste
were reformed commendation; howsoever the vulgar
and amended sorte of people did oppose them-
selves againste y^e reformation of
sinnes, not knowinge that aunchant
synnes ought to have new reformation,
and antiquitee in thinges vn-
lawfull or offensiuie is no reason
to mayntayne y^e same. But for
y^e decencie of y^e midsomer showe as
it is now [1609 A.D.] vsed, I referre
it to y^e iudgement of those who are
more iudiciouse."

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 23, 7.30 p.m. Aristotelian: "The Scotch School—Hamilton and Mansel," by Mr. S. Oliver.
8 p.m. Society of Arts: Cantor Lecture V., "Colour Blindness and its Influence on Various Industries," by Mr. R. Brudenell Carter.
8 p.m. Education Society: "The Educational Theories of Rousseau," by Mr. T. M. Williams.
TUESDAY, May 24, 3 p.m. Royal Institution: "Non-Metallic Elements," by Prof. Dewar.
3 p.m. Linnean: Anniversary Meeting and President's Address.
8 p.m. Anthropological Institute: "Some Bone Necklaces from the Andaman Islands," by Dr. Allen Thompson; "The Arts of the Andamanese and Nicobarese," by Mr. E. H. Man; "Some Vestiges of Girl Sacrifices, Jar Burial, and Contracted Intermarriage in India and the East," by Mr. M. J. Walsbouse.
8 p.m. Institution of Civil Engineers: "The Production of Paraffin and Paraffin Oil," by Mr. R. H. Brunton.
WEDNESDAY, May 25, 8 p.m. Geological.
8 p.m. Spelling Reform Association: Annual Meeting: Address by Prof. Sayce.
8 p.m. Society of Arts.
8 p.m. Royal Society of Literature: "The Popular Literature of Old Japan," by Mr. O. Pounder.
THURSDAY, May 26, 3 p.m. Royal Institution: "Magnetism," by Prof. Tyndall.
4.30 p.m. Royal.
8 p.m. Society of Arts.
8 p.m. Society of Telegraph Engineers and Electricians.
8.30 p.m. Antiquaries.
FRIDAY, May 27, 8 p.m. Royal Institution: "Artificial Production of Indigo," by Prof. H. E. Roscoe.
8 p.m. Quakers.
SATURDAY, May 28, 3 p.m. Royal Institution: "Russian Literature—Lermontoff," by Prof. O. E. Turner.
3 p.m. Physical.

SCIENCE.

Arabian Poetry for English Readers.

Edited, with Introduction and Notes, by
W. A. Clouston. (Trübner.)

ENGLISH readers unacquainted with the Arabic will find in this compilation a miscellaneous collection of the poetry of the Arabs. With one or two exceptions, to be noticed anon, they are reprints of translations made by Sir W. Jones, J. D. Carlyle, and T. Hamilton, the former nearly a century and the latter sixty years ago. This simple statement conveys no slight reproach upon modern English linguists, who have allowed other countries, especially Germany and France, to outrun them in almost every department of Arabic literature. In his Introduction the editor gives a concise account of the ancient Arabs, their Seven *Mu'allakât*, or Suspended Prize-Poems,* the Genius of the early Arab poetry, and of Arabian Literature under the Abbaside Khalifate. His geography, or that of Sir W. Jones, is at fault on p. xix., where "Zebid" is described as "a commercial town, that lies in a large plain near the Sea of Omân." Zebid, on the contrary, is a

* Some Arabian authors substitute the Poems of al-A'sha, and of 'Amru-'bnu-Mu'awiyah, adh-Dhaibany, surnamed an-Nabaghy, for those of Hârith and 'Antarah given in Sir W. Jones's translation of the *Mu'allakât*.

well-known place situated forty miles to the S.S.E. of al-Hudaidah on the eastern shore of the Red Sea, and was formerly the capital of the Tihâmah. On the same page we read of "Aden, surrounded with pleasant gardens and woods." The generality of readers, and especially those who know nothing of the place, would understand the peninsula of that name, now in the hands of the British, to be here indicated. But if this, our Aden, was ever surrounded by pleasant gardens, it must have been anterior to that convulsion of nature which left it an extinct volcano. Abu'l-Fidâ helps us over this difficulty. According to him, there were two 'Adans—one called 'Adanu-Abyâna, which he describes as a place of trade, and a harbour for shipping from India, but to which water was brought (from the interior). This, doubtless, is our Aden. The other was called 'Adanu-Lâ'ah, a small town in the Jâbal Sâbir, of al-Yâman, from whence came the claimants to the Fâtimate Khalifate of Egypt. This latter, for aught that is known to the contrary, may have come up to the description of Aden given by the editor. As regards the derivation of the word it is remarkable that, whereas these two localities are written 'Adan, the phrase "Gardens of the Settled Abode," occurring eleven times in the al-Kur-ân, is *Jannâtu 'Adnin*, not 'Adanin, and it is therefore questionable whether "Aden" has the meaning ascribed to it in the Introduction. So also as regards "Yemen" taking its name from a word which signifies *verdure* and *felicity*. In that case the name would be *Yumn*, not *Yâman*. The only author, as far as the reviewer knows, who gives that signification to the word is al-Kazwiny, who describes al-Yâman as "an extensive territory extending from Omân to Najrân. It is called the Green, owing to the abundance of its trees." The generality of Arabian writers explain the name as indicating the country on the *yâmin*, or right, of the al-Kiblah of the *Ghaur*, or Lowlands, stating that it was so called because it is situated to the right of the sun when it rises, just as *ash-Shâm* (Syria) was so named because it is on the *Mâsh-amat*, or left, of the al-Kiblah.

Turning to the Poems in this collection, there can be no doubt that the originals portray, with impassioned eloquence, the pastoral life of the early Arabs, the romance of their chivalry, their heroic exploits, their devotion to the fair sex, their love, their revenge. One wonders on reading the measured rhythm and melodious cadences of these compositions how it came to pass that at a period so remote, and when the country was completely isolated, there were men existing in Arabia capable of expressing with so much pathos and elegance the wild scenes which surrounded them and the kindling emotions of the human heart. If Muhâmmad could defy any created being to produce a work equal to the al-Kur-ân, it is not too much to say that in their day the old Arab bards might equally have thrown down the gauntlet to the world at large on the score of poetical genius. Arabic poetry, indeed, is simply music, and all English lovers of the gentle Muse will be thankful to Mr. Clouston for having placed these specimens within their reach. At the same time—for the truth should be told—these translations,

* This is the only way that a Record officer and I can read the MS.

† [Leaf 26, back.]

excellent as some of them are, come far short of conveying the *verve* and beauty of the Arabic, a remark which is fully borne out by the compiler's quotation that "the wrong side of tapestry will represent more truly the figures on the right, notwithstanding the floss that blurs them, than the best version the beauties of the original." Arabic poetry consists either of rhyming prose or metrical verse, and the result of rendering either into simple English prose is dry, bald, and monotonous. The poetical ideas and imagery may be preserved, but the harmony is lost. This may be illustrated by collating the prose renderings of the *Muallakât*, or the "Romance of 'Antar," with the poems under the head of "Arabian Anthology," made into verse by Carlyle, as given in this volume. The former will repel all but devotees of poetry; the latter have a charm which anyone can appreciate. That several of Carlyle's renderings are little better than paraphrases is evident on a comparison of his metrical version of the *Lâmîyyât*—*l-'Ajam*, pp. 156–61, with Redhouse's admirable prose translation of the same given at pp. 468–72. Yet, that defect notwithstanding, for one who can derive pleasure from the latter there are hundreds who will prefer the former. Further, there is no absolute necessity for English prose translations, seeing that our language is certainly equal to something more suitable. Rhyming prose, it may readily be admitted, is ungraceful in English; but Preston, in his translation of the *Makâmât* of Harîry, has adopted a style for rendering the rhyming prose of the author which occupies a middle place between prose and verse, the clauses being arranged in evenly balanced periods, while the metrical parts are given, not in the Arabic metres and rhythm, which would be almost impracticable, but in English verse, often admirable counterparts of the original, with copious annotations to satisfy the reader of the accuracy of the renderings. If our modern Arabists who are possessed of poetical genius would copy this attempt, and improve upon it, they would do much to attract English readers to the perusal and study of Arabic poetry. Another specimen of what may be done in this line is subjoined. It is a versification of the short poem beginning with *Sâfir, tâjid 'iwadhan amman tufarikuhu*, given in the story of Nûru'd-Dîn and his Brother, one of the tales of the *Thousand and One Nights*, made by the Rev. P. G. Hill, Rector of the Church of St. Edmund-the-Martyr, from a close prose translation of the Arabic submitted to him. Not one idea of the original is missed, and the English poetry is not inferior to it:—

"Go, traverse distant lands, in each you'll find
Some in the place of those you leave behind;
Some, it may chance, of more congenial hearts,—
Sympathy is life's charm—its hane ennui—
No honour lies in inactivity:—
Then quit your home, go, range in foreign parts.
The stagnant puddle foul and fetid grows.
Healthful and clear the running fountain flows:
Unless the changes of the moon on high
Revealed the future to the sage's eye,
He would not watch her aspect in the sky:
Unless he left his den, the forest-king
Would win no trophies of the sylvan war:
Unless the arrow parted from the string,
It could not hit the destined mark afar.

The *Tibr*,* when from its native mine cast forth
Appears as vile unprofitable earth;
The aloes-wood enjoys but slight esteem
In its own land,—mere fuel for the hearth;
Let either quit the country of its birth,
The one an ore all-coveted we deem,
The other a perfume of priceless worth."

A special interest attaches to this volume on account of the translation into English, made for the first time by J. W. Redhouse, of Ka'ab's *Poem of the Mantle*, now 1,300 years old, and also of al-Bûsîry's poem under the same title and written about A.D. 1260, with copious explanatory notes which leave nothing to be desired. The learned translator does not exaggerate when he says of the latter poem that "it is known everywhere in the world of Islam, and enjoys a much greater veneration than the original eulogy by K'ab, since it recites in detail most of the chief acts of Muhammad's life, and of his highest titles." There are many versions of the poem, differing more or less in words, but in the main conveying the same sense. The copy before the reviewer does not give the title *Fâslun fi ta'adili-n-Nâfsi* contained in the *facsimile* of Mr. Clouston's frontispiece; but it appears as the heading of the second of the ten chapters into which the 229 couplets of the original are divided, and is written *Mân'uu hawâi Nâfsin*, or the Restraint of (human) Passions. Another remark of Mr. Redhouse, that selections from al-Bûsîry's poem "are used as charms or amulets to avert evil and to secure blessings," is amply borne out by the exemplar just referred to. The margin is covered with notes, attributed to the Shaikh 'Abdu's-Salâm ibni-Idris, al-Marâkishi, setting forth the latent magical and therapeutic virtues of different sections of the composition. The following two, the first appended to the opening six couplets, and the second to the next ten, will convey an adequate idea of these prescriptions:—

(1) "If you have an unruly beast which refuses discipline write these verses on a piece of glass, then wash them off with rain-water, and give the beast the solution to drink. It will thereupon become tame and docile, and will learn whatever you wish to teach it. Or if you have a male or female slave who does not speak Arabic readily, write the same verses on parchment and attach it to the upper arm; and, by the permission of God, he [or she] will speak [Arabic] glibly." (2) "The virtue of these lines is wonderful. If you suspect [the fidelity of] a woman, write them on the leaf of a citron-tree, keeping it till she falls asleep. Then place it on her left hand and bring your ear close to her mouth, when she will utter all that she has done, whether good or bad. This has been verified."

Redhouse's translation of the poem is scholarly and admirable in every respect. It is a pity that he did not render it in rhyme; but perchance he felt the force of the adage, *poeta nascitur non fit*, and deemed it better to write good prose than bad verse. It does not appear clear whether the translation of the first four distichs given at the end of Mr. Clouston's Preface is by him or some other hand. In any case, it is to be regretted that the writer frequently, albeit not always nor with consistency, represents the *hâmzat*—*l-fath* and

* Unwrought gold either in dust or nuggets.

the *fûth* by *e* instead of *a*, a sound in these cases utterly foreign to Arabic pronunciation, and more like that of the Turks, who use the *Imâlah* where no Arab would use it. There is a typographical error in the word *jirānin* of the first line. It ought to be *jirānin*. It is only fair to say that in the Appendix to this volume Mr. Clouston has brought together a large collection of valuable and interesting notes illustrative of the history, language, metaphors, and imagery of the original poems.

It will not be out of place to remark here that these poems are mostly referable to a period extending between the early part of the seventh and that of the thirteenth century of our era. Their production and reproduction in English may lead many to suppose that the Muse among the Arabs had fallen into an endless sleep, and that there had been no poet of note among them for six centuries. But it is not so. It is lamentably true that the destruction of the Abbasside Khalifate by the Tatars in the thirteenth century was followed by a long interval of intellectual torpor and retrogression; nevertheless, even during those dark ages there occasionally arose scholars among the Arabs who fed the flickering flame of poetry in their midst.* But it is especially within the last century that a vast change in this respect has taken place. Poets have arisen among peoples of Arab descent whose works are held by competent judges to equal in scope, genius, and sublimity, if not to transcend, the masterpieces of Arab poetry in the olden time. The following are among the Arab poets dating from the beginning of the eighteenth century to the present time:—The *Diwân* (Poemata) on Ethics of the Matrân (Metropolitan) Jirmânos Farhât, and a similar collection by the Khûry (Chorepiscopus) Nikûla, both printed at Bairût; the large *Diwân* of the Shaikh Kabâdu, at Tûnis, printed at Tunis, in two volumes; the Poems of 'Abdu'l-Bâki, including a Eulogy on the Shaikh Nâsifu'l-Yâziyy; the *Diwân* of Butros Karâmâh, of Aleppo, printed at Bairût; the Poems of the Shaikh Sâlih, al-Tamîmy, of Baghdâd, who disputed with the preceding on the subject of poetry; the *Diwân* of Francis Marrâsh, of Aleppo; of Abu-Hâsan, of Baghdâd, and of Khalîl Efendi, al-Khûry, who now holds the office of political secretary, and whose two collections of poems were printed at Bairût. Rizku'llâh Hassûu, of Aleppo, who resided for some time in London and edited an Arabic weekly newspaper, rendered the Book of the Exodus, the Song of Solomon, the Lamentations of Jeremiah, and the Book of Ecclesiastes into verse. He was also the author of *an-Nafâtât*, an imitation of *Aesop's Fables*, in verse. Most of his works have been printed and have gone through a second edition. The two *Diwâns* of the celebrated Nâsifu'l-Yâziyy, whom the reviewer had the pleasure of knowing thirty-five years ago. Also a poem entitled *Mu'ajamu'l-Bahrain*, after al-Harîry.

* The reader is referred to vol. i., pp. 63–141, of Casiri's *Bibliotheca Arabico-Hispana* for an admirable *Catalogue raisonné* of Arab poets from the earliest times down to the commencement of the sixteenth century, together with some excellent remarks on Arab poetry.

His son, the Shaikh Ibrahim, composed a *Diwân*, as did also his daughter, and several editions of their poems have been printed at Bairût.

The foregoing is far from being a complete list of modern Arab poets, but it is sufficiently large to show that poetry is still extensively cultivated and admired by Arabic-speaking peoples. The subjects which they discuss are not confined, as were the poems of the earlier Arab poets, to descriptions of pastoral life and its surroundings. They take a much wider range, and as indications of the Arab mind at the present day deserve the attentive study of English Arabists.

GEORGE PERCY BADGER.

THE HIBBERT LECTURES.

THE subject of Mr. Rhys Davids' fourth lecture of this course was "Gotama the Buddha." The first part of the lecture dealt with the intellectual condition of the Hindus at the period of the Buddha's advent. Allusion was made to the so-called great religious reformation said to have arisen about this time in China, Persia, and Greece, to which, as a fact in the history of religion, the lecturer did not attach much importance. It did not throw any new light upon the origin and growth of Buddhism. Then followed a slight sketch of the personal history of Gotama—his birth, spiritual struggle, years of penance, mental crisis, temptation, and final enlightenment, together with his subsequent career as a preacher and founder of a religious order.

Mr. Davids then proceeded to speak of the character of the great Indian reformer as handed down to us in the sacred books of the Buddhists, and showed how the human element was almost obscured by the divine attributes ascribed to the Buddha.

The legendary matter interwoven with the more sober facts of Gotama's history was not unlike that found in the apocryphal gospels. The followers of Gotama had in the course of time created an *ideal* Buddha, partly political and partly philosophical, just as the imaginative mind of the Hindus out of their political experience had formed an *ideal* universal (cakka-vatti) monarch, a king of kings, a possessor of the seven treasures—(1) the wheel (cakka), a sun-emblem; (2) the white elephant, a cloud-symbol; (3) the flying horse; (4) the jewel (lightning), which, on the darkest night, enabled the universal monarch to review and to see his troops within a space of seven miles; (5) a queen—a gem of a woman; (6) a treasurer or adviser; (7) a general. In addition to these, he had four qualities: he was handsome, long-lived, free from disease, beloved and popular. Buddha had all these, together with many other marks of royalty and of greatness. But he was no earthly sovereign, but a "king of righteousness," a turner of the wheel of justice. Divine beings foretold his birth as the founder of a new dispensation—a saviour of men and gods.

The influence of the political element was seen in the fact that Sâripatta, Buddha's chief disciple, was called *dhamma-senâpati*, commander-in-chief of the law. As a universal monarch he overcame the dominion of sin, not by arms of flesh, but by spiritual weapons. "Converting *sîla* (virtue) into a cloak, and *jhânam* (meditation) into a breast-plate, he covered mankind with the armour of *dhamma* (righteousness), and provided them with the most perfect panoply. Bestowing on them *sati* (mindfulness) as a shield and *titikkhâ* (forbearance) as a sceptre, he conferred *dhammo* on them as the sword that vanquishes all that is incompatible with *sîla*, investing them with

tevijjâ (threefold knowledge) as an ornament, and the four *phalas* (or fruits of the path) as a tiara." Turnour quotes this in his Pâli Buddhist Annals. There is a similar passage in the story of Jâmusoni (Sañyutta Nikâya, part v.).

The lecturer touched upon many other points, too numerous to be noticed in an abstract of the lecture—the Buddha's before Gotama's time, the meaning of *sammâ sambuddha*, *paccêka buddhas*, Biblical and Buddhist parallels (as, for instance, Gotama's and Christ's renunciation). In conclusion, the lecturer referred to the question of the influence of Buddhist upon Christian legends. He did not think that there was any proof that the Christian myths were borrowed, but both originated independently of the other.

NOTES OF TRAVEL.

THE name of Mr. H. M. Stanley's new station on the north bank of the Congo is Isangila, so called from the falls close by. He appears to have had great difficulty in reaching it, owing to the large quantity of various stores and building material that had to be transported over mountains and through dense forests. The distance from Vivi to Isangila is less than thirty miles, we believe, so that Mr. Stanley's progress is still remarkably slow.

MR. A. McCALL, of the Livingstone (Congo) Inland Mission, who has lately arrived at Manyanga on his way to Stanley Pool, originally tried to march along the north bank; but, owing to threatened opposition from the natives and the difficult character of the country, he found it advisable to take to the river itself, and he was, by latest accounts, engaged in organising a system of relays of canoes for the voyage from Manyanga to Stanley Pool.

THE Rev. T. J. Comber has failed in his last attempt to travel overland through the Makuta towns from San Salvador to Stanley Pool, and it seems most probable that he will now follow the example of Mr. Stanley and others, and adopt the line of the Congo. By last accounts he was waiting for the return of a party who had been sent to make a preliminary journey along the north bank of the river.

MISS MARIANNE NORTH, after several months of botanical sketching in Australia and New Zealand, is now working in the Sandwich Islands, and will thence return direct to England.

THE pearl fisheries on the Ceylon coast, after many years of failure, have this season yielded very large returns. The share of Government alone is estimated at £75,000, being the highest amount received since 1814. No specially fine pearls have been found; the largest was valued at £9.

NEWS has just been received by telegraph from Brisbane that the expedition recently despatched to survey the proposed route for the transcontinental railway have arrived at Point Parker, on the Gulf of Carpentaria. They give a favourable report of the country traversed, though timber was scarce. The party followed a more westerly course than had been originally intended; and, though travelling at the most unfavourable time of the year, after and during serious floods, they were able to use a waggon for the whole distance.

THE Rev. Thomas Beswick has arrived at Brisbane, and reports that four teachers, with their families, connected with the London Missionary Society had been massacred by the natives in New Guinea, without any provocation; and that consequently all the teachers employed in outlying districts have been collected at Port Moresby.

On February 23 M. Miklukho Maklai, whose

explorations have been frequently alluded to in the ACADEMY, read a brief paper before the Linnaean Society of New South Wales on the results of his anthropological and anatomical researches in Melanesia and Australia.

DR. JULES CREVAUX has given the name of Rio de Lesseps to the Guyabero, or upper course of the Guaviare tributary of the Orinoco, which he and M. Lejanne discovered during their recent journey.

SCIENCE NOTES.

The Fossil Man of Nice.—Some human remains, evidently of great antiquity, were discovered a few months ago at Carabacel, near Nice, and have been reported upon by a local scientific committee, as well as examined by M. de Quatrefages. The bones had not been artificially interred, but were found embedded in a deposit of calcareous clay, at a depth of about nine feet from the surface. This deposit was irregularly stratified, and contained a mixture of Pliocene and Eocene shells, showing that it had been formed by the reconstruction of the pre-existing strata. Of the bones, the most remarkable is the lower jaw. This is sufficiently characteristic to enable de Quatrefages to refer it to the Cro-Magnon type. The fossil man of Nice, therefore, belongs to the same race as M. Rivière's skeleton from Mentone, both being probably of Palaeolithic age.

THE first new comet of the present year, discovered by Swift at Rochester, U.S.A., on the morning of May-day, in the constellation Andromeda, reached its perihelion on May 20, at a distance of six-tenths of the mean distance of the earth from the sun. The comet has already for some days been invisible in the sun's rays, but may become observable again in the Southern hemisphere.

PHILOLOGY NOTES.

MR. SWEET's edition of the oldest remains of our language, for the Early-English Text Society, is half printed. The Anglo-Saxon Psalter and Charters have alone to be added. A grammar of fore-Alfredic speech will be prefixed to the book.

WE have seen the MS. of a work by Mr. John Molloy on gemination in the Irish language, in which he has brought together a large number of instances of that phenomenon culled from the Book of the Dun Cow, the Book of Rights, and other valuable Irish collections. Mr. Molloy's industry is deserving of all praise. The present is only an instalment, as he is about to treat assimilation in Irish in the same way. We hope his labours may meet with their due reward, though we cannot say that we feel very sanguine on that point at present.

THE present number of the *Cymmador* contains, among other very interesting articles, a most able paper on the pronunciation of the Sassareso dialect of Sardinia by H.I.H. Prince Louis-Lucien Bonaparte, and some archaic Welsh ably edited with notes by the editor. It also contains valuable and suggestive addresses by Mr. Rudler and Mr. Lewis Morris on Welsh anthropology and the present and future of Wales. Interesting information on Welsh books printed abroad in the sixteenth and seventeenth centuries is embodied in a paper by Mr. H. W. Lloyd; we hope it is not to be his last contribution on this subject. We are further gratified to find that the editor is desirous of making the journal the medium of collecting information bearing on Welsh folklore in the widest sense; that would undoubtedly greatly add to its value.

PROF. ED. BÜHNER, of Strassburg, is prepar-

ing a *Verzeichniss einer rhaeto-romanischen Sammlung*. He is known as an expert in "Romanisch" generally, and particularly in "Rhaeto-romanisch" dialect and literature. His catalogue will consist of a list of books, pamphlets, and other works in all the idioms spoken in the canton of Graubünden, and, according to the *Freie Rhätia* of Chur, will be one of the most complete and perfect existing in that province.

PALI TEXT SOCIETY.

As we briefly announced last week, it is proposed to start a Pali Text Society on the model of the Early-English Text Society, in order to render accessible to students the rich stores of the earliest Buddhist literature now lying unedited and practically unused in the various MSS. scattered throughout the public and university libraries of Europe.

The society looks forward to publishing, within a no very distant period, the whole of the texts of the Pali Pitakas. Prof. Fausbøll, having completed the Dhammapada, is already far advanced with his edition of the Jataka book, the longest of the texts of the Sutta Pitaka; and Dr. Oldenburg has the Vinaya Pitaka well in hand. The remaining texts of the Sutta and Abhidhamma Pitakas lend themselves easily to distribution among various editors. The project has been most heartily welcomed by scholars throughout Europe; and Prof. Fausbøll and Dr. Oldenburg (when their present undertakings are completed), Dr. Morris, Dr. Trenckner, Dr. Thieson, Dr. Frankfurter, Dr. Hultsch, Prof. Ernst Kuhn, Prof. Pischel, Dr. Edward Müller, Prof. H. Jacobi, M. Léon Feer, M. Senart, Prof. Kern, and Mr. Rhys Davids have already pledged themselves to take part in the undertaking.

It is proposed to include in the society's series those of the more important of the earlier Jain and uncanonical Buddhist texts which may be expected to throw light on the religious movement out of which the Pitakas also arose.

Analyses in English of the published Texts, Introductions to them, Catalogues of MSS., Indices, Glossaries, and Notes and Queries on early Buddhist history will appear from time to time in the society's publications.

The subscription to the society will be one guinea a-year, or five guineas for six years, due in advance; and no charge will be made for postage.

Those who wish to join in this important undertaking should at once send their subscriptions to the hon. secretary (Mr. U. B. Brodribb, 3 Brick Court, Temple, E.C.), as the work cannot proceed until a certain sum is in hand.

The price to non-subscribers will be about double the price of the subscription. All profits from the sales to non-subscribers will be devoted to increasing the number of volumes to subscribers, who will receive each year more than the value of their subscriptions.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, May 12.)

LORD CARNARVON, President, in the Chair.—Mr. Cheales exhibited tracings of some wall-paintings at Friskney church in Lincolnshire; and a paper descriptive of them, written by him, was read by Mr. Keyser. That a Norman church once existed on the site is proved by carvings and coffin-lids found during the restoration of the building. To this an Early-English church succeeded. In the fifteenth century the clerestory was enlarged, and a chancel in the early perpendicular style was added subsequently. The paintings, which are executed in fresco secco, are situated in the clerestory between the windows. Their probable date is the reign of Henry VI. The three subjects now visible are

the Assumption of the Virgin, on the north clerestory wall next to the rood-loft, the Stable at Bethlehem, and the Last Supper. In the first, the Virgin is represented in a *vesica*, borne by angels, and received by God the Father under the figure of an old man. The Nativity includes the angelic message to the Shepherds, and the visits both of the Shepherds and the Magi to the Infant Christ. In the Supper, Judas is represented sitting on the opposite side of the table to Christ, and is not "nimbed" as the other apostles are. At the bottom of the picture, in the spandrel, is a figure of a servant drawing wine from a caak. There are other apices which formerly contained similar paintings, one of which was probably the Resurrection. The Last Supper is not of frequent occurrence in church paintings; but there are instances at Barton Segrave, Maids Morton, Stanton-Harcourt, St. Martin's Dover, Horsham, Preston, and Slapham in Sussex, and one in Montgomeryshire. The same subject also occurs on a reredos at Cury in Cornwall.—Mr. Park Harrison exhibited a slate tablet, found in a shingle house at Towyn among other ancient remains, covered with scribbles, which appear to represent urns, hatchets, baskets, and other utensils, and, Mr. Harrison suggested, might be the inventory of someone's property.—Mr. Clement Markham exhibited a silver tazza from Arlington church.

FOLK-LORE SOCIETY.—(Friday, May 13.)

EARL BEAUCHAMP, President, in the Chair.—Mr. H. B. Wheatley read two papers. The first was on "The Superstitions of Peppas and his Times," stating that we seem to know Peppas personally, so vividly does he stand out before us from the pages of the diary. Mr. Wheatley said that the value of noting the superstitions of Peppas consisted in the fact that Peppas was far from being a superstitious man, and that, therefore, the credulities he gave way to belonged to the age rather than to the man. Mr. Wheatley pointed out some of the amusing parts of the diary about dreams, apparitions, vows, fortune-telling, and the like.—Lord Beauchamp, in the discussion which followed, observed that Archbishop Laud believed in the omens to be derived from dreams.—The second paper was "A Note on English Fairies." Its object was to throw some light upon the influence which literature had exercised upon popular traditions. Thus, down to Chaucer's time, the notion of fairies was mixed up with the old Greek and Latin mythology, Pluto, for instance, being styled by Chaucer the "King of the Fairies." The divines seemed to relegate the whole of the fairy world to the regions of the devil world. What was not of God was necessarily of the devil. But Shakspere introduced something altogether different—more pure and more true. His fairies were the fairies of the people. He simply transferred to his pages for all time what he had heard himself and had believed in himself down in his Warwickshire home. From his time, therefore, the literary knowledge of English fairies has been nearer the true popular tradition, though, again, a modern writer has introduced the Dame-Durden kind of fairy into the realms of literature.—The President, in commenting upon the interest and value of Mr. Wheatley's paper, pointed out how the names of places and fields had been influenced by fairy lore, and gave some instances from Madresfield, Worcestershire.

FINE ART.

The First of May: a Fairy Masque. Presented in a Series of Fifty-two Designs by Walter Crane. (Sotheman & Co.)

ALTHOUGH it is not so stated on the title-page, we believe that the letterpress of this "Fairy Masque" is by Mr. J. R. Wise, whom we have best known as the able author of a standard *History of the New Forest*, which, appearing in 1863, was illustrated by the pencil of a then unknown artist, Mr. Walter Crane. Among the little pictures in that volume, *en vignette* and otherwise, are some charming studies of forest scenery; and,

although some portion of the merit of work of this kind must be shared with the skilful engraver, W. J. Linton, to whom the drawings were entrusted, there is evidence of considerable promise, and it might fairly have been predicted that the artist would at some future time attain an honourable reputation as a painter of foliage and landscape. But surely no one, not even Mr. Crane himself, could then have supposed that in these sketches he betrayed any, even the slightest, indication of the wealth of design and the fullness of imagination for which as a decorative artist he has now become famous. And even less possible would it have been to discover the latent signs of his present power under the full-page illustrations to children's books which shortly succeeded. In fact, several of those illustrations, varying in merit and often full of feeling, are in most amusing contrast to some of his later and more ambitious work. Who, for instance, could have supposed that *The Sleeping Beauty* in last winter's Grosvenor was designed by the hand which drew the simple, yet so touchingly expressive, figure of *The Widow Margaret*; or have believed that from the same easel could descend the Miss Lawrence in the *Dull Sunday*, so staid, so well-intentioned, yet so angular and unsympathetic, and those startling dancing Sirens, in 1879, from whom Ulysses had the good fortune to escape?

It was not until the children's toy-books appeared, in and after 1874, that the peculiar bent of Mr. Walter Crane's powers began to show itself, or at least became generally known. Our children, indeed, owe him a debt of gratitude; surely no one ever more successfully realised for them the ideal of the dreadful "Three Bears" and the lovely "Silverlocks," or of "Mother Hubbard" and her dog, so difficult to please; or has given more telling lessons in colour than in the *Princess Belle Etoile*, or more comically jumbled Eastern costumes and features than in *Aladdin*. In those delightful quartos, which have afforded such infinite gratification, and of which we hope the plates may never perish, we recognise his hand as we now know it; but in them, and still more in *Mrs. Mundi's At Home*, which appeared in 1879, there are, we venture to think, qualities somewhat wanting in the Portfolio of Sketches now lying upon our table.

The plot of *The First of May*, pleasantly written in flowing verse, is of the slightest. The innocent happiness of two lovers, Florio and Lilian, the May Queen, excites the splenetic temper of Marjory (unkindly, we think, pictured in clerical attire) and the venomous hatred of Mandrake, an evil spirit, whose villanous attendants, Adderstone Canker and others, are among the cleverest designs in the Portfolio. A treacherous scheme is devised by which the lovers for a while are parted; but, by the happy intervention of the Fairy Queen, Angelica, they are in the end re-united, and Beauty and Goodness triumph, as they ought to do.

The Masque, thus briefly summarised, forms but a chain to whose links the artist has appended his illustrations; they border the text as in panel or frieze, never departing from the character of decorative work, but in reality forming a series of pictures which,

in some respects, it is impossible to praise too highly. In all decorative art more or less conventionality of treatment is inevitable—in its simplest form the rules which regulate the parts and proportions are necessarily rigid, and curves and lines bear a compulsory relationship; and the more nearly this is accomplished without degenerating into stiffness and formality, the greater is our gratification. It is only a master-hand that can dispense with or vary the rules which, if too sternly enforced, result in tameness and disappointing uniformity; and we may well be content to learn from these designs, and admire the skill and freedom with which these rules are treated, while their prevailing canons are never disregarded. What compositions, for instance, could be happier, or more effective, than those on the sheets numbered xxvii. and xl.? In all this we do not think we exaggerate when we say that our artist is perhaps unrivalled.

But, when we examine the details of the designs, we cannot say that we altogether regard them with the same unmixed satisfaction. For some reason there can be no doubt that his figures in the nude are not nearly so successful as are the draped; the contrast, in some instances, is sufficiently marked to suggest the enquiry whether he has not in that most difficult of all drawing—the accurate representation of the human figure—trusted too much to his imagination or to his memory. There is nothing in which faulty or careless outline is so manifest or so aggressive; drapery may be disposed in a thousand folds; elves and sprites, and birds and flowers, and such quaintly intelligent animals as those to which he has treated us, may be permitted numberless eccentricities of form or feature. But a departure from accuracy of outline, or the assumption of a strained or impossible position, is fatal to the beauty of the human form, and, if excessive, is rudely termed deformity. An inferior or unpractised artist is well aware of this; he knows that for one who can detect a false effect of light and shade, or criticise mis-shapen flower or foliage, a hundred will remark an error in torso or limb, and so he wisely refrains from challenging adverse criticism; but from Walter Crane we may demand better things, and we think he has not, in his larger figures, attained the success which we might have expected. It is, perhaps, “crumpling the rose leaf” to write a word that is not of praise in regard to work so full of tender feeling, and so perfect in composition; but we could wish that the Fairy Queen and her attendants had deserved the same commendation which we can so readily bestow on the other parts of his pictures. His smaller figures, his children, are delightful; what could be prettier than the little group around the Maypole, No. iii., or the busy elves making “the Spring’s green wave break o’er the fields”? And how successful, too, he is in his delineation of the half-animal, half-human creatures which, though somewhat sparingly, he has introduced; two groups on sheet xxxviii. are not unworthy of Wilhelm von Kaulbach, or of Grandville.

As a whole, we must regard *The First of May* as a success, though we do not esteem it so complete a success as we may yet expect to see.

It has evidently been throughout a labour of love, and shows on every page the intensity of care that no part shall be unequal. The text is not printed, but written by the artist’s own hand; the spaces left by variation of line are not left blank, but are cunningly sown with bees or birds or stars, scattered in apparent carelessness, yet invariably falling in their fittest place; the groups of fairies, or elves, or children are arranged along the loveliest curves, and all are fitly enclosed within a pretty, simple, decorative border. The reproductions, entrusted to Messrs. Goupil, have been executed by their now well-known Photogravure process; but seldom has it been employed with happier result. Each sheet, and even the outside of the Portfolio, is copied with such microscopic precision that even the smallest line and mark have been preserved; and the possessor of this luxurious work may feel that, if he has not the original, he has at least its absolute and perfect facsimile.

C. H. MIDDLETON-WAKE.

THE ROYAL ACADEMY.

(Second Notice.)

PICTURES which depend for their success upon the highest qualities of design are singularly rare in the present exhibition. With the exception of a small composition of a single figure by Mr. Albert Moore, Sir Frederick Leighton stands almost alone in his endeavour to present the grace and dignity of the human form. There are, of course, plenty of subject-pictures, and many of them crowded with figures; but it is easy in most cases to mark the distinction which serves to place such works in a different category. Sometimes, as in the case of the large canvas by Mr. Long, the accidental employment of antique costume may serve to suggest a higher standard of style than the artist has intended to employ. It is necessary, therefore, to be on one’s guard against doing an unconscious act of injustice to performances of this kind. In the presence of a modern subject like that which Mr. Herkomer has chosen to illustrate, there is less danger of misunderstanding the scope and limits of the design, for here the attention of the spectator, undisturbed by strangeness of dress or surroundings, fixes itself at once upon the dramatic motive of the picture. But when the scene is transferred to an earlier period in the world’s history, and more particularly when it is set amid classic surroundings, there is always a temptation to measure the result by reference to the severe principles of classic style. In their essence these two pictures are more nearly related than might at first appear. Mr. Long, no less than Mr. Herkomer, has concentrated his energies upon the realisation of a pathetic incident. His method reveals more of artifice and theatrical effect, for the reason that he is dealing with unfamiliar material, and is so far pre-occupied by archaeological details as to be not altogether free to devote himself to the purely human elements of his subject. The measure of emotional truth which the work contains nevertheless constitutes its principal claim to admiration; nor would it be fair to the artist to look beyond this dramatic impression, and to demand in excess the highest qualities of beauty. From a purely artistic standpoint, Mr. Long’s invention is not of the first order: it deals with forms that are often wanting in dignity, and it is content with types of face which serve well enough for the utterance of passing moods of feeling, but are constantly deficient in permanent force of character. Bereft of the interest which attaches to its

subject, the picture would sink into comparative insignificance; and in this respect it is certainly inferior to the modern scene depicted by Mr. Herkomer, where many of the faces have the interest that belongs to faithful and accurate portraiture. These two pictures may be said to mark the extreme limits within which most of the painters of our school exercise their invention. Mr. Long’s work presents, in its most imposing form, the result that may be achieved by the combination of modern sentiment with historic costume; Mr. Herkomer, on the other hand, urges the claims of contemporary life, and seeks to record not merely the emotions, but the outward realities of the world about him. He undertakes in some respects the more arduous task, for he is bound by a number of trivial facts that are indispensable to a complete image of contemporary manners without being always helpful to the art of the painter. If Mr. Herkomer has succeeded less completely in the picture of this year than in the now celebrated *Chelsea Pensioners*, it is partly because he has had greater mechanical difficulties to deal with, and partly also because the subject is one which painting cannot so perfectly master. A simple phase of life, unperplexed by strongly marked individual sentiment, may always find its corresponding image in art; the fact which has powerfully impressed us in reality needs only to be translated with due fidelity and fine perception of character in order to become enduringly attractive as a picture. These qualities of keen observation and of vigorous technical power Mr. Herkomer could already command when he painted the *Chelsea Pensioners*. What he has now attempted touches a different order of artistic ideas, and begets difficulties of a kind that even the highest artistic gifts cannot combat with absolute certainty of success. The scene of excited feeling which he has sought to represent carries both the artist and the spectator on to less familiar ground; it is only by an effort of invention involving of necessity a certain degree of artifice that it can be made to fit with the requirements of picturesque expression, and we are no longer permitted to feel that the painter is dealing with an aspect of beauty that is actually existent. And yet even the measure of success which Mr. Herkomer has here achieved demands the exercise of qualities which betoken in some sense a more cultivated skill than was required for the execution of the *Chelsea Pensioners*. There are difficulties of composition and arrangement to be encountered which did not belong to the earlier performance; and, whatever praise may be awarded to the result, it is impossible not to acknowledge the power and study that have been brought to the experiment. Judged merely according to the dramatic effect of his work, Mr. Herkomer may be said to have fairly carried out his intention; but, having regard to the sacrifice of higher artistic qualities which the effort has involved, it remains more than doubtful whether he has chosen the most appropriate material for the display of his talent. If the purpose of painting is to present an image of life, it must be confessed that this dramatic incident, with all its careful elaboration of emotional suffering, is less impressive, and even less pathetic, than the simple group of old soldiers bearing in their worn faces the record of past trial and experience. But if Mr. Herkomer has not been altogether successful, there is at least to be granted to his work a stronger vitality and a fuller sympathy with human sentiment than have gone to the making of half the costume-pictures in the exhibition. These elaborately dressed-up representations of the events of history are among the most depressing products of modern painting. If a painter has no higher purpose than to empha-

sise the points of human comedy or drama, it is certainly to be desired that he should treat of the manners of his own time, so that his work may have the full measure of reality that is possible to it. There is really no excuse for costume unless it assists the expression of a kind of beauty which most of these professed students of the past persistently ignore. For it would be idle to assume that the representations of historical scenes can have any serious historical value. They must stand or fall according to the value they possess as works of art, and their success in this relation is certainly not to be measured by any degree of archaeological accuracy. Indeed, it may plausibly be argued that the attention which the modern artist has given to the matter of clothing has greatly retarded his perception of a deeper and worthier kind of beauty. The most powerful impulses towards the renewed study of the human form has in modern times been supplied by a race of artists who have thrown over costume altogether, and have set themselves to observe with attention the simple occupations of pastoral life. Mr. R. W. Macbeth is among the few English painters who pursue this course of study with conviction. In too many instances the rendering of peasant character to which Walker and Mason gave the charm of dignified reality has already declined into prettinesses of style which will not bear the test of literal truth. Mr. Macbeth's picture of *The Ferry* (1407) stands upon a different footing. It is marked by familiar knowledge of the life that it affects to represent, and by a refinement of perception that takes nothing from the vigour of its method. It is to be wished that the painter should make trial of his powers on a larger scale, and that he should give greater prominence to the figures in his design. His landscape, though marked by freshness of impression, is scarcely the strongest element of his work; and such qualities as he can command in this direction would be exhibited with better effect if the background were more distinctly subordinated to the higher interest attaching to the study of human form.

Mention has already been made of the contributions of Sir Frederick Leighton; and, in respect of the elevated ideas in art which they are intended to illustrate, they hold a place of unquestioned distinction in the gallery. No painter of our time maintains a firmer or more constant adherence to those severe principles of design which have received the sanction of great example in the past. Sir Frederick Leighton has never lowered the standard of his work in deference to any popular demand, and for this persistent devotion to his own highest ideals he deserves well of all who share his faith in the power of beauty. But it must be confessed that the particular examples of the present year do not display in the happiest manner the cultivated resources of the artist, and it may even be said that they give unfortunate prominence to the defects and limitations of his style. The sense of vitality, both spiritual and physical, which is an essential ingredient in all great design, is almost painfully deficient in the large composition of *The Idyll* (197). Even the most abstract image of human life which deliberately avoids all problems of human sentiment must nevertheless possess the stamp of individual character to animate the grace of outward form. Faces that display no momentous feeling should at least exhibit possibilities of suffering or pleasure, and carry the conviction that beneath the calm repose there dwell the fullest capabilities of passion. But in the languor of this graceful design there is no hint of a vigorous life. The colouring, no less than the draughtsmanship, and the forms as well as the faces, are oppressed by the sense of a failing energy and power. That this effect is in some degree the

result of deliberate purpose may be judged by the superior animation which is to be found in the President's portrait of himself. Here the colouring has greater strength, and owns a nearer correspondence to nature, and the rendering of points of individual character is remarkably successful. J. COMYNS CARR.

TURNER, GIRTIN, AND COZENS IN THE BALE COLLECTION.

THE great collection formed during some sixty years by Mr. Bale—who died last winter at the age of about eighty-six—has, up to the time of this present writing, been found chiefly remarkable for its rare display of drawings by the earlier English masters; not so much by those intelligent craftsmen who used the medium of water-colour timidly for the purposes of topography, as by those "path-breaking" artists who first applied it to work in which conscious sentiment and studied composition had a part. On Friday and Saturday last we saw sold, at Christie's, many of the finest existing drawings by John Cozens, by Girtin, and by Turner, not to speak of Flaxman's faultless suggestions of designs and of certain completely realised drawings by Peter Dewint, which, by their absolute and equal accomplishment, are allied at all events with the endeavours, if not always with the success, of our actual school of Water-colour.

It is surprising how very little John Cozens is known, and how little he is appreciated even where he is known. The low prices fetched by his drawings in the Bale collection established both facts, or at all events one of them. There exist by him, no doubt, more important isolated drawings than any of his that lay in the portfolios of Mr. Bale, but a more beautiful and representative series of his drawings can hardly have been brought together. What are the reasons for his lack of anything that even remotely approaches popularity? His habitual choice of foreign subjects (he lived chiefly in Rome) can hardly be one of them, for no drawings of Turner are more popular than those which record his vision of Swiss mountains and Italian lakes. But, if the accident of Cozens's choice of outland scenes is not reckoned against him, there is probably reckoned against him his particular selection of themes in lands whose special characteristics are even yet not too familiar to English travellers; and there is certainly reckoned against him his restricted use of his material. Turner, on the Continent, dealt fearlessly, of course, and generally by preference, with natural scenery, and only rarely dealt—as in *Arona* and the *Isola Bella* and certain illustrations to Rogers, and in his *View from the Boboli Gardens* of this very Bale collection—with scenes which have become artistic before ever the hand of the painter has touched them. But Cozens was best inspired, and he was chiefly inspired, by an order of landscape that owes much to the gardener and something to the architect. The appeal of such landscape—in which, when it is transferred to Painting, one art refines upon another—the art of the draughtsman and the colourist upon the art of designer, sculptor, or builder—is necessarily limited. Done in our own day, with the full resources of the palette at the disposal of those few who grapple with it, this landscape—most beautiful when it is most artificial—has some chance of acceptance; but Cozens addressed himself to it with no sense and no command of the completed glory of colour. The Redgraves have rightly described his works as "little more than tinted *chiaroscuro*"—thinly washed with delicate hues. The large public has no appreciation of these things.

Even when, as in our own day, very noble colour plays its part in them, they are compounded of art alone. And thus we saw lovely drawings like a *View in the Ludovici Gardens* going at the Bale sale for ten guineas, *Temples at Paestum* for twenty-seven guineas, and a *View in the Gardens of a Palace, Rome*, for seventeen.

Girtin comes nearer to the limits of popular understanding, and Mr. Bale's array of Girtins was unexampled—finer, I must think, on the whole, than Mr. Henderson's. And in Girtin, perhaps more than in any other artist—certainly more than in any other artist who worked during so short a while—we see the change gradually coming over the aims and the accomplishments of English water-colour. He began with topography almost—and at the same moment as Turner. He ended, as the wonderful *Morpeth Bridge* of the Bale collection sufficiently evidences, with what was not topography at all. Atmospheric effect, the breaking-out of sunshine and the hurry of storm, had begun to interest him who had already been interested in the problems of composition, and had solved them, as his exquisite little *Durham* shows, with learned simplicity. Among Mr. Bale's treasures the *Plymouth Harbour* showed Girtin at his most topographical—certainly it is topography made clever and pleasant. *Morpeth* showed him at his most advanced, and, apart from its other virtues, displayed most completely the emancipation which he effected just before his very premature death. Girtin's work, as we saw it in the Bale sketches, is a most quiet marvel of subtle colour and delicate draughtsmanship; the tone subdued and only rightly conventional; the composition studied, yet rarely studied too obviously. His means were larger than Cozens's—another octave had been added to the instrument he played upon—yet even his means, in respect of colour especially, remained short of the fullest, and his greatest art consisted in his performing so much while arousing so little in us the suspicion of the reserve yet laid upon him.

It was Turner, of course, who, when the comrade and the fellow-traveller of his early time had long been dead, threw aside the reserve most absolutely. But of Mr. Bale's Turners, many were sketches executed at a period when the earlier limitations were still confessed, and the work loyally done in subordination to rule. The large group of Turner drawings, daintily outlined and delicately washed, which Mr. Agnew bought on Saturday for sums that seemed curiously low—for prices ranging from fourteen to five-and-forty pounds—suffered, with the large public, even more than the disadvantage which has been spoken of as affecting the drawings of Cozens. The charm of colour—the charm even of vivid effect—was greatly denied them, and there would be a certain amount of affectation in under-estimating the value of such charms. These things were, in some sense, rather preparations for the exercise of Turner's genius than actual efforts of his genius and proofs of it. Exquisitely delicate eye and hand are, however, evidenced in some among them, as where, in the *Lago di Como* or in the *Chiavenna*, a flush of timid colour is seen on the mountains, breaking subtly in upon the general grayness. To me, if such drawings are inferior to many in their power to stir, they seem superior in artistic value to the more laboured topographical and architectural ones. There is more of significance and of suggestion in their fewer strokes and their more limited washes.

But interesting as these drawings are, from a certain point of view, Mr. Bale's possession of them would never have made his group of Turners so famous as it was. His most noticeable Turners were certain drawings, long celebrated and historical—all of them engraved, and all engraved skilfully—and some of them felt at once

actually to gain in the engraving. The *Distant View of Ingleborough from Hornby Castle* was the first and the chiefest of these great drawings. Not only was the sum it realised (over two thousand three hundred pounds) a surprise to its spectators—the drawing itself was a surprise. A composition apparently so one-sided, a disposition of country seemingly simple yet in reality so intricate, would have baffled any genius but Turner's. No one else could have rendered such gradations of distance—a country of meadow and river receding, as it were, step by step into a remote space. What was apparent was therefore not the suddenness, but the subtlety, of the change; and—not to speak of the wonderful delicacy of the middle distance, and the perfect proportions of its objects, which the engraver (with the somewhat largish sheep of his central meadows) has perhaps scarcely retained—the manner in which the objects which are high in the foreground assist the composition, and give the key to its scale, is a thing to be noted. Perfectly studied and considered, for instance, are the angles taken by the battlements of Hornby Castle, in their turn now to left and now to right. Nor will the observer of Turner's works, remembering how in the *Isis* (to quote one example only) Turner has employed the lines of the body of a great bird—its curves only second in subtlety to those of the nude figure—forget to understand that the long trailing tail of the peacock on Hornby wall is not there by chance or by carelessness. Admirable in a hundred points, and uniting so many beauties, this *Ingleborough* drawing shows, perhaps, the most exquisite of its points in the delicate passage of gray and opal river covered only with soft and transparent shadow. The engraver (C. Heath) has wonderfully rendered this; and indeed his print, both as regards engraving and as regards subject, is among the very best of the masterpieces of the *Richmondshire* set. In theme, it has the advantage of being less monotonously woodland than are some of that series.

To say nothing of that magnificent drawing of *Hastings from the Sea*, whose defects, if defects they were, of composition did not prevent its selling for eleven hundred pounds, one must pass on to the two drawings of the Tees and to the drawings done for the *Southern Coast*. The Tees drawings are companions or pendants. Mr. Bale had long possessed *The Fall of the Tees* (the subject engraved by Goodall in the *England and Wales*), and he acquired only three years before his death that *Chain Bridge over the Tees* which he had long waited for. His earlier possession was the finer drawing, though his later had made, or had had the good fortune to furnish, the most impressive and the most accomplished engraving—a difference which it may be possible to account for by the presence, in the middle distance of the *Chain Bridge* drawing, of a certain passage of most potent blue, whose seemingly superfluous vigour the engraver has made no effort to convey. If, as I am informed, this blue is somewhat self-assertive—tends to be intensified while all that is around it tends to fade—its presence where it is may well detract a little from the force of the foreground. But, in the engraving, the relations between foreground and middle distance are duly and exquisitely observed.

The highly and fully coloured drawings for the *Southern Coast*, so far as they were seen in the Bale collection, suggest, for all their consummate qualities, a yet greater perfection in the engraving. Colour, if it is perceived to be in any way unconventional and unnatural, fails to satisfy us as fully as work in black and white, which is confessedly conventional or rather suggestive—which only attempts to translate, while the other seeks to actually

imitate. And I cannot help thinking that the sky and sea of the *Weymouth* drawing, with their sky-blue and their peacock-blue in close juxtaposition, satisfy less completely than the sky and sea of the *Weymouth* engraving, which in a fine impression are so marvellously charged with sunshine and light. Of the *Lyme Regis* drawing of the same series (the *Southern Coast*) much might be written, and so also of the *Rye*. But if I, for my part, began about them here, it would only be with the result of wrongly conveying some fancy of mine as to their deficiencies or defects, while I should perforce leave unexpressed my sense of their accomplished power. It is better then to stop.

FREDERICK WEDMORE.

THE INTERNATIONAL EXHIBITION.

At the United Arts Gallery, three well-lighted rooms just opened in New Bond Street, is now to be seen the first exhibition of the London International Exhibition Society. It is somewhat small for its title; and, of the goodly names which swell the list of the honorary members of the society, a great many of the best-known artists do not contribute to the exhibition. There is, notwithstanding, a very pleasant and interesting assemblage of pictures; and one of the members—Mr. Tristram Ellis—does much to atone for the absence of some of his colleagues by the unusual number, beauty, and variety of his drawings, taken during a recent tour through Northern Syria and Kurdistan, by the Tigris to Mosul and Baghdad, and back across the Desert by the Euphrates and Palmyra to Damascus over the Anti-Lebanon to Baalbek and Beyrout.

Perhaps the most masterly of the pictures are those of M. Gussow. As to that in the first room, in which *An Architect*, spectacles on nose, is somewhat inconveniently examining some designs, our admiration for its expression and clever execution is somewhat marred by the impertinence of the flaming background of bright yellow. Nothing, however, interferes with our appreciation of his pictures in the next room. *The Old Folks at Home* is a delightful piece of pure sentiment; and *Bygone Days*, though not so interesting, is of the three perhaps the most remarkable for the force and skill of the painting. Another masterpiece, but of more reserved art, is M. D. A. C. Artz's *The Orphanage of Katwyk, Holland*. Whether it be the want of parents, or the depressing effect of sewing, we do not know; but these orphans seem to be having a sad time of it. Intentionally or not, it is a pathetic picture, and one, moreover, admirable technically. More inspiring is M. G. B. Quadroni's *Return from Hunting*, in which the hunters are devouring with gusto their apparently not very sumptuous repast. A contrast, and not a very pleasant one, is M. Schultz-Briesen's *A Dainty Morsel*, a very clever picture, in which a terrible gourmet is cutting with uctuous pleasure a tit-bit from a roast bird, surrounded by an admiring audience. Hunger is certainly *optimum condimentum* in a moral as well as a physical sense. In *Checkmated*, M. Chiorici shows us a boy making a frightful face at a cat while he is feeding and protecting the chickens. It is painted with his usual skill and finish.

M. Antonio Casanova's well-known picture of *The Hero of the Fête* is here, with its humorous *pas de deux* between an old monk and a tall young lady in white satin, with her small head and long arms. It is rich in humour and gay in colour—a *chef-d'œuvre* of the Fortuny school. Another picture excellent for character is M. Ch. Cederstrom's *Checkmate* (127); and there are many more pictures which we should wish to characterise at greater length than space allows. Among these we may mention M. Nicola Massic's *Night Journey in Russia* (216),

F. König's *A May Morning* (201), H. Flugge's *A Christmas Eve*, Ferdinand Keller's *The Last Sou* (180), Henri Pison's *In the Bois de la Cambre* (166), Alfred Seifert's *The Rose* (137), E. Wauter's *Muleteers of Toledo* (107)—a very strong and honest piece of work—and A. Schill's clever little humorous scenes (136, 139, &c.). The names of Munthé, Seignac, Bource, Richter, Olafson, Heffner, Schultze, and many more we could give are sufficient guarantees of the generally high quality of the oil pictures.

This level is sustained in the water-colour room, which contains an exceptionally fine drawing by H. Valkenburg, *The Evening Meal in a Dutch Homestead* (272). The chief attraction of this room is, however, Mr. Tristram Ellis's collection of drawings to which we have already alluded. Though almost without an exception executed "on the spot," they have all the care and finish of studio work, and are one and all distinguished no less by their pure beauty of colour than their sense of composition, so that the slightest of them is a picture as well as a study. Whether it be a large composition of camels in the Desert, a distant view of white Damascus tinged with greenery and crowned with blue sky, the brilliant desolation of the Dead Sea, a Mosul girl in her robe of beautiful gray blue, the gaily tiled and mosaicked entry of the Consulate of Damascus, the gaudy domes of Baghdad, the liquid blues of the Mediterranean, or the more sober waves and skies of our own colder clime, Mr. Tristram Ellis is equally at home, and, as it seems to us, never at fault.

When we think of other artists who have made similar sketching tours, such as David Roberts or Muller, we can remember none who has shown such a variety of well-trained skill, so little mannerism, and such taste in selection as Mr. Tristram Ellis; none who has enabled us to see so plainly so much of what he has seen just as he saw it with his artist's eye. There are not wanting traces of humour, as in *The Country Cousin*; and in holding the mirror up to the varied aspects of Nature he has caught her poetry as well as her facts; but we are grateful to him that he has allowed no personal sentiment of either kind, no favourite trick of execution, no impatience of difficulty, to come between us and the things which he saw.

COSMO MONKHOUSE.

AN ALLEGED PICTURE OF MICHEL-ANGELO.

A PICTURE has lately been seen in Florence which enjoyed the reputation during a long period of being a true work of Michelangelo. Vasari relates, as is well known, that the youthful Buonarroti, when in the studio of Ghirlandaio, copied a print of "Martino Tedesco" with extraordinary skill, the subject represented being St. Anthony beaten by devils. Having drawn it with the pen he painted it with colours, and the better to execute the fish-like demons he purchased fish in the market that he might study their forms and scales. It is added that this picture brought him reputation. In the Le Monnier edition of Vasari's works there is a note, quoting Carlo Bianconi, to the effect that he saw at Bologna in 1802 the copy which Michelangelo made of the print of Martin Schöngauer which he had painted "with great diligence and skill;" and Gaetano Giovellani, who saw it in 1840, describes it as a "fine thing," and gives its size as about twice and a-half that of the original print.

This picture has come into the market; and, owing to the general impression of its interest and value, the Italian Government decided that before permission could be given for its exportation it must be examined by the Commissioners, who are at present engaged reviewing the

numerous works of art which have been stored in the Magazines of the Uffizi; and it has been brought to Florence with that object.

I have long desired to see this picture, and, having made application, was courteously permitted to do so. It is very difficult to understand how it is that such extraordinary statements in favour of the truthfulness and importance of really bad works of art are transmitted from generation to generation by writers of repute. The difficulty is exemplified in a very remarkable way by this miserable daub, painted in oil-colour at a comparatively late period, abominably drawn, and possessed of no single quality referable to the period of Michelangelo or to his hand. It is so bad in every respect that it is wonderful how anyone, however ignorant of old art, could be for a moment misled. The exercise of a very ordinary amount of common-sense and observation ought to have prevented so absurd an error of judgment. Having expressed my opinion and regret, I left, and the picture was placed before the Commissioners, who were quite unanimous in their judgment of its worthlessness. Thus one more traditional work erroneously connected with the great name of Michelangelo is disposed of.

It occurred to me from certain appearances that it might possibly be the production of one of those infamous restorers who have destroyed such an enormous number of fine pictures in Italy, and that perhaps the original exists beneath the visible scarecrow. But from Vasari's description it may be fairly inferred that Michelangelo's youthful work was in reality the same size as the engraving, whereas this is considerably larger; it is also painted on walnut, which is not the wood used for picture-panels in the fifteenth century. This argument need not, however, be urged, the late period at which this thing has been produced being sufficiently evident. I have heard that there are duplicates in various places. If such is the case it shows that the picture by Michelangelo was known, and that its fame led to the multiplication of copies in the usual way. The subject is not one which any painter would be likely spontaneously to select, and the celebrity of the original alone could have led to repetitions. That original is now lost, and the picture which for so long a time has usurped its place remains an example of credulity and error.

C. HEATH WILSON.

OBITUARY.

MR. HENRY HUME, who died of a fever on the 25th ult., was a young artist of great promise. Though but twenty-three years of age, he had exhibited at the Royal Academy about five years ago; and this year also he has a picture hung. Chiefly a landscape painter, he had lately turned with success to figure and portrait painting, showing a rich and refined feeling for colour.

THE well-known art-writer and art-editor, M. Paul Chéron, died on May 5. He was one of the oldest and most constant contributors to the *Gazette des Beaux-Arts*; and the *Chronique des Arts* consecrates a long notice this week to his memory.

THE death is announced of F. Sans, director of the museum at Madrid, and one of the chief of modern Spanish painters.

NOTES ON ART AND ARCHAEOLOGY.

A MEETING was held on the 11th inst. at the Mansion House, Dublin, the Right Hon. the Lord Mayor taking the chair, to inaugurate the "Art Association of Ireland." The association proposes to acquire by purchase suitable examples

of modern British and Continental pictures and sculptures for a permanent gallery in Dublin; to provide and organise in Dublin and other suitable localities exhibitions of loan collections of works of art; and to afford lovers of art an opportunity of presenting or bequeathing examples of modern art to the nation through the medium of the association. The association is supported by voluntary contributions.

AN exhibition of art needlework has been held in Dublin, the use of St. Patrick's Hall having been kindly granted for the purpose of the exhibition by their Excellencies the Lord-Lieutenant and the Countess Cowper.

THE following artists have accepted the invitation of the Arts Committee of the Liverpool Corporation to assist them in selecting and hanging the pictures for the ensuing Autumn Exhibition at the Walker Art Gallery, viz.:—Messrs. H. T. Wells, R.A., W. F. Yeames, R.A., R. T. Minshull, and W. J. J. C. Bond.

THE Melbourne International has extended the fame of British artists, as well as of British manufacturers. While Mr. Seymour Lucas' picture of *The Gordon Riots*, as we announced some time ago, has been purchased for the Colonial Gallery at Melbourne itself, we now hear that Mr. Colin Hunter's *Salmon Fishers* has been acquired by the Sydney Gallery.

AT Messrs. Colnaghi's (Pall Mall) is now to be seen the late George Mason's beautiful picture of *Evening*, which is about to be etched by M. C. Waltner. It will be a task of no usual difficulty to render in black and white the sentiment and tone of this lovely work; but M. Waltner, in his interpretations of many masters, modern and old, has shown so complete a sympathy with works of the most varied kind that success is almost assured. The same publishers have recently issued an etching by the same hand of Gainsborough's famous portrait of *Mrs. Graham*, which, while it reproduces the free sure touch of the artist in the dress and background, gives the finished contours of the face with surprising roundness and delicacy. It forms an admirable pendant to M. Waltner's splendid etching of *The Blue Boy*. A little etching after a miniature by Cosway, and called *Evelina*, also by M. Waltner, shows that this art is capable of rivaling the most delicate engraving by Bartolozzi. It is also published by Messrs. Colnaghi.

AT the Librairie de l'Art, 134 New Bond Street, is a small exhibition of pictures and water-colour drawings by French and other foreign artists, two of which at least have already been etched. These are *L'Attente*, a group of women on the shore watching a gray sea rolling in beneath the mist, by M. Ulysse Butin; and *Sur la Falaise*, a very modern young lady perched on a cliff, painted by M. E. Duez. The collection includes some clever drawings by MM. Antonio Casanova, E. Dantan, Maurice Poirson, P. de Tommasi, M. Ramirez, C. Destrem, Edouard Detaille, Jean Beraud, J. F. Rafaelli, C. Lapostollet, and others.

THE Metropolitan Museum of Fine Art at New York is said to be without any collection of casts or books; the Astor Library is also signally deficient in works relating to the arts.

DR. ALFRED WIEDEMANN, of Leipzig, who is an Egyptological pupil of Prof. Ebers, has spent the winter and early spring in Egypt, and is said to have brought back some very important results.

PROF. G. MASPERO has returned from a tour of archaeological inspection in Upper Egypt.

DR. CHARLES WALDSTEIN, who has been engaged for some time as Lecturer on Classical Art under the auspices of the Cambridge Uni-

versity Board of Classical Studies, will commence a short course of lectures on Greek Sculpture at King's College on Tuesday, the 31st inst., at 3.15 p.m., to be continued on the three following Tuesdays, and Fridays, June 10 and 17. The lectures will have special reference to the classical monuments in the British Museum, and two will be given at the Museum. The lecturer will treat the subject in an elementary manner, and it is hoped that the class will be recruited from the higher forms of the schools in or near London.

THE Council of Fine Arts have decided that, although the Salon has passed out of the jurisdiction of the Government, the Prix de Salon shall not be withdrawn. This prize, it will be remembered, was instituted a few years ago for enabling a young artist of merit to study in Italy or the Netherlands during a period of three years. The period has now been limited to two years, but the *prix* has been retained; and, besides, a sum has been voted for giving what are called *bourses de voyage* to promising young artists to assist them in developing their talent by means of foreign travel.

STUDENTS and historians of the French Revolution will find a vast amount of curious material now collected at the Hôtel Carnavalet, where has lately been formed a *Musée de l'Époque révolutionnaire*, consisting of various collections of arms, books, engravings, *faïence*, coins, &c., all having relation to the Revolution. The greater part of the objects exhibited are the gift of M. de Liesville to the city of Paris; but the city has besides purchased different collections, and has formed altogether a very interesting historical museum.

THE beautiful exhibition of ancient works of art and manufacture opened by the Donatello Society in the Refectory of Sta. Croce must soon close. This exhibition, on a small scale, contained many rare treasures of art, and deserved close inspection; but, like the exhibition of modern paintings opened by the same society, it has been financially a total failure. The payment of a franc demanded at the door is quite sufficient to deter the penurious Florentines from visiting any exhibition of works of art, however beautiful these may be. There can be no doubt that this people, once so famous in art, has become indifferent to its works, except as objects of merchandise. Experience has shown that it is utterly useless for foreign artists to send their works to Florence.

A GRATUITOUS course of lessons in photography is now being given at the Musée Royal de l'Industrie at Brussels, with special reference to the applications of photography to industry, education, science, and art.

WE have received the second part of the *Jahrbuch* of the Royal Prussian art collections. These *Jahrbücher* contain not merely the official report of all the additions and alterations made in the various departments, but likewise long and valuable studies by competent writers on the objects of most interest recently added. Thus we have in the present number a learned treatise by Dr. W. Bode on the "Italian Sculpture of the Renaissance," dealing especially with the statue of the youthful *John the Baptist* with which formerly Donatello was accredited, though most authorities now agree in restoring it to Michelangelo. Dr. W. Bode thinks that there is no doubt of its being one of his youthful works. The picture generally known by the name of *Neptune and Amphitrite*, by Rubens, receives most careful examination from Dr. Julius Meyer, who is of opinion that the female figure is not Amphitrite, but Libya, and that the subject is meant to represent the union of Poseidon and Libya, the daughter of Memphis. Other critical articles are to be found in this big *Jahrbuch*, but space will not allow us to do more than mention one on "Italian Satirical Coins of the Fifteenth

Century," by Julius Friedländer. This is illustrated by five sheets of photographic reproductions of these coins, some of which possess considerable interest in relation to the history of culture.

THE publishing house of Hachette announce an important work, entitled *Histoire de l'Art dans l'Antiquité*, by MM. Georges Perrot and Charles Chipiez, the former the well-known member of the Institute, the latter an architect whose treatise upon the origin of the Greek orders of architecture was most favourably received. Taking Greek art as the centre of their subject, the joint-authors will go backwards to Egypt, Assyria, and Asia Minor, and forwards to Etruria and Rome. The numerous illustrations have been prepared with great care and expense. Those exhibiting ancient paintings will be appropriately coloured. The work will be published in parts, issued weekly, about three hundred in all; and it is expected to make finally five or six volumes.

THE *Revue Critique* states that its contributor, M. Spyr. Lambros, has discovered upon many of the ancient monuments at Athens inscriptions, almost illegible, which throw light upon the history of the city in the Middle Ages and under Turkish rule.

DR. K. FÖRSTER, the President of the Society of Antiquaries at Dresden, has found in the castle of Count Rothenburg a complete pack of German playing-cards, thirty-six in number, engraved on silver plates, and enamelled in gold. From the monogram they are identified as the workmanship of G. H. Blech, a famous goldsmith and engraver at Nuremberg in the middle of the seventeenth century.

AMONG the many art-productions that have appeared in Germany to commemorate the completion last year of Cologne Cathedral, perhaps the finest is an etching, by B. Mannfeld, just published by E. Richter, of Dresden. It shows the cathedral from the south, altogether free from the wooden structure round the two spires which is only now in course of being removed. At the foot is printed a view of the building as it stood in 1824. This etching is now being exhibited in the rooms of the Royal Academy on the Brühlische Terrasse, at Dresden, where it attracts great and deserved admiration. No less an authority than Prof. W. Lübke has called it "one of the grandest and most brilliant productions of the etching needle." It is published in five editions, ranging in price from eighty to fifteen marks.

THE STAGE.

ALMOST the only thing upon the stage about which it is not dangerous to prophesy is a new piece at the Criterion. It is pretty sure to be called a comedy, and it is pretty sure to prove an agreeable farce. Its principal character will be a "butterfly husband," who is tired of domesticity, but is to the last degree energetic in the pursuit of intrigue. Mr. Charles Wyndham will appear in it. In the course of a couple of hours everybody on the stage will have made an awkward mistake leading to terrible consequences, and nearly all of the Ten Commandments will have been broken with a light heart. The Criterion is the Palais Royal of London, but, though its incidents are sometimes risky, the acting is never coarse. Indeed, the proceedings of humanity at the Criterion are wrongly judged when they are judged by ordinary standards of conduct. The licence of farce must in fairness be extended to them. The new piece at the Criterion, produced on Tuesday night, does not differ very materially from the others to which we have been accustomed. It is called *Butterfly Fever* and is skilfully adapted by Mr. James Mortimer from *Le Papillon*, a light comedy which, though it happened to be produced at the Gymnase,

really savours more of the Palais Royal. Mr. Wyndham bustles adroitly through the part of one Montague Leyton, the butterfly husband. Mr. Standing appears as a ferocious soldier, and Miss Eastlake is always a graceful and a refined heroine.

OF light pieces lately acted at our theatres, *La Boulangère* at the Globe is certainly one of the brightest and most amusing. That it takes three hours to play instead of two is indeed its misfortune, and that of those who see it, for the very simple reason that the light opera was never yet invented which can interest people completely during three hours, the interest of close and definite story being entirely essential to a three-hours' play, and there being no story at all that is worth following in any comic opera. But, this objection apart, *La Boulangère* is very funny, pretty, and successful. The truly comic element, to begin with, is more prominent than in most light operas; and its prominence is due not so much to the author of the music or of the words as to the comic capacity of three actors, Mr. Paulton, Mr. Ashford, and the extraordinary mimic who acts two characters at the same time, and makes them quarrel both in Italian and in German—that is, in notes that come from the back of the throat and in notes that come from the depths of the chest. Mr. Paulton's serious and almost sad fashion of saying humorous things with unmoved and heavy countenance is exceedingly effective. He would make an excellent Dogberry. Indeed, it is the character of Dogberry with his fussiness that underlies every modern part that Mr. Paulton plays. And, if Mr. Paulton is the Dogberry of *Much Ado*, Mr. Ashford—his feeble servant in the comic opera now under notice—is the typical Slender of *The Merry Wives*. The women's parts do not strike us generally as so well done. If M^{de} Amadi and Miss Maud Taylor may be pronounced just adequate to their parts, that is certainly all that may be said. Miss Wadman is graceful, and almost *caline*—the quality is rare in English-women; rare, indeed, outside of France. Miss Evelyn walks gracefully through a part which is possibly wanting in the opportunity for vivacity. The music itself is of the most agreeable after-dinner sort. The scenery and costumes, and even the sufficiently agreeable personages of the chorus and ballet, realise fairly enough the period at which the opera is placed—that of the minority of Louis Quinze, the brilliant days of the Regency. Of ballet proper there is none; but a writer of a suggestive article in the *Cornhill Magazine*, a while ago, on the subject of the dance, would have been pleased with what there is in the place of it. Graceful persons, robed in long gowns and Watteau *sacques*, move slowly to old-world tunes. As for the satire upon the aesthetes with which the play at the Globe concludes, that is dragged in by the head and shoulders, and has no business to be there at all. The ordered art of Louis Quinze is not to be disturbed by the incursion of modern "aestheticism." There was plenty of art in the period of Louis Quinze. In the period of Louis Quinze one could be "dado-less," and yet not wholly contemptible. The satire is pointless, but it comes at the end of a very pretty piece.

MUSIC.

RICHTER CONCERTS, ETC.

HERR RICHTER is unquestionably one of the greatest of living conductors, and full well did he merit the enthusiastic reception given to him both by public and performers at the first Richter Concert of the present season (May 9). A good beginning has been made: the choral symphony, the triumph of last year, was repeated; and the splendid performance of Schumann's noble symphony in C at the second

concert (last Monday) gave another brilliant proof of Herr Richter's marvellous ability and talent as a *chef-d'orchestre*. He conducts everything without music, and for this we ought scarcely to praise him, for it is a bad and dangerous example. Yet there is no doubt that in his case the absence of a score is an advantage. He remembers all the music down to the minutest details, and can, therefore, devote his undivided attention to the orchestra. The magic influence of this immediate and constant supervision is certainly felt by all the performers; and the end, we think, justifies the means. The programmes of the two first concerts contained but two novelties. First, a concerto by Bach—or, rather, the principal violin part of an unknown sonata by that composer, with a five-part accompaniment for strings added by Herr Hellmesberger, of Vienna. The work is not in any way remarkable, and must have been chosen to show off the excellent qualities of the stringed band. The second novelty was by Liszt. It is entitled *Mephisto Walzer* (from *Zwei Episoden aus Lenau's Faust*). The second of these two episodes, and the one chosen for performance, is known as "Der Tanz in der Dorfschenke" ("The Dance in the Tavern"), taken from *Faust*, a dramatic poem by Lenau, an Hungarian poet born in 1802, and musically illustrated by Liszt. It is a wild and unsatisfactory piece of programme-music, and we cannot think that the cause of this *genre* of music will be advanced by such an unaesthetic specimen. The second concert included Brahms' clover Academic Festival overture, constructed on German student-songs, first performed in England at Mr. Manns' benefit concert on April 30, and Wagner's *Siegfried Idyll*. We would particularly mention the moderate length of the programmes—both concerts, commencing at eight o'clock, were over before ten. The attendance on each occasion was very good.

A noteworthy feature at the second Special Crystal Palace Concert last week was the performance of Joachim Raff's symphony in C, No. 2 (op. 140). This prolific composer has already published nine, and of these the second and fourth are certainly the finest. It is curious that only these two may be regarded as "absolute" music; all the others have programmes or inscriptions. The analyst of the second symphony, however, truly remarks that, though the composer has not in this case furnished us with any explanation, it by no means follows that it does not rest upon a poetical basis. Raff's latest symphonies, the eighth and ninth, have recently been heard at the Palace, but the fourth has only been played there once, and the second for the first time last Saturday. The form of the work throughout is clear and concise, the themes are simple and melodious, and the orchestration pleasing and effective. Mr. Prout has justly observed in an article on Raff's first six symphonies that "since Beethoven nobody has equalled him in the absolute mastery of thematic treatment;" and in this second symphony, particularly in the first and last movements, Raff's powers of development are seen at their best. Portions of the themes combined in the most ingenious manner, clever canonic imitations, and contrapuntal devices of all kinds serve to excite the interest of the attentive listener, and to call forth the admiration of musicians. The rendering of the work conducted by Mr. Manns was extremely good. M. Carl Heymann made his first appearance in England at this concert, and played Chopin's concerto in E (op. 11). He has a delicate touch and excellent mechanism, but his interpretation of the concerto was not good; his manner and general style of playing were very peculiar, so that the performance was rather amusing than profitable.

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LITERATURE.

The Correspondence of Prince Talleyrand and King Louis XVIII. during the Congress of Vienna. Translated from MSS. in the Archives of the Ministry of Foreign Affairs at Paris. In 2 vols. (Bentley.)

ANOTHER valuable contribution has been made to the diplomatic literature of the Napoleonic era. The archives of the Ministry of Foreign Affairs, to which M. Thiers had access as a special privilege while preparing his history of the Consulate and the Empire, have been courteously thrown open to the editor of the present work, with permission to make public the contents of an important MS. which contains the correspondence of Prince Talleyrand with King Louis XVIII. during the Congress of Vienna. It is, however, a fact beyond dispute that the true history of that famous Congress will remain unwritten, as long as the correspondence of Lord Castlereagh and the other British plenipotentiaries remains unpublished. Prince Metternich used to say that the Austrian archives, as the Austrian plenipotentiaries wrote no despatches, contained little more than the results of each day's deliberations; while the despatches of Lord Castlereagh to his Government ought to contain a full account of the deliberations themselves, which led up to those results. The time has arrived, we think, which should enable us to determine whether Prince Metternich's view was correct; for the present correspondence represents the conduct of Lord Castlereagh in an important matter in a false light, from which an accident, to which we shall presently allude, happily relieves it. Meanwhile, M. Pallain, the editor of the present work, suggests, with a certain *naïveté*, that the reader is enabled to take Prince Talleyrand by surprise, when he is allowed to read his correspondence with Louis XVIII. We incline to a different opinion, for the correspondence appears to us to be a masterpiece of art, in which the Prince has not merely diplomatized with his new Sovereign, but has been careful to arrange the conditions of perspective, under which he would choose to be viewed by more vulgar eyes. Nevertheless, the part which Prince Talleyrand played at the Congress, apart from his own narrative, was a noble part, worthy of the great nation which he represented, and was of much advantage to the future peace of Europe.

Prince Metternich had made the acquaintance of Prince Talleyrand in 1806, when Talleyrand was Minister of Foreign Affairs in Paris and Metternich was ambassador at the

Court of Napoleon. Napoleon's estimate of Talleyrand was communicated to the Austrian ambassador in these words:—"If I want a thing done I do not employ the Prince of Benevento; I turn to him when I want a thing not to be done, which I wish to appear to want." It would almost seem as if the spirit of Napoleon had inspired Louis XVIII. in his choice of a representative of the restored Bourbon dynasty at Vienna, whither Talleyrand was sent to put a spoke into the wheel of the triumphal chariot of the four allied Powers. An amusing caricature of the period had represented the earlier Congress at Paris under the figure of a huge travelling carriage, of which the Emperor Alexander was the coachman and the King of Prussia the *chasseur*, while the Emperor of Austria was an inside passenger, and Napoleon was running after the carriage crying out, "Father-in-law, they have put me out;" while his father-in-law looks out of the window and answers, "And me they have put in." There was no place in this caricature for Talleyrand; but, if the carriage had represented the Congress of Vienna, Talleyrand would have been fitly introduced as locking its hind-wheels.

Talleyrand's account of his admission to the preliminary conference of the Powers, which is contained in his third letter, is most amusing, and discloses at once the part which he intended to play. To appreciate the correspondence the reader must bear in mind that there was a comic vein in Prince Talleyrand's character which, combined as it was with a strong spirit of adventure, formed one of the secrets of his diplomatic success. He could not lose his temper; and therefore he was not angry at finding that the four Powers still regarded themselves as allies, and the two Powers which had not been parties to the Grand Alliance—namely, France and Spain—as outsiders. But he at once declined to take a seat at the council-table on any terms but those of perfect equality, and asked with some drollery "whether peace had not been made, and whether there was any quarrel, and with whom," as he could not understand why the four Powers still spoke of themselves as allies, seeing that there was no enemy for them to combat. If Talleyrand has not over-coloured his account of this preliminary conference in his own favour, he showed himself thoroughly conversant with the weapon of ridicule, and knew how to use it with a delicacy which afforded no pretext for open resentment. Further, he broke ground at once on the subject of the King of Naples (Murat), to compass whose expulsion and the restoration of the Bourbon dynasty at Naples was one main object of his mission. To achieve this object he recoined the word "legitimate," or, according to the view of M. Thiers, he created that word in the sense of expressing "dynastic right as opposed to the right of conquest." How Talleyrand rode his "hobby-horse" to death he omits to tell us; but we shall recount an anecdote on this head in its proper place.

Meanwhile, on the day following the preliminary conference, Prince Talleyrand addressed a signed note to the five other Powers, Spain being included, and afterwards set out for a private audience with the Emperor Alexander. He had acquired, to a certain

degree, the ear of that monarch at Paris. The romantic character of the Emperor Alexander is well known; and after he had abandoned at Langres his favourite scheme, of which Prince Metternich gives an account in his *Memoirs*, of placing his ancient tutor, La Harpe, at the head of a Directory in Paris, which should succeed Napoleon's Government and create a new social edifice in France, he arrived in Paris without a plan. Under these circumstances it seems to have been a consolation to the Emperor that he could take Prince Talleyrand into his counsel; and upon his advice the Emperor decided to accept the proposal of the Prince Regent and the Emperor Francis to proclaim the restoration of the Bourbons. Talleyrand gives a graphic account of his interview on October 1, 1814, with the Emperor Alexander at Vienna. The Emperor did not receive him as affably as he expected; and, while he reports his opinion that the Emperor was evidently playing a part, he narrates to Louis XVIII. a piece of acting on his own side which he thinks was not without effect upon the Emperor. This letter (No. iii.) is an excellent sample of the general tone of the correspondence. The reader, however, must not forget that there are two sides of the medal; and that Talleyrand, in his letters to the King, is not merely blowing his own trumpet, but is making everything as pleasant as he can to his new master.

We pass over the intermediate correspondence which precedes letter xx., of which the date should evidently be not September but November 17, 1814. This letter is one of the most important documents in the collection. It is the first letter with which Louis XVIII. declares himself to be satisfied; but, he adds (vol. i., p. 172), "not but that I have always been satisfied with your conduct and your manner of rendering me an account of the state of affairs, but because I perceive that for the first time ideas of justice are rising to the surface." This letter is very damaging to Lord Castlereagh, who had thought it right to transmit a confidential note to Prince Hardenberg consenting, under certain conditions, to give up the whole of Saxony to Prussia. It appears that a copy of this note had been somehow or other procured by Talleyrand, under a promise of profound secrecy, and "therefore," he says, "I address it directly to your Majesty. I am told," he adds,

"that Lord Castlereagh tried hard to induce the Prussians to return it to him. The note confirms all that I have had the honour to convey to your Majesty during the last six weeks, and even reveals things which I should not have believed did it not afford so undeniable a proof of them."

M. Pallain has published an extract from Lord Castlereagh's note (p. 156) in illustration of Talleyrand's letter. Whether M. Pallain is personally responsible for the extract does not appear further than from the title-page of the work, which states that the Preface, observations, and notes are by M. Pallain. If M. Pallain is responsible for the extract, he has been guilty of great injustice to Lord Castlereagh in not publishing the note *in extenso*. We believe him only to have been guilty of an inadvertence; but

here we have a striking illustration of our position that the time has arrived, when the correspondence of the British plenipotentiaries at the Congress should be made accessible to the public in the collection of State papers published under the authority of her Majesty's Secretary of State for Foreign Affairs. Fortunately, in the present case the whole text of Lord Castlereagh's confidential note is accessible, having been printed among the *Supplemental Despatches* of the Duke of Wellington (vol. ix., p. 339). The reader of the entire note will probably feel puzzled, like a countryman gazing on a fly in amber, to account for the presence of such a document among the Duke's despatches; but there it has fortunately found a place, and the context of the note places Lord Castlereagh's proposal in a totally different light from that in which Talleyrand's letter presents it to the anxious mind of Louis XVIII. The Prince's letter had, however, the effect which he intended it to produce upon the mind of his new master, who, in his reply (letter xxiii.), says, "You have said all that I could have said about Lord Castlereagh's note."

There was, however, independently of any misrepresentation in this letter, a fundamental difference in the policy of Prince Talleyrand and Lord Castlereagh, which accounts for Talleyrand's hostile representation of Lord Castlereagh's views. The important *proviso* in Lord Castlereagh's note—which M. Pallain has omitted—was to the effect that "Prussia should not lend herself to Russian aggrandisement in Poland." It would seem to have been the opinion of the British Government that the aggrandisement of Prussia was less dangerous to British interests than the aggrandisement of Russia, whereas Prince Talleyrand thought that the absorption of the whole of Saxony by Prussia would be fraught with more danger to the repose of France, as disturbing the equilibrium of Germany, than the absorption of the greater part of Poland by Russia. Thus there was an evident conflict of principle between the views of the French and of the British plenipotentiaries. It was ultimately found impossible to rescue Poland from the grasp of Russia, but it was still possible to rescue a part of Saxony from Prussia, and in this latter enterprise Austria was even more interested than France. Hence arose the Triple Alliance of January 8, 1815, between France, Austria, and Great Britain, which saved to the King of Saxony a part of his hereditary dominions. So far, however, from subsequent events confirming Prince Talleyrand's interpretation of the confidential note of Lord Castlereagh, they appear to us to support a totally contrary view of it, and to suggest that Talleyrand's powers of discernment were at fault on this occasion. He failed to discover in the confidential note of Lord Castlereagh a shifting of his previous attitude, and in the *proviso* of it, which M. Pallain has inadvertently omitted, a conditional occupation of a new position, which enabled him, as soon as Great Britain had concluded peace with the United States, to accede to the Triple Alliance without any breach of faith towards Prussia.

The limits of our space warn us to bring

our notice of this interesting correspondence to a close, and to fulfil our promise to recount the anecdote of Prince Talleyrand's riding his "hobby-horse" of legitimacy to an untimely end. We repeat the story on the authority of the late Prince Metternich. Talleyrand retarded for thirty-six hours the signature of the Principal Act of the Congress of Vienna by insisting on the insertion of the title of "Roi Légitime de France" as the description of his Sovereign. He was at last induced to abandon his "crotchet" by Prince Metternich's observation that he could not consent to Louis XVIII. alone being so designated, as it would imply that he alone had a title of dynastic right to his crown, whereas to add the epithet of "Légitime" after every Sovereign's name would be a diplomatic absurdity and a solecism.

TRAVERS TWISS.

Colonel Gordon in Central Africa, 1874-79.

With a Portrait and Map. From Original Letters and Documents. Edited by Dr. Birkbeck Hill, D.C.L., Author of "The Life of Rowland Hill." (T. De La Rue & Co.)

THIS work would be highly interesting merely as the description of a little-known region, and as the record of a great undertaking successfully performed; but its principal attraction above all other will be held to be the bright, clear light it throws on one of the most marked individualities of our time. For twenty years the name of "Chinese Gordon" has been a household word among us, and during that period we have repeatedly beheld him triumphing over an accumulation of difficulties—from the time when he suppressed a rebellion in the Far East to the other day when he stamped out, so far as lay in his power, a slave trade in the fetid regions of the Upper Nile. The tasks which have been imposed upon him, and generally when other agents have proved incapable, were Herculean, but the confidence felt in his ability never permitted doubt as to the result. While enjoying this reputation—unique among Englishmen—Col. Gordon has been almost a myth to his countrymen. Several writers have, indeed, before now written about his exploits, but in this volume Col. Gordon speaks for the first time in his own words. Without intending any disparagement to them, it may be said that the terse vigour and descriptive power of Col. Gordon's narrative are unapproached by any of his previous chroniclers. Not the least valuable proof of the judicious manner in which Dr. Birkbeck Hill has performed the part of editor under difficult circumstances is that furnished by his having left Col. Gordon to tell his own story.

In the early months of 1874 Col. Gordon was appointed by the Khedive to the Governorship of the Provinces of the Equator. The letters, which constitute the greater part of this volume, open in Cairo, where the writer began to experience the difficulty of the work that lay before him. On the very threshold of the enterprise, it seemed at one moment as if the whole arrangement might fall through, in consequence of the apathy of the Government; but at length Col. Gordon set out for his destina-

tion, having in this interval succeeded in showing the Cairo Pashas that he at least thought "the thing real and not a sham." From February 1874 until November 1876 Col. Gordon was actively engaged in pushing the Khedive's authority up the Nile to the Lakes Albert and Victoria, and to the dominions of King Mtesa. He was also instrumental in testing the navigability of the great river, which promises to afford one of the principal means of reclaiming Africa. After a hurried visit to England in the winter of 1876-77, Col. Gordon consented, at the pressing request of the Khedive, to return to the scene of his former exploits, but on this occasion with much wider powers as Governor-General of the vast province of the Soudan. He held this post until the end of 1879. To give an adequate idea of the work he performed during these six years of almost incessant labour could only be done by copious quotations from Col. Gordon's own narrative, which justice to both the author and the reader would forbid. Just as in the earlier charge he practically solved the questions connected with the Upper Nile, and spread the reputation and authority of the Khedive's Government among the native tribes by his justice and forbearance, so in the later and more important post he averted a fresh outbreak of war with King John of Abyssinia, which at several times seemed imminent, and in which Egypt had already been the sufferer. As Governor-General of the Soudan, he also inflicted a rude blow upon that slave trade which was, and still is, fostered by the local Pashas and minor officials. It would be difficult, indeed, to overpraise the valuable services which Col. Gordon rendered to humanity as the lieutenant of a corrupt and, in these matters, unscrupulous administration. Often and often the evident hollowness of its friendly protestations, and the partial nature of the assistance rendered him on emergency, gave rise to the wish that the task had never been attempted, or to the desire to bring it to a summary conclusion by resignation. The resolve to do good in a region where the openings for benefiting a large number of human beings were abundant proved stronger than mere personal inclinations; and it was very fortunate for the Khedive and his Government that it was so.

There can be no doubt that Col. Gordon saved Egypt from a grave peril by his firm but skillful treatment of the Abyssinian ruler, whose natural impetuosity had been inflamed by recent successes in the field. The question was further complicated by the presence of an independent chief, Walad el Michael, who had long maintained a brigand power on the Abyssinian borders. The Pashas, before Gordon's appearance, had found this individual useful in their relations with King John; and his alliance had been sought and obtained in the hope of its contributing to the overthrow of that ruler. These expectations were never realised, and in the summer of 1879 Walad el Michael was fain to surrender himself to King John. Col. Gordon at this point summed up his views on the situation as follows:—

"I have steadfastly kept one policy in view for the whole time I have been in Abyssinia—viz., to get rid, either with or without Johannis's

help, of Walad el Michael and his men, and then to come to terms with Johannis. Now Johannis will not give me his help for nothing when I persist in keeping what we have stolen from him. I do not mean physical help, but moral help—i.e., that he should offer a pardon—that is, an asylum to which Walad el Michael's men can go when they leave Bogos."

This object had been practically effected when, in the month of September, Col. Gordon had his first interview with Aloula, the Abyssinian general. It was then discovered that King John himself could alone conduct the negotiations with any prospect of success, and Col. Gordon at once came to the conclusion that his best plan would be to pay him a visit at his capital. Aloula gave a formal promise not to molest Egyptian territory during his absence, and Col. Gordon set out on his twelve days' journey to King John, at Debra Tabor, near Gondar. For his interviews with this half-savage potentate the reader must be referred to the pages of the work. Suffice it to say that they greatly qualify the favourable impression produced by M. de Cosson's account of his visit to the Court of King John. A very few weeks after Col. Gordon's return from Gondar he resigned his post in the service of the Khedive. The condition of his health was such that he could only have remained at the peril of his life.

In this brief and imperfect sketch of the contents of this interesting volume it would be impossible to convey an adequate idea of its merits as an entertaining narrative. In the letters, which were never intended for publication, and which are the outpourings of a man accustomed to regard current events with the rapid insight of one who might claim to direct or control them, we are taken into the author's complete confidence. We find him a simple-minded and God-fearing man, struggling against almost inconceivable difficulties, and triumphing over them by the display of the sterling qualities of courage, justice, vigilance, and energy. He shows himself singularly sceptical of the value of other men's praise, which it is evidently irksome to him to receive. What he would like best would be to be permitted to go on through life without being disturbed by popular notoriety or personal praise, doing the thing that his hand found for him to do. If there needs anything more to be said to substantiate this view it is furnished by the simple and expressive fact that, when Col. Gordon has finished some of the great tasks entrusted to him, and received the honours and thanks of foreign potentates, he returns to his country to sink without an effort into the crowd of other officers of his service. A mandarin of the highest rank in China, a marshal in the Egyptian army, decorated with the orders which Peking and Cairo have reserved for their own favoured subjects, Col. Gordon, the instant he comes back to England, is not to be distinguished from any other officer of the same rank in the Royal Engineers, save by the achievements which have taken their place in the history of realms remote from this island. In conclusion, it need only be said that this book is in every sense worthy of the man.

D. C. BOULGER.

Under the Punkah. By Phil Robinson.
(Sampson Low.)

THIS is an unequal work by a very clever man. Mr. Robinson's previous book, *In my Indian Garden*, disclosed him as one of the few Englishmen who have eyes for the beauty and pathos of Anglo-Indian life. Humour is a delicate plant which rarely takes root to the south of the Temperate zone. In Mr. Robinson's works we find that plant acclimatised in the Tropics, and throwing out foliage of a novel and luxuriant growth. Mr. Robinson is a humorist *in partibus*. It has been reserved for him to discover the subtle iniquities of jays and parrots, to take a deep view of the morality of monkeys, and to give to the Indian crow his true and final position as the chief of the criminal classes.

Mr. Robinson would seem to have spent his Indian years chiefly among the animal creation. He enters into the feeling of sport with which the often-chased rooster of the dāk bungalow regards the efforts at his capture; and the quiet wink of his eye, as he sits safe on the top of the thatched roof, having for the hundredth time eluded his pursuers. For the final end of this veteran Mr. Robinson does not lack a manly tear. The easily caught hen excites his reprobation and contempt. The frog is his familiar friend. Beetles and ants are the councillors of his graver hours; butterflies, the companions of his leisure moments. In reading his loving diatribes against his furred and feathered acquaintances, one cannot help remembering that India has always been the home of the Beast Story. But, since the Sanskrit *Hitopadesa* was put together, we question whether any writer has given us such pictures of the floating population of lotus-covered tanks, and the domestic life that goes on in the great Indian trees. To Mr. Robinson, every pipal or mango tree is a many-storied house; each branch is as full of vitality and intrigue as an *étage* of a Parisian mansion. Snakes and toads live in a small way on the ground floor until the arrival of the mongoose with his writ of ejectment; lizards lead a rickety bachelor existence in the *entresol*; prosperous parrots occupy suites *au premier*. Jays, with a taste for extravagant colours, may be taken as Mr. Robinson's *demi-monde* of birds; tree cats and gray squirrels are for ever skipping up or down the stairs. The higher stories are the modest abodes of the small artistic world, vocalists, bulbuls, and dramatic mainas rehearsing their parts. The garrets and top-most perches are peopled with poor predatory kites or vultures, from whom the light-fingered and more deeply criminal crow pilfers, not without a chuckle, their clumsily stolen supper.

Mr. Robinson is the Columbus of the banyan-tree. He sails away into its recesses and discovers new worlds. Its stiff and ungainly trunks, portrayed on the title-page of the Asiatic Society's *Journal* and on the labels of pickle jars, with the motto *Quot rami tot arbores*, are found to be swarming continents, divided into commonwealths, and dotted with centres of population. It would be unfair to judge of the humour of these essays by passages isolated from the setting in which they are presented. But some of

the descriptions of beasts and birds, trees, flowers, mountains, jungles, and the historic cities of India, leave a vivid impression on the mind. Our author is very steady in his aversions. Even amid the cool beauties of the Himalayas, he cannot resist throwing out a word at the "braggart parrot, with his yellow tail, that can never leave a tree without telling the world of it;" or against "that ubiquitous philosopher, the crow, his vile voice viler by the sore throat he seems to have caught in the hills." Admirable is his picture of the deserted plague-smitten village, which "now belongs, by right of sole possession, to the adjutant birds, who stand, economising one leg, upon its grassy walls or parade with a severe solemnity up and down its court-yards." "The tattoo," or little Indian post-horse, has, according to Mr. Robinson,

"been Hinduised by generations of monotonous ignorance into a solemn obstructiveness. He has no objection to carry, as did his fathers before him, great loads of merchandise, field produce, or fat traders, from morning to night and day after day. But he must do it at his own pace—a pensive walk. He resents our galloping legislation. He is, he says, being civilised too fast; he is not a Hansom horse yet, but his descendants will develop in time. 'Wait,' cries the tattoo, 'we are a great nation that has been slumbering for centuries, contented with the memories of our primeval Arabian splendour. Let us wake up by degrees.' But our century has no patience; and so we insist, with our mail-carts, horns, and long-thonged whips, in riding behind small tattoos at Hansom pace."

Not less humorous are Mr. Robinson's sympathies with plant-life. In his essay on "The Man-Eating Tree" he describes his approach to that huge cannibal of the forest. "The vegetable first discovered my presence at about fifty yards. I became aware of a stealthy motion among the thick-lipped leaves. Each separate leaf was agitated and hungry." The half-English flora of the Himalayas seems to have been to Mr. Robinson a peculiar refreshment and delight. "The mountains," he says,

"are heaped together, wall behind wall, of living green, with great ramparts of rock, and smooth grassy bastions disposed in orderly disorder, and for moats long valleys filled with white mist—a grand system of fortifications guarding the approaches to the snows. The path mounts upwards; on either hand lies a great slope of pine and oak, boulders panelled and festooned with moss and fern, the green landscape relieved here by a mass of yellow mullein, there by the crimson leaves of the creepers fading among the pines. On the sunny patches, or where a gorge, suddenly opening, shows a great triangle of mountain-side sloping down to a valley in which the trees look like shrubs, and from which rises up the pleasant sound of rushing water, flit insects of shapes and tints strange to the new-comer. Great velvet beads, banded with orange and gold; the flame-coloured *Sirex* and a myriad of butterflies—Sarpedon on his wings reflecting in broad bars the blue of the sky above; *Polyctor* gorgeous in purple and green and gold; *Paris* with, on either wing, a great splash of sapphire; the *Gonepteryx* and *Colias*, wandering sun-flashes; and the fritillaries, on whose underwings lie silver sparkles caught, in flitting over, from some glittering cascade."

The essay on "Gamins" is perhaps the most finished piece of this volume. In another

lucubration the philosophy of Stone-throwing is developed with admirable fooling. Mr. Robinson has studied the ways of the Indian village boy; and his road-side family groups, with their brown babies and miscellaneous burdens of country stuff, are touched off with tenderness and truth. Excellent also, in a different vein, is the English sketch entitled "My Wife's Birds." Mr. Robinson here gives us, with happy ingenuity, the diary of a bullfinch, and a true page from the journal of a cage-canary. The inequalities of the book come out in paragraphs of superfluous generalisation, and in the tedious lists of prices which the author inflicts on us whenever he visits a bazaar. But Mr. Robinson has only to do justice to his artistic perceptions and to his fine vein of humour in order to create for himself a unique place among the essayists of our day. "You cannot," he says, "moralise *currente calamo*, for twaddle is only to be avoided with labour." W. W. HUNTER.

PELAYO'S "HISTORY OF THE SPANISH HERETICS."

Historia de los Heterodoxos españoles. Por M. Menendez Pelayo. Tomo II. (Madrid.)

IN a notice of the first volume (ACADEMY, No. 431) we said that this work is an indispensable complement of every Church History of Spain. The second volume shows it to be almost equally necessary for the history of the Spanish Renaissance.

The first portion is occupied with a biography of the Spanish Erasmists—that is, of those Churchmen who, in their zeal for classical learning and in their admiration of the writings of the great Dutchman, followed him to a greater or less extent in his views on ecclesiastical reform. It is curious to notice the vacillation of the Inquisition on this head. At one time all writings in opposition to Erasmus were forbidden; but the course of events soon compelled these decrees to be rescinded, and an opposite course of action to be entered upon. In the chapters on Protestantism in Spain, which form the bulk of the present volume, Dr. Pelayo has not only made use of the latest printed authorities of Boehmer and Wiffen, but has had access to the MSS. collected by Usoz. Alfonso de Castro also placed at his disposal all the materials used in his *Historia de los Protestantes españoles*, and everything that he has collected since. Shorter chapters on the Mystic, Jewish, and Morisco heresies follow, with one on magic and superstitions. Throughout the volume full and careful bibliographical notes are given, detailing not only the actual work, but the various editions of the whole writings of the author whom he is citing. An Epilogue unexpectedly reveals to us the singular weakness of the logical faculty of our author as compared with his marvellous literary power. To us it appears that the statements by which he endeavours to support his conclusions really tell against them.

We quite agree that we have had enough, and almost more than enough, "picturesque" histories of Spain, and that a really serious history has yet to be written. But we are also persuaded that, if written, the result would be very different from that which Dr.

Pelayo contemplates. It would be that the Inquisition was "unconstitutional," as far as that term can be applied to mediaeval institutions—i.e., that it was utterly opposed to the spirit of the early liberties of Spain. It would also show that the Court of the Castilian Sovereigns of the thirteenth and fourteenth centuries was eminently tolerant, and that intolerance came in the first instance from Crusading foreigners, both laymen and ecclesiastics. The astuteness of Ferdinand and of Charles V. perceived how easily this spirit could be turned to the profit of the Crown, and used it accordingly. We are aware of the reaction which has seized so many literary men in Spain against the opinions current after the Revolution in 1868; but it is startling to be called upon to "admire the moderation and mercy of the Church, which only excludes the heretic from her bosom after a first and second admonition, and does not even then stain her hands with blood, but only delivers him over to the secular power." Can the author really suppose that this fact at all lessened the agony of the bloodless tortures of the Inquisition, or the long horrors of the *autos de fé* to the unhappy victims? The argument that the Inquisition cannot have been hostile to science and literature, because its first centuries coincide with the golden period of literature in Spain, has been repeated by our author in his "Discurso" before the Spanish Academy; but it is refuted by the facts which he cites to prove it. He says that no author was burnt because of his literary demerits; but if the effect of mere delation was to make men fly the country and become professors at the Sorbonne, it shows how terrible the fear of trial must have been. In the same way the Inquisition is argued to have been not hostile to the study of the Scriptures; but the fact is cited "that even the current books of devotion in which portions of the Gospels and Epistles were translated were collected and destroyed" by Valdés, though afterwards the milder rule of the Council of Trent prevailed.

The book is full of matter for further notice; the thorough honesty of the writer and his vast research are apparent throughout. It is well worth perusal by all interested in the subject. In our judgment Dr. Pelayo has made it clear that, if the Reformation failed in Spain, it was not from any unwonted disinclination of the people, and especially of the religious, to receive its doctrines, but simply because Spain possessed in the Inquisition an unrivalled engine for quenching the fire before it had time to spread.

WENTWORTH WEBSTER.

Gaelic Proverbs and Familiar Phrases. Based on Macintosh's Collection. Edited by Alexander Nicolson, M.A., LL.D. (Edinburgh: MacLachlan & Stewart.)

THIS book, as will be seen from its title-page, is based in part upon another book; but it contains, the editor informs us, about three times as many proverbs as the first edition of Macintosh. Like other collections, this offers many proverbial sayings to be found in the mouths of men speaking the most diverse tongues. We need not occupy space by dwelling on these verbal counters common to

almost all nations, but may briefly refer to some which, coming from a Celtic land, have the Celtic flavour about them. What is this Celtic spirit? the reader asks. Not easy, perhaps, to define; but it may be recognisable in examples. Here is a Welsh specimen, borrowed from Roscoe:—

"In Mawddwy black three things remain,
False men, blue earth, and ceaseless rain:
Of these they'd gladly riddance gain."

Or this—

"The gule,* the Gordon, and the hoodie crow
Are the three worst things that Moray ever saw."

Or this—not, however, proverbial:—

"Thrice he breathed St. Odhran's rhyme,
And thrice St. Fillan's powerful prayer,
Then turned him to the eastern clime,
And sternly shook his coal-black hair."

Or the Irish "Heavy rain is a sign of blood;" "Power will have his day;" or the elliptical triad, which we heard in Clare a few years ago, "*Deireadh chapail, drann a mhadraidh, gáire Shassonaig*"—"The rear of a mare, a dog's grin, the laugh of an Englishman."

Sheriff Nicolson offers us many proverbial sayings that have this unmistakeable Celtic stamp.

"Thrice dog's age, age of horse;
Thrice horse's age, age of man;
Thrice man's age, age of deer;
Thrice deer's age, age of eagle;
Thrice eagle's age, age of oak"—(371).

A Welsh parallel bears the name of the bard Iolo Goch. Here is one of the Irish versions, as rendered by Mr. De Vere, whom we quote from memory:—

"Three lives of an eagle, the old song saith,
Make the life of a black yew tree;
Three lives of a yew tree the furrow's path
Men trace grass grown on the lea;
Two furrows they last till the time be past
God willeth the world to be:
For a furrow's time hath MacCarthy stood fast,
MacCarthy in Carbery."†

Many of these proverbs illustrate Celtic superstitions. "The forest-bull fell on them" (369), explained of a dark and ominous cloud appearing on New Year's Eve; the Cailleach Bhearra's saying (144); "The black horse [?] on you!" a phrase of unknown origin employed by the victors in certain singing competitions at weddings (145) which recal classical parallels; "the Clann-Mhic-Codruim as seals" (150); "I went over a plant" (135), which puzzles the editor, but is said of sudden seizures wrought by the Good People, and connected with superstitious fears respecting the plucking of or treading on foxglove, vervain, mugwort, &c.; "Whatever you see or hear, keep the cat turning" (192), an allusion to a terrible superstition described by Donald Macpherson in the Notes to his *Melodies*, &c. (Edinburgh, 1824), under the name *Taigh-ghoirm*.

These proverbs, like everything else that is distinctively Celtic in Scotland—beginning with its name—plainly stand in the most intimate relation to the older and purer traditions and bardic lore of Ireland. Although Ireland is no doubt generally more decelticised now than the Scottish Highlands, nevertheless there alone, among the Celtic countries, has a

* A sort of weed.

† But there is an old Latin version where the series is Man, Crow, Deer, Raven, Phoenix, Hamadryad.

really ancient and valuable MS. literature survived the wreck of time. There alone are found copious relics of an old Celtic mythological system; a Celtic epic, and a cycle of ancient heroic legend of which only the echoes are heard elsewhere: there only a body of really primitive Celtic law. Asked to place, as sporting men say, the Celtic races in the order of the importance of their surviving traditions, and omitting the dead and buried Gauls, we should be bound to offer some such list as the following:—(1) The Irish, (2) the Irish, (3) the Irish; then the Welsh, the Scottish Highlanders, the Bretons, the Manxmen, in such order as they might agree upon. The relation, maternal and filial, between the Irish and Scottish traditions was seen clearly enough by some Scottish antiquaries—Chalmers, for example. It is less clearly recognised by the editor of the book before us, who advances the opinion that “the whole story and poetry of Fionn and the Feinne have been more deeply implanted, and better preserved, . . . among the Scottish than among the Irish Gael” (xxx.); and hence always in the body of the book he writes “Fingal” for the ante-Macphersonian *Fionn* of his text. The occurrence of Cu-Chulaind and Corroi mab Dayry (= Curoi mac Dáiri) in the Book of Taliessin; of King Brian Bóroimhe and his son Murchadh as subjects of one West Highland tale (Campbell, ii. 195); and the reproduction, with Irish personal and place names, of Gerald Griffin’s *Caol-Riabhach* in another (*ibid.*, i. 289), the poems by “Gerroyd erle” (Garrett, Earl of Desmond) in the *Dean of Lismore’s Book*, are significant instances of the influence of Irish tradition in other Celtic lands.*

Returning to our proverbs, *Brighid bán*, on whose day the cats bring home the firewood (296), is not “fair,” but “white,” Brigit; and the explanation is found in Ireland, where the name is understood as alluding to the snow at her festival. “Arthur’s journey to you” (never to return) (348) is a curious parallel to the Irish “That you may go like the Goose-of-the-Island.” We cannot wholly accept the chivalric character claimed for the Celts as expressed in their sayings about women (xxvii.). The Bretons own to three faults, and one of the triad is, *they are despisers of women*. The Irish say, “A woman is bolder than a pig, and a pig is bolder than the Devil;” “Love your wife and children without letting them know it.” The language here is often very corrupt Gaidhelic (*gràineil*, 145; *Pàra* = Páthraic, 302; *seanar*, for seanathair, 298; *Eathan* for *Eóin*, John). The Islay Child (341) is the Irish Gárlach Cuileáin. “Better a good retreat than a bad waiting” (250) is old in Ireland:—

“And in that occidental place
Their proverb says ’tis less disgrace
To save yourself by nimble flight
Than still to stand and faintly fight.”

(*Hesperinesographia*, canto vii.). The Cailleach Bhéarra (144) is mentioned in the Book of Leinster.

* Cf. still more the tale of *Conall*, where we encounter Medb of Cruachan, Goibhniu Gobha, the Glas Goibhneon, and Lugaid Lagna (Campbell, ii. 137).

If much of what we have said savours of dissent or fault-finding, let us not omit to add that this is a very attractive and well-written book all the same. It breathes of peat fires in lonely cots on broad moors; of solemn mountains and still lakes; of men and women, simple, plain, strong of speech as of nature, strangers at least to mock intensities and simulated enthusiasms. The parallels to the proverbs are useful; and occasionally we have more interesting illustrative matter, as the excellent Celtic legends of the Brave Tailor of Beaulieu (136), the Water-Horse and the Girl (306), the Smith and the Changeling (298), or the Fiann enchanted; but in our eyes the best feature in the book is the sympathy, plainly unaffected, of the editor with his subject, and with the people who speak these proverbs.

Let us, in conclusion, re-echo his wish, that the Irish collection which, in 1868, Canon Bourke had been ten years engaged upon, and which should therefore be large by this time, may shortly see the light.

DAVID FITZGERALD.

Anne Evans. Poems and Music. Edited by Anne Thackeray Ritchie. (C. Kegan Paul & Co.)

EVERYBODY knows a certain axiom—uncomplimentary to the married state—about *bons mariages* and *mariages délicieux*. Things are not quite so bad with books; but it may safely be said that, for every three books which may fairly be called good, there is not more than one at the outside which is delightful. In this little volume of remains, Miss Thackeray has given one of the rarer class to all who are capable of receiving the gift. The charming little memoir which she has prefixed to the collection of poems and music gives the perfect picture of a sort of woman of which most people have been fortunate enough to know examples at some time or other in their lives, though few such examples are likely to have come so near perfection as the late Miss Evans. The very best kind of old maid—that is to say, a woman combining all the pleasantest features of matronliness with an entire absence of the petty concentration on household and domestic cares, or the sour repining at such cares which too often accompany matronhood—that is the definition of the type. There are no more delightful letter-writers than ladies of this kind, and we must say that Miss Thackeray’s extracts from a few of her friend’s epistles make us wish very decidedly for more. Other extracts, also given from papers unpublished and not intended for publication, confirm the estimate of her as a woman of very unusual, though very unobtrusive, intellectual power. Here are some selections from a paper of definitions, some of which need only a little literary polishing to make them worthy of Chamfort or Joubert.

“A privileged person. One who is so much a savage when thwarted that civilised persons avoid thwarting him.”

“A liberal-minded man. One who disdains to prefer right to wrong.”

“Radicals. Men who maintain the supposed right of each of us to help ruin all.”

“Liberals. Men who flatter Radicals.”

“Conservatives. Men who give way to Radicals.”

(This is a *coup de griffe* all round with a vengeance!)

“A domestic woman. A woman like a domestic.”

Her definition of humour, “thinking in fun while we feel in earnest,” is as near success as anything can possibly be. Very delightful, too, is her miniature disquisition on what she calls “the pebble-test”—that is to say, a classification of her friends according to the way in which they regarded certain cornelians and other such-like things which she had picked up. We should like to quote this as a whole, but it is much better to refer our readers to the book.

The remains themselves consist of two parts—poems of a very miscellaneous kind, and music some of which is setting for some of the poems. The merits of the former are very much what might be expected. They do not possess a great freshness of manner, though, on the other hand, there is absolutely nothing that can properly be called imitation in them. In the sonnet Miss Evans succeeds very well; and, when one remembers the excellence of some of Dr. Sebastian Evans’ compositions of this kind, it would seem that the “narrow plot of ground” had a peculiar attraction for the family. Most of Miss Evans’ sonnets are of a philosophical and meditative cast, the utterances of a *schöne seele*, without either affectation or cant or maudlin sentiment marring it, as all three have marred so many of its sisters. Here, however, is one which partakes more of the nature of a conceit, and, as we delight in conceits, we shall give it. No one who knows the scenes described will deny its remarkable felicity and truth to the suggestions of the subject.

“FEVENSEY AND HURSTMONCEUX.

“I looked upon two corpses in one day,
Two noble corpses, lying by the shore.
First, one who on his large proportions bore
The stamp of heathen warrior where he lay
Harmless and helpless in his disarray.
The mild autumnal cheer was clouded o’er
By uncouth shades that haunt him evermore,
Dark horrors of his harsh rule past away.
Then a fair lady, barbarously slain,
O stately pleasantness, untimely cold;
There might one grieve till sad night should
enfold
The appealing form, and gaze and gaze again,
As though through longing one might yet behold
The vanished life. Ah! longing all in vain.”

The songs are still better; and here the second division of the book helps us to explain and understand their excellence. Although Miss Evans has wickedly defined a musical woman as “one who has strength enough to make much noise and obtuseness enough not to mind it,” she herself was a musical woman in the best sense, and a score or so of specimens of her compositions are given here, some merely for instruments, some intended as settings for her own words. It is easy to understand from these compositions her brother’s statement that she had no very striking powers of execution. Striking powers of composition she certainly had, though it is possible that severe music-maniacs of the type to whom M. de Laprade not long ago addressed a counterblast might think her style too literary,

Music to sing to and music to dance to form the greater part of her compositions; and the severe persons before alluded to will find it hard to show that singing and dancing are not the historical causes of the genesis of music. Many of the specimens, however, here given of Miss Evans' music are of the kind of which it may be justly said, "That's for thoughts." We may select as specially attractive two waltzes (which carry out the principles of the famous "invitation"), three or four short untitled pieces, and a most charming song, "I walked through my garden," in which words and music could hardly be better married or make a more delightful couple. GEORGE SAINTSBURY.

CURRENT LITERATURE.

The Great Explorers of the Nineteenth Century. By Jules Verne. Translated by N. D'Anvers. (Sampson Low.) In spite of the manifest incompleteness of the record it contains, this is a capital book. It forms the third volume of the series entitled "Celebrated Travels and Travellers," its predecessors having been *The Exploration of the World* and *The Great Navigators of the Eighteenth Century*. The subject-matter of the present volume is treated in two parts, in the former of which M. Verne first sketches the earliest geographical work of the century, and then devotes two long chapters to the exploration and colonisation of Africa and the Oriental scientific movement and American discoveries. The second part is occupied with voyages round the world, the labours of French circumnavigators, and Arctic exploration. The subject is too vast to be adequately dealt with in one volume, large as that volume is; and it would be easy to point out many omissions. But for these and the almost inconceivable carelessness of not furnishing an index, M. Verne's book would have been very useful for purposes of reference, for it contains much information respecting travellers the accounts of whose work are not readily accessible. In a prefatory note the translator thanks a gentleman "for his untiring aid in the verification of disputed spellings," &c. What is particularly referred to in this sentence we do not, of course, know, but we can say that great want of knowledge how to deal with the French mode of spelling foreign names is manifest throughout the book. Why, for example, should we have *Foota-Djallon* and *Fouta Djallon*, when *Futa-Jallon* is the recognised and ordinary English way of writing the name of this highland region of West Africa? The illustrations which are scattered with a lavish hand throughout the volume are an attractive feature, and will no doubt act as an inducement to the young to turn also to the letter-press. They are stated to consist of fifty-one original drawings by Léon Bonett and fifty-seven facsimiles from early MSS., together with several maps by Matthis and Morien. The frontispiece is a very appropriate one, being a map of the world on Mercator's projection, on which is shown the work that had to be done in the nineteenth century.

My Start in Life. By a Young "Middy." (Sampson Low.) This little volume contains the letters addressed by a young midshipman to his father and a certain "Cousin Emily" from various parts of the world and at ages varying from about sixteen to twenty. The fond parent, presumably considering his son to be a phenomenon, has somewhat injudiciously thought fit to publish these letters, which might very well have been printed for private circulation if it was absolutely necessary to preserve them. The last sentence

of the Preface shows with how little consideration the father has given his boy's letters to, we fear, an unappreciative public. "Some passages have been omitted, but not a word has been altered or added." We have nothing much to say against the letters *per se*, for they are, on the whole, well enough written for a boy; but the pruning knife should undoubtedly have been used with a much more unsparing hand. With regard to the other statement, the father, in one instance at any rate, has got himself on to the horns of a dilemma, and either he cannot read his son's writing or his son has made an odd mistake. As a large part of the volume is devoted to the China station, we have looked more particularly at these letters, and especially the account of an excursion from Peking to the inner Great Wall (pp. 137-43). Throughout, the editorial parent persists in printing as *Hankon*, instead of *Nankow*, the name of the well-known village at the southern end of the pass which this spur of the Great Wall crosses. Owing to the dissimilarity in the sounds, we do not see how the son could possibly have fallen into such an error, and we must, therefore, lay it at the door of the father. Again, the paternal arithmetic is by no means strong, for although we are first told that the letters come from a boy whose age varies from about sixteen to twenty, we are afterwards informed that the same letters cover a "period of about seven years." We confess ourselves unable to do the sum.

Tales of the Castle Guard. By Col. Eden. (Newman.) The Castle Guard, it may be well to premise, is a viceregal guard over the official residence of the Queen's representative at Dublin; and this volume contains a number of stories which are supposed to have been told by the officers thereof after the mess dinner. The anecdotes and recollections, of course, refer to various phases of military life in different parts of the world, and will be much appreciated by young people. Towards the end of the collection is a chapter entitled "Number One Good Piecey Pigeon," which relates some incidents of the last China War, and shows that the writer does not know much about the names of places; one or two, indeed, look as if they had been taken from French sources. The book contains five illustrations, and the one accompanying the chapter just referred to gives an odd representation of Chinese soldiers.

Stories of the City of London. By Mrs. Newton Crosland. (W. H. Allen and Co.) Mrs. Crosland has done youthful readers a service by retelling in a somewhat concise form stories connected with Old London, which include a large amount of really valuable information. When we say that she writes of London Bridge (as it was), the Tower, the Plague, the Great Fire, the Thames Tunnel, &c., it will be seen that she has chosen subjects in which the rising generation can hardly fail to take a lively interest, and with which, indeed, it behoves them to be acquainted. The book contains some illustrations which, though perhaps not exactly what one could wish in the matter of execution and finish, will no doubt prove attractive to boys.

Tourist's Guide through London; comprising Historical Summary and Notices of the Principal Objects of Interest which may be visited during a Few Days' Residence. By W. J. Loftie, B.A., F.S.A. (Stanford.) This is a very useful little book, with a considerable amount of valuable information packed into its hundred and twenty pages. The arrangement, which is good, consists of a plan of routes, followed by an alphabet of the most important places. The information is largely original, and the account of the City under C in the alphabet is an excellent summary. We are not prepared to agree with all the points brought forward, such as

the statement that Newgate is older than Aldgate, or that the School Board building on the Embankment is pretty. These criticisms, however, are only by the way, for the book is one we can confidently recommend, not only to the tourist, but also to the resident, as both useful and interesting.

The King's English. By G. Washington Moon. (Hatchards.) Mr. Washington Moon has done such good service to the study of English, and the latter part of this little book is so well worth reading, that we can only express our unfeigned sorrow that he should have written the first half of it. This contains little else than a string of erroneous statements which would have been out of date a century ago. We cannot conscientiously recommend a volume which says that "the English language is derived chiefly from the Aryan, through the Sanskrit, and thence through the Celtic, Italic, and Teutonic;" which supposes the Book of Job "to be the most ancient written document extant;" and which exhibits the most stolid ignorance about the derivation of the Phœnician from the Egyptian alphabet, first established on a solid basis by de Rouge, whom Mr. Moon calls de Rouge. For the future we would advise him to confine himself to subjects with which he is acquainted, and, if he wanders into other fields, to discover first who are the best and safest guides to follow.

MAX DUNCKER'S History of Antiquity. Translated by Evelyn Abbott. (Bentley.) Another volume of the English translation of Prof. Max Duncker's admirable work has appeared, characterised by all the excellences which the preceding volumes have led us to expect. Attractive in style, abounding in learning and research, and brought up to the level of the latest knowledge, the work has found a worthy translator. The volume just issued deals with the ancient history of India, and on that account should possess a special interest for the English reader. The first part describes the Aryan conquest of Northern India, and sets before us a picture of Hindu life and religion as it is presented in the Veda. The second half is occupied with the rise and character of Buddhism, the reforms it brought about in Brahmanism, and the history of Asoka. The story is admirably told; and though, in a subject like Buddhism, there must be many points on which all scholars will not agree with the opinion adopted by the author, he has had recourse to the best accessible authorities, and has always clothed his statements in clear and plausible language. We hope the book will be widely known and read.

Old Yorkshire. Edited by William Smith. (Longmans.) The title of this volume is appropriate enough when one learns what it means, for which recourse must be had to the Preface, whence it will be found that the contents are an *olla podrida* from the columns of "Local Notes and Queries" printed weekly in the *Leeds Mercury*. The subjects have a wide range; and it would be unjust to say that there is a single article which does not possess considerable interest, while many of them have a permanent value. The book will be especially acceptable to Yorkshiremen all the world over, and is not unworthy a place in almost any library. The editor has made his selections with good taste and discrimination; while the portraits and other illustrations are judicious and add greatly to the value of the really handsome volume, which may be readily consulted by means of its exhaustive indexes, a feature for which Mr. Smith deserves special credit.

Elementary Chess Problems. By J. Paul Taylor. (G. C. Heywood.) A collection of fifty-two move problems by one of the most successful English composers in this peculiar branch of the art. Many players take pleasure

in such positions who will not be at the trouble to attempt the solution of longer, and consequently more intricate, puzzles. The young chess-player must not, however, be misled by the title which Mr. Taylor has adopted. The problems are not elementary in the sense of being adapted solely for young players. Many of them are as intricate and difficult as is possible in connexion with such brevity, and could not be solved at sight by the strongest player. Mr. Taylor gives some unnecessary hints to young composers as a prelude to his collection. We would give one to young solvers, that the most unlikely move on the board is probably the right one. Notable instances in point are problems 2, 17, 19, 29, 33, and 39 of this collection. Some of the positions show great elegance in construction, among which we would point out Nos. 1, 11, 25, and 28. The problems appear correctly printed, and, as most of them have already undergone the ordeal of publication, are probably sound; but this is not the case with the solutions, in which several palpable errors occur that must provoke and puzzle young players more than the puzzles which they fail to solve.

Mother Molly. By Frances M. Peard. (George Bell and Sons.) *Mother Molly* is a charming story, either for children or their elders, written with that peculiar grace and literary skill which have made Miss Peard's former stories so delightful. The scene is laid at Plymouth and in the surrounding country, in the year 1779; and the plot is woven from the threatened invasion of England by the French. The story of the French spy, and how nearly childish indiscretion contributed to fulfil his mission, is most cleverly told, and will hold children entranced. It only seems a pity that the plot was not extended to the end of the book, for, beautiful as is the description of the Devonshire moors, it falls flatly after the tragic dénouement in the middle of the story.

Kind Hearts. By Mrs. J. B. Firth. (Griffith and Farran.) A somewhat commonplace love-story, to show that "kind hearts are more than coronets," but written in a simple and unassuming style which will find readers for it.

Duties and Duties. By Agnes Giberne. (Seeley and Jackson.) This is an admirable story, reprinted from a family magazine, showing that parochial "duties" which are performed at the expense of social affection are questionable.

FROM the Society for Promoting Christian Knowledge we have received *Bernard Hamilton*, by May Shipley, a prolix chronicle of the small talk and small doings of a country town in which the curate is the chief object of interest to everyone.

Wrecked Lives; or, Men who have Failed, by W. H. Davenport Adams. (S. P. C. K.) Two volumes of *Lives of well-known men*—which would have been pleasanter reading if they had not had such a title. For it may be an open question to some people, when they find such men as Heinrich Heine and Robert Burns given as examples of "men who have failed," what failure means. The first volume contains, under this gloomy title, interesting sketches of Rienzi, Wolsey, Swift, Richard Savage, and Chatterton; and the second of Robespierre, Burns, Haydon, Heine, E. A. Poe, and Kosciuszko. We cannot think that the selection is a happy one in accordance with the view which the author puts forward in the Preface. "The true success is that which, in its far consequences, reaches beyond the limit of our 'little lives'; the true failure is that of the man whose success is based wholly upon material conditions." And, were it not for the earnestness with which the weaknesses of the characters mentioned are expiated upon, we might

imagine the name of the book a grim jest. To have the facts and outlines of such lives gathered into a readable form is something, but to have their blemishes brought into undue prominence is little less than distortion; and neither Mr. Davenport Adams nor the society for which he writes seems to us to have sufficient means of knowledge to pronounce the sentence of wreck and failure as dogmatically or as freely as is here done.

A MUCH pleasanter book, published by the same society, is *Women of Christendom*, by the author of *The Schönberg-Cotta Family*—a series of sketches written at the desire of an Indian missionary for the purpose of setting before Indian women the freedom given by Christianity to their sex. The stories of Prascovia Loupouloff, of Mdme. Elizabeth, and of Mr. Fry are specially well told; and the whole book is written with a painstaking and loving zeal. The writer, throwing the light of her own sympathy with what is best and highest upon the lives which she is sketching, brings out many beautiful traits which will be new to some of her readers.

Grandpapa's Verses and Pictures. By T. P. M. This is a very nice book for children, full of beautifully executed engravings of animals, accompanied by pleasant verses. Those on Titmice are particularly good, and we wish we had space to quote the lines which describe the dainties which titmice cater for their children's dinner. It includes tickly-wigs, fat cocktails, tic-sics, crawly-mites, and blighties. The next best thing to being a young titmouse is to be a little boy or girl who can read about them in T. P. M.'s book, and see Mr. Morris' picture of their snug little home.

NOTES AND NEWS.

THE first six volumes of Dr. Hunter's *Imperial Gazetteer of India*—"Abar" to "Mysore"—are now in course of issue. The article on "India" in vol. iv., written by Dr. Hunter himself, consists of 516 pages, and is deserving of publication in a separate form.

THE Delegates of the Clarendon Press will publish shortly, in the "Anecdota Oxoniensia" series, the *Passio et Miracula Beati Olavi*, edited, with an Introduction and notes, from a vellum in the library of Corpus Christi College, Oxford, by the Rev. Frederick Metcalf, Fellow of Lincoln College, and author of *The Englishman and the Scandinavian*. This MS. is a contemporaneous transcript of the Latin twelfth-century original, and contains all the Latin of the fragments published by the Bollandist Fathers, and all the matter of the Old-Norse Homily on St. Olaf published by Prof. Unger at Christiania, and hitherto supposed to be a complete work. Besides this, it contains several additional sections, which prove the author to have been Eysteinn or Augustinus, second Archbishop of Trondjem (1161-88), the builder of Trondjem Cathedral, who lived for three years in banishment in England. Last autumn a conjectural restoration of the original Latin work was published by Prof. Gustav Storm in his *Monumenta Historica Norwegiæ*, printed at the expense of the Norwegian Government; but he was then unaware of the existence of the MS. brought to light by Mr. Metcalf. The forthcoming publication, therefore, which will contain some twenty-seven sections more than Storm's scholarly reproduction, will rank as the *editio princeps* of the entire work. It may be added that the MS. was formerly the property of Fountains Abbey, which had a colony of monks in Norway, established in the monastery of the "Valley of Light," on a fiord near Bergen. It is bound in sealskin, and it has been surmised

that it was sent from the Valley of Light to Fountains. But more probably it was a present from the Archbishop during his stay in England.

MR. PATERSON, of Princes Street, Edinburgh, is about to publish a re-issue of Scott's *Dryden*, under the editorship of Mr. George Saintsbury. Scott's work will be reproduced without alteration or omission; but all necessary corrections and additions will be made in the shape of notes and appendices, and the text will be carefully revised and collated throughout with the original editions. The collection of Dryden's letters will be, as far as may be practicable, completed, and some dubious works added. The book will, like the original, be in eighteen volumes octavo, and will be printed by Messrs. Constable with type and paper specially prepared for it. The first volume may be expected in the autumn. Mr. Saintsbury will be glad to receive communications from any persons who may happen to possess letters by the poet, or other original materials.

A NEW work entitled *A Visit to Abyssinia: an Account of Travel in Modern Ethiopia*, by W. Winstanley, late 4th (Queen's Own) Hussars, will shortly be published in two volumes by Messrs. Hurst and Blackett.

My Garden Wild, and What I Grew There, is the title of a new volume by Mr. Francis George Heath, to be published very soon by Messrs. Chatto and Windus. It will include descriptions of upwards of two hundred British wild flowers and ferns, and explain their position and arrangement in the "wild" garden whose establishment and history form the subject of Mr. Heath's forthcoming book, the especial object of which is to show how much pleasure and what a delightful occupation may be afforded by the growth in our gardens of the "commonest" of our wild flowers and ferns.

MESSRS. SAMPSON Low announce the forthcoming publication of *James Woodford, Carpenter and Chartist*, by the Rev. Henry Solly, being recollections of the Chartist agitation from 1837 to 1848, with a working-man's experiences—private, social, and political—during that period. The writer's long and intimate acquaintance with the habits, wants, and views of the working-classes renders him a trustworthy witness in regard to all such questions.

As we briefly announced a short while ago, Mr. Ebsworth has got on well with the printing of parts x. and xi. of the new series of the Roxburghe Ballads, which will make in all about three hundred pages. It is only the slow process of reproducing in *facsimile* the large number of wood-cuts that prevents immediate publication. The work will illustrate a really important episode of English history, as it goes over the time of anti-Papal agitation from 1674 to 1689, with a postscript on 1711. Mr. Ebsworth's work has been heavy. He has undertaken, single-handed, to search, transcribe, collate, as well as annotate, the vast mass of materials treating of this subject which are garnered in the British Museum and have never yet been chronologically arranged. He has also himself drawn and engraved the wood-cuts. He hopes to see his work finally through the press before the autumn.

MESSRS. BATFORD will shortly publish *Charitable and Parochial Establishments*, by Mr. H. Saxon Snell, written from the point of view of the architect, and illustrated with many lithographic plans and views of public buildings, among which the new St. Marylebone Infirmary will be conspicuous.

MESSRS. HURST AND BLACKETT will issue in June a new novel by Mrs. Randolph, called *Rescued*, in three volumes.

A NOVEL by Mr. G. Barnett Smith, entitled

Mercy Deane, will appear in the weekly edition of the *Manchester Examiner*, beginning on June 18.

THE City, like the West End, has now a subscription library of old as well as new books. The circulating library of the London Institution, Finsbury Circus, has been increased by the addition of some sixty thousand volumes formerly not allowed to circulate among its members; and the very large advantages now accorded have, we find from the committee's annual Report, given a marked impetus to the prosperity of the Institution.

THE *Girl's Own Paper* for June contains the opening chapters of a new story by Sarah Doudney, entitled "Michaelmas Daisy."

MR. E. D. BUTLER, of the British Museum, author of the article "Hungary" in the newly published volume of the *Encyclopædia Britannica*, was on May 20 elected a corresponding member of the Hungarian Academy of Sciences, in recognition of his services in furthering a knowledge of the Magyar language and literature in England. It will be remembered that this honour was conferred also on Mr. Thomas Watts, late Keeper of the Printed Books Department in the British Museum.

THE Victoria University is now in a position to announce its first Preliminary Examination, which will be held at Owens College on June 20. Candidates must previously have gone through the form of matriculation, for which it is necessary that they should be already students of "one of the colleges of the university"—i.e., of Owens College. Further particulars may be learned from the Registrar, Prof. Adamson.

MR. JOHN F. MACLENNAN delivered at Edinburgh on May 20 the first of a course of six lectures upon "Contract Law: its Origin and Early History." This course is the first-fruits of a "Law Fellowship" which has recently been founded in the University of Edinburgh by a body called the Endowment Association.

THERE will be sold in a few weeks, by Messrs. Sotheby and Wilkinson, the famous historical collection of books made by Mr. Henry Stevens, a well-known American bibliophile. The Franklin department alone comprises nearly three thousand MSS., which, with books the earliest and rarest known, will be offered in one lot at £7,000.

WE hear that Dr. Caulfield, Librarian of Queen's College, Cork, has been elected a corresponding member of the Royal Academy of History, Madrid.

THE *Scotsman* publishes an appeal from the minister of Kinloch Rannoch for subscriptions to maintain, in its present condition, the cottage in which Dugald Buchanan, schoolmaster, evangelist, and Gaelic poet, lived from 1754 to 1768.

MESSRS. PUTNAM'S SONS, of New York, announce an analytical essay on Mr. Browning's *Sordello* by F. M. Holland.

WE learn from the first number of the *Harvard University Bulletin*, the successor of the *Harvard Register*, that the books bequeathed by Carlyle to the Harvard Library number about 325 volumes, by far the larger portion of which are concerned with Frederick the Great.

THERE is now being published in Vienna, in periodical parts, *The Oriental Travels of the Crown Prince Rudolph*. The work is profusely illustrated with original sketches by the royal author, and it is favourably spoken of by German critics.

Le Livre states that a large number of inedited letters of Card. Richelieu will shortly be published at the instance of the Minister of Public Instruction.

It appears that Oxford men are just now in demand for Scotch dominies. The Rev. Wilfred Richmond, tutor of Keble, has been appointed Warden of Trinity College, Glenalmond; and Mr. Elliot, formerly scholar of Queen's, has been appointed a master of the Edinburgh Academy, on the retirement of Mr. Weir.

MM. J. B. BAILLIÈRE ET FILS, the well-known scientific publishers, announce a condensation of the *Philosophie Positive*, undertaken by M. Jules Rig, and authorised by Comte's executors.

MESSRS. HACHETTE have brought out the authorised translation of the late Lord Beaconsfield's *Endymion*, by M. J. Girardin.

THE same firm have issued an Index volume, compiled by M. Paul Guérin, to the edition of the *Memoirs of Saint-Simon* by MM. Chéruel and Ad. Regnier fils.

M. LOUIS BLANC has just published (Paris: Calmann Lévy) the tenth and last volume of his *Dix Ans de l'Histoire d'Angleterre*, which treats of the important events that took place in 1870, and also contains some interesting sketches of English social life.

ONE of the chief events of literary interest in Paris just now is the course of lectures which M. Emile Deschanel, the restored Professor of Belles-Lettres, is delivering to crowded audiences at the Collège de France. M. Deschanel has also just published (Germer Baillière) a profession of his historical and political faith, under the title of *Le Peuple et la Bourgeoisie*, the motto of which is "La démocratie véritable est l'ascension continue au peuple par l'intelligence et la travail."

THE archives of the Kestner family have been examined by Herr Herbst in the preparation of his interesting account of Goethe's four months in Wetzlar, 1772—*Goethe in Wetzlar* (Gotha: Porthes). A portrait of Kestner, the aggrieved Albert of *Werther*, is given, and a facsimile of Lotte's *silhouette*, which hung by Goethe's bed in Frankfurt, and under which he wrote the words, possibly on the completion of his *Werther*, "Lotte gute Nacht am 17 Juli 1774."

THE Hungarian Academy celebrated last Sunday, May 22, the fiftieth anniversary of its establishment, and has determined, by way of memorial of its jubilee, to publish a history of the sciences in Hungary. A short summary was distributed at the festival.

DR. J. J. JUSSERAND has just brought out a second edition of his excellent little history of "Le Théâtre en Angleterre depuis la Conquête jusqu'aux Prédécesseurs immédiates de Shakspeare." He has corrected a few slips in his text, and added fifty pages of notes, in one of which he controverts Prof. A. W. Ward's assertion that the "Vice" in our old Moralities is purely English, and that the French Moralities have no like character. On the contrary, says Dr. Jusserand, the early French *Badin* corresponds to the English "Vice," and, as Rabelais says, was played "par le plus pèrit et parfaict de leur compaignie" (livre iii., ch. 37). In confirmation whereof we may quote Cotgrave in 1611:—"Badin enfuriné . . . a notable coxcombe, an asse in graine; also, a fool, or Vice in a play."

PFARRER SCHRÖTER, of Rheinfelden, at the end of his school report for that district 1880-81, publishes an interesting historical sketch on two remarkable "Volkslieder" of the old city. The first, known as "das Schwedenlied," originated during the twenty-one weeks' siege of Rheinfelden, from March 27 to September 18, 1634, by the Rheingraf Otto Ludwig. It was first printed, in an incomplete form, in 1673, but continued to be sung as a "folk-song" until quite recently. It has nineteen verses.

The second "Lied" is communicated by Prof. F. Vetter, of Bern. It arose during the siege of Rheinfelden by the French Marshal Cregui, from July 9 to 20, 1678. Its subject is the conflict on the right bank of the Rhine and the destruction of Säckingen. The song was printed at Basel in the same year. It contains thirty-nine verses.

PROF. SCHIPPER, of Vienna, has nearly finished printing his new book on English metres.

THE last work issued by the Société des Bibliophiles français is *Vie de Charles-Henry, comte de Hoya, Ambassadeur de Saxe-Pologne en France et célèbre Amateur de Livres, 1694-1736*, in two volumes, edited by baron Jérôme Pichon.

M. ROUFF, publisher of *Mémoires de Monsieur Claude, Chef de la Police de Sureté sous le Second Empire*, announces that the first edition of vol. i., consisting of 10,000 copies, was completely exhausted within two days of publication.

THE Vegetarian Society of France is publishing a monthly journal entitled *La Réforme alimentaire*.

A Midsummer Night's Dream has been added to plays of Shakspeare in the excellent "Rugby Edition." The editor, from whom Mr. Furness frequently quotes in his *Variorum Hamlet* and *King Lear*, is the Rev. Charles E. Moberly.

In the sixth line of the Rev. A. H. Sayce's article in the ACADEMY last week (p. 373), for "M. Perthier" read "M. Pèritier."

A DEVONSHIRE DIALECT POEM.

THE following dialect poem by "the rural postman of Bideford" has been sent to us by Mr. Follett Pasmore. It commemorates Mr. H. Baird, well known as "Nathan Hogg" by his contributions to the *Western Times*. Mr. Baird recently died in London; but we hear that it is proposed to remove his remains to his native county, Devonshire.

IN MEMORIAM HENRY BAIRD.

Aw ! massy, zooc ; of ahl us du ?
Poor Nathan Hogg is daid.
He waz za vond uv me and yu,
Let'a tuck en in ez baid.

An let en ha a leetle stone,
A Mite 'll du vur he ;
Tu zay ha mnaen lie alone,
Wayout a tear d' zee.

Twiz he thit zing'd thick purty sung :
"Tha daysy tap tha grave ;"
An had a laugh apin ez tung,
An made tha timid brave.

Poor blid ! no doubt he had ez vaults —
Who hathen em, I zay !
Where ez tha wan thit niver halts
Apin life's ritty way !

Zo, vur tha kindness uv ez heart
An gud thit he did du
Poor Harry Baird mau nat daypart
Unwept, vrend, ot zay yu ?

EDWARD CAPERN.

MAGAZINES AND REVIEWS.

THE last number of *La Nouvelle Revue* contains an article of great interest on the Basques, by the Rev. W. Webster. The writer has contrived to pack into a short space an immense amount of learning and information without losing his hold on the reader's attention or ceasing to be clear. Mr. Webster sides with Wilhelm von Humboldt and others in thinking that some of the local names of Northern Spain recorded by the classical authors can be explained from the Basque vocabulary, and so bear witness to the former extension of a

Basque population over this part of the peninsula, but he draws attention, at the same time, to the changes a language must undergo in the course of centuries, and the complaint of Strabo and Mela that Greeks and Romans could not pronounce correctly the names of Iberian geography. He further shows that the small black race of Northern Europe has no right to be called Iberian, if by Iberian we are to understand Basque, since the genuine Basque type is really tall and fair. A MS. lately discovered at Santiago, which contains the oldest existing list of Basque words, actually states: "*Bascli facie candidiores Navarris approbantur.*" Mr. Webster dwells upon the curious *Pastorales* or improvised dramas, the subject of which is generally taken from the Bible, which the Basques have been in the habit of representing for generations. The most noticeable feature of these dramas is the chorus of "Satan," who occupy the chief place in them. A full account is also given of the *fueros*, or special laws and privileges for which the Basques have contended so long and strenuously. Mr. Webster shows how, under these laws, the Basques have formed a virtual republic, enjoying all the rights of self-government, and carrying out the principles of free trade long before the days of Adam Smith. He explains how it has come about that a people so devoted to freedom should yet have been the supporters of Carlist absolutism; and he notices that Ignatius Loyola and Xavier were not only Basques, but men of a thoroughly Basque type. It is curious to remember that we owe Jesuitism to the survivors of a race which inhabited Europe before the arrival of the Aryans, and has found its last refuge in the fastnesses of the Western Pyrenees.

Le Livre for May opens with a short account, from the pen of M. Maurice Tourneux, of a vast bibliographical dictionary, planned, and partly carried out, at the beginning of the century by a forgotten person of the name of Fleischer, committed by the famous bookseller Panckoucke to MM. Barbier and Beuchot to finish, but for one reason or another shirked by them, and still remaining in MS. in the National Library. This is followed by the conclusion of M. Baschet's excellent series of articles on Casanova. The only other original article (to adopt a rather arbitrary distinction) is a review by M. Burty of the curious book just put forth by M. de Goncourt, *La Maison d'un Artiste*, which contains, as those who have seen it know, a catalogue of the furniture and embellishments of the author's own residence. In the ephemeral part of the number it is to be noted that Mr. Joseph Knight has taken up the mantle of the late Mr. O'Shaughnessy, and gives account of English literature. Mr. Knight devotes considerable space to a description of the English book-clubs, and especially the Spenser Society and the Hunterian. But what does he mean by telling French readers that Drayton and Daniel, Carew and Suckling, are omitted from the standard collections of the English poets? We can only say that all the four certainly figure in our copy of Chalmers. The illustration of the number is a very striking frontispiece (in fact, two such), intended for Young's *Night Thoughts*, by Gabriel de St.-Aubin, from the Goncourt collection.

THE Revista Contemporanea of April 30 opens with a review of the "*Anales de las Ordenanzas de Correos de España*" from the thirteenth century to the present time by the honorary postman who writes under the pseudonym of Dr. Thebussem, and who here indicates certain omissions in what is otherwise a great work. Next, Tinajero y Martínez discusses in "*Poly-storia*" the merits of Italian historians, especially of the seventeenth century. Then follow some careful political and social studies on the

people of Morocco by Olivo Canales. "*La Juventud Dorada*" of Señor Mentaberry is a classical historical novel of the time of Nero. From the bibliographical section we learn that Fernandez y Gonzales has published the first volume of a work on "*Jewish Juridical Institutions in the Different Kingdoms of the Iberian Peninsula*," and that Menendez Pelayo is printing the lectures on Calderon which he is delivering in Madrid. Should the former of these books at all equal the *Mudejares en Castilla* by the same author it will be a most valuable work.

THE Theologisch Tijdschrift for May continues its uncompromising examination of religious ideas and religious history. Dr. Slotemaker points out some difficulties attending the justification of faith as a moral postulate; Dr. Cramer gives an essay, based on Dr. Bavinck's researches, on Zwingli and Zwinglianism; and Dr. Oort, a short paper on the *cultus* of the dead among the Israelites.

THE ORIGIN OF NORSE MYTHOLOGY.

PROF. STEPHENS has recently been delivering in the University of Copenhagen a course of eight lectures in reply to the novel theory propounded by Prof. Bugge, that the Northern mythology is, in great part, borrowed from classical and Christian traditions, brought home by the Vikings in the ninth and tenth centuries.

Prof. Stephens does not deny the possibility that the Northern mythology may contain elements borrowed from classical or Christian sources, but he contends that there is no reason to refer such borrowing to any date nearly so late as that assigned by Prof. Bugge. From 500 B.C. to 500 A.D. there was constant commercial and other intercourse between the Scandinavians and the civilised peoples of the South. The Runes, and the classical peculiarities in the Scandinavian ornament of the early Iron period, were derived from the Greek colonists in Scythia. With regard to later times, it is certain, from modern discoveries, that Romans, whether merchants or others, lived in Scandinavia, and that many of them were buried there. A long time is thus afforded for the operation both of Pagan and Christian influences on the mythology of the North.

Prof. Stephens does not, however, believe that the debt of Norse mythology to Christianity can possibly be of large amount. Although a new religion always borrows elements from the older creed which it displaces, we find no historical example of the contrary process, that an old and decaying faith should enrich itself by borrowing from a new religion destined eventually to supersede it. On the theory of Prof. Bugge, however, this reversal of the usual order of things took place at the precise time when its improbability becomes greatest—viz., at the moment when the older religion was on the point of expiring. Nor were the Vikings a class of men at all likely to have had so important a share in the diffusion of new mythologies as Prof. Bugge's theory assigns to them. Moreover, in the tenth century the Norse mythology had already become well known all over Scandinavia, and had assumed a consistency of form which must have been the result of centuries of development.

Considerable stress is laid by Prof. Bugge on the alleged occurrence in the Edda of many foreign words, which can only have been brought by the Vikings from England and Ireland. Among the words cited as borrowed from the Anglo-Saxon, are *vikingr* itself, *drekka*, *sæging* (from *sæccing*), *fljüð*, a woman (from *fled* as an ending in English female names). All these derivations Prof. Stephens stigmatises as utterly

unscientific—a censure which he applies with still greater emphasis to Prof. Bugge's fanciful comparisons of proper names, such as that of Tyr with Tydides, and Loki with Lucifer.

In the fourth lecture, Prof. Stephens commenced the discussion of Prof. Bugge's explanation of the myth of Baldr. According to Prof. Bugge, Baldr is Christ, and the blind Hödr, by whom the god is unwittingly slain, is the blind Longinus, who plunged the spear into the Saviour's side. Prof. Stephens shows that the blindness of Longinus is quite unknown to early legend. Loki, who gives the mistletoe arrow to Hödr, is made out to be Judas, with the help of a reference to the Toledo Jeshu. This absurd book, however, is only of the thirteenth century, and, after all, does not speak of a "mistletoe arrow," but of a cabbage stalk which was made into the cross! Prof. Stephens points out in several other instances the unsubstantial character of the resemblances which Prof. Bugge finds between the story of Baldr and that of Christ, and suggests that it would be more plausible to identify Baldr with St. Sebastian or St. Edmund, King of the East Angles.

Prof. Bugge makes Loki represent not only Judas, but also Satan; and in Loki's blind brother he sees an allusion to the belief that the devil was blind. To prove that such a belief existed, he quotes only a single passage from the Anglo-Saxon prose legend of St. Andrew, which, as Prof. Stephens contends, he has completely misinterpreted.

To the assertion that the chaining of Loki is derived from the chaining of Satan, Prof. Stephens replies that the representation of the devil as chained is of quite late origin, and is found first in Northern countries; it seems, therefore, to have been borrowed from the myth of Loki.

The testimony of the Ruthwell and Bewcastle crosses to the antiquity of the Baldr myth is dismissed by Prof. Bugge with the statement that the ornamentation of the crosses refers them to the year 1000. Prof. Stephens complains that Prof. Bugge has neglected to examine correct copies of the inscriptions, the language and characters of which clearly belong to the seventh century.

In reply to Prof. Bugge's argument, that the "Carlovingian" type of ornament found on the Ruthwell cross was not introduced into England till about A.D. 1000, Prof. Stephens showed that a special style of art had very early been developed in Northumbria through imitation of Roman models, and that Charles the Great imported artists from England. The "Carlovingian" ornament, therefore, existed earlier in England than on the Continent. The words in the Ruthwell inscription, "I was pierced with arrows," were regarded by Prof. Bugge as indicating the existence of an otherwise unknown Christian legend, which had been imitated by the framers of the Baldr myth. This, Prof. Stephens showed, was a mistake; the supposed speaker was not Christ, but the cross itself, as was clear from the whole context. The proof that the Ruthwell cross belonged to the seventh century carried with it the conclusion that the story of Baldr had been known in England long before that period. Prof. Stephens then referred to numerous early inscriptions in widely separated parts of Scandinavia containing allusions to various portions of the Norse mythology. In several cases these allusions were in the form of *kenn-ingar*, or poetical circumlocutions, which could only have been understood by readers to whom the myths were matter of familiar knowledge.

In conclusion, Prof. Stephens said that he had now followed Prof. Bugge over the whole ground traversed in the portion of his work hitherto published. He should not have

leisure to discuss in the same manner the succeeding portions, nor would it be necessary to do so, as he had already sufficiently proved that the assumptions on which the new theory rested were erroneous. The result of the whole enquiry was that for at least one thousand years before the ninth century the Northern peoples had been in possession of a developed religious system, presenting many points of coincidence with the Christian faith. There was nothing to regret in this conclusion; his hearers should, on the contrary, rejoice that their far-off heathen ancestors had possessed a faith which had in it so much that was sublime and ennobling, and should strive to hold fast the truth which that ancient faith enshrined.

The lectures will shortly be published entire, both in English and Danish.

CURIOUS BLUNDERS IN SEVERAL EDITIONS OF POLYCARP.

Laverton Rectory, Bath.

You lately inserted a letter of mine in which I pointed out some remarkable errors in connexion with a forgotten edition of Ignatius. I now send an account of some still more extraordinary blunders in several editions of Polycarp's Epistle. The account will furnish a curious illustration of the truth of Horace's words—"In vitium ducit culpæ fuga, si carot arte."

The blunders are connected with two passages in the Epistle, and have arisen from a serious miscorrection in Le Clerc's 1724 edition of Cotelierius' *Patres Apostolici* of a slight error (the misplacing of a reference) in the previous edition of 1698. Strangely enough, this mis-correction, though made more than a hundred and fifty years ago, has apparently never yet been pointed out; and, which is still more surprising, the original error, or its mis-correction, or both, have seriously misled at least four subsequent editors of Polycarp's Epistle—namely, Russel (in 1746), the late venerable Dr. Routh, Bishop Jacobson, and Zahn—though not all precisely in the same way, as will hereafter appear.

The two passages with which the mistakes are connected come near together, in the third and fourth chapters respectively.

In the third chapter occur the words "ἡς ἐστὶ μὴτηρ πάντων ἡμῶν," taken probably from Gal. iv. 26. But, in the old editions of Polycarp, there is a variation in respect of the last word. The *editio princeps* of the Greek text, published by Halloix in 1633, has ἡμῶν, the reading (as it now appears) of all the MSS., and, therefore, universally adopted by modern editors. But Ussher, in his edition (1644, p. 16), changed ἡμῶν into ὑμῶν, changing also, in the old Latin version, "nostrum," the reading of all the former editions of that version, into "vestrum." Evidently (though this was apparently not perceived by Zahn, whose strangely blundering note shall be quoted hereafter) Ussher's reason for making these changes was because ὑμῶν and "vestrum" seem to be required by the context, rather than ἡμῶν and "nostrum." Apparently, Ussher considered the correctness of his readings so obvious that he did not think it worth while to notice the other readings, either in his margin,*

or in his notes at the end, nor did Patrick Young (Junius) do so in his brief notes, appended by Ussher to his own.* From Ussher's edition ὑμῶν and "vestrum" were adopted in several subsequent ones.

In chap. iv. (p. 17 of Ussher's edition) occur the words "τὰς γυναικας ὑμῶν," as read in all editions. In this passage, however, Young suggested a correction in the following brief note:—"Pag. 17, lin. 3, ὑμῶν fort. ἡμῶν." No reason was given for the suggestion, but it was evidently made because in this passage ἡμῶν seems to agree better with the context than ὑμῶν. The conjecture, however, has not been adopted by any subsequent editor. As Zahn and Funk remark, the use of ὑμῶν in this passage, where we should have expected ἡμῶν, strongly points to the conclusion that Polycarp was unmarried. If this was the case, Young's conjecture is, of course, deprived of all probability.

I now come to the error in Le Clerc's 1698 edition of Cotelierius, and its mis-correction in that of 1724.

In chap. iii., Cotelierius in his edition (1672) adopted, without even a note upon the point, Halloix's reading ἡμῶν, translating it in his own Latin version by "nostrum," and giving the same in his text of the old Latin version. Accordingly, those readings were reproduced in Le Clerc's 1698 edition, in which, however, was added in a foot-note Young's brief note—"ὑμῶν fort. ἡμῶν." Unfortunately (probably by a mere printer's error), this note was stupidly attached to ἡμῶν in chap. iii. instead of ὑμῶν in chap. iv., in spite of the evident incongruity of the note when so appended. In the 1724 edition the incongruity was removed, not, however, as it ought to have been, by altering the position of the reference, and thus attaching the note to ὑμῶν in chap. iv., but by changing the ἡμῶν of chap. iii. into ὑμῶν, it being strangely overlooked that by this alteration a serious inconsistency was introduced between Cotelierius' Greek text (as now exhibited) and his Latin version "nostrum," which was still retained in the parallel column. It may be well to add that this change in Cotelierius' text was apparently quite unconnected with the fact that ὑμῶν was the reading of Ussher's and several other editions, as already mentioned.

It shall now be shown how the four editors above named have been misled, either by the original error, or its mis-correction, or both.

(a) Russel (*Patres Apostolici*, 1746, vol. ii., pp. 234, 235) was led into two errors—(1) of reading ὑμῶν in chap. iii., in spite of his giving "nostrum" both in the old Latin version and in that of Cotelierius; (2) of attaching Young's note to this ὑμῶν, instead of ὑμῶν in chap. iv. If Russel had referred to Ussher's edition, he might have seen that by the reference, "Pag. 17, lin. 3," Young's note is plainly attached to the second ὑμῶν, and not to the first (as read by Ussher), which occurs (as we have seen) on p. 16 of Ussher's edition. Moreover, in the second passage there is (as has been said) an obvious reason for the suggested correction, whereas, in the first, the contrary is the case.

(b) Routh also (*Opuscula*, vol. i., p. 23, line 17, ed. 1858) and Zahn (p. 114, critical note on line 14†) have virtually fallen into the

till after the printing of his text of Polycarp, though this is nowhere stated by Ussher himself, and has never before been pointed out) from Isaac Voss.

* The view here propounded (apparently for the first time) seems strongly confirmed by the circumstance that Aldrich, in his edition (1708), while he reads ἡμῶν in the text (and "nostrum" in that of the old Latin version), inserts ὑμῶν in the margin as a conjecture, without assigning any reason for the proposed correction.

† The errors in this note are so curious, that it

second error. But, in their case, the error is the more astonishing for the two following additional reasons, which do not apply to Russel:—

(1) They knew (which Russel apparently did not) that Halloix's reading is ἡμῶν, which Ussher must therefore have purposely changed into ὑμῶν, his reason for doing so being no doubt known to Young. It is strange that it did not occur to them that, under these circumstances, Young would never have suggested ἡμῶν as a conjectural emendation, and that, moreover, without assigning any reason for doing so. (2) They both mention this same note of Young's in its right place in chap. iv. It is most strange that they did not see that one note could not possibly have been intended by its writer for two passages quite unconnected with each other.

(c) Routh (as above referred to) and Jacobson (p. 510, ed. 1847, note on ἡμῶν) imply that Cotelierius' reading in chap. iii. is ὑμῶν, whereas it is ἡμῶν, without even any mention being made of the other reading. Apparently they did not refer either to the original edition of 1672 or to that of 1698, and overlooked the inconsistency (pointed out above) in the 1724 edition between the Greek text and Cotelierius' Latin version in the parallel column.*

It may be added that the mistake respecting Young's note is probably partly due to the circumstance that Smith in his edition (1709), while he has no note upon the second passage, gives in the first (in which he reads ὑμῶν with Ussher)—both in his foot-note on p. 56 and in that on p. 110—precisely the same note as Young had given on the second passage. Smith gives this as his own note, but it seems probable that he took it from Young, attaching it, however, to the wrong passage, either by a mistake of his own or through his being misled by Le Clerc's 1698 edition. It is curious that Jacobson, though he gives Young's note in its right place in chap. iv., mentions in connexion with it Smith's and Routh's notes on chap. iii., saying that those editors approve of Young's conjecture, whereas the former is silent about it, and the latter expressly disapproves of it.

Curiously enough, a similar (but still more inexcusable) error, and a similar mis-correction, have occurred in connexion with two other passages near the end of Polycarp's Epistle. A similar note of Young's (in which, however, he gives two reasons for his suggested correction), which belongs to ὑμῶν near the beginning of chap. xiii. (the Greek text of which is supplied from Eusebius) was, in Le Clerc's 1698 edition, attached to ἡμῶν near the end of chap. ix., in spite of the same incongruity in its being so attached, and in spite of Young's reasons being thereby rendered perfectly unintelligible. And in the 1724 edition the incongruity was removed in the same way as before, not by transferring the note to its right place, but by altering the

shall be quoted in full. It is as follows:—"ἡμῶν c. [i.e., cum] b. cs. v. o. f. p. Hx. [i.e., Halloix]: ὑμῶν U. [i.e., Usserius] (quam lectionem neque inter corrigenda emend[avit], neque in notis d[en]dit, immo vero Junii conjecturam, 'f. [i.e., forte] ἡμῶν' imprimi caravit)."

With respect to the first part of this note, it has been already stated that Ussher's reason for not defending his reading evidently was because he thought that its correctness was obvious from the context. The last part of the note is (as shown above) a simple blunder.

I have the less scruple in pointing out these errors, because Zahn is himself so severe (sometimes most unjustly) in his strictures upon our own Bishop Jacobson.

* There are other extraordinary errors in Routh's and Jacobson's notes on this passage besides that of Routh pointed out in (b). But as these other errors are in no way connected with those in Le Clerc's two editions, they are not here particularised,

* But in his own printed copy, still preserved in the library of Trinity College, Dublin, there is written in the margin, in Ussher's own hand, the following brief note:—"ἡμῶν (MS.)." For this information I am indebted to Dr. Ingram, the present learned and courteous librarian. It may be desirable to explain that by "MS." is here meant Salmasius' transcript of Polycarp and Barnabas, which Ussher obtained (not, however,

ἡμῶν into ὑμῶν, the same inconsistency being thus introduced between Cotelierius' Greek text (as now exhibited) and his Latin version in the parallel column, and Young's two reasons being applied to a passage for which they were not intended, and to which (even as miscorrected) they are (as might be expected) not altogether suitable. Fortunately, in this instance, the error and its miscorrection do not seem to have misled any subsequent editor except Russell, though Zahn's remarkable omission of any reference to Young's note may, perhaps, be due to his having been perplexed by them. Routh (p. 29, line 41)—who is also quoted by Jacobson (p. 528)—refers to the note in its right place in chap. xiii., having probably obtained his knowledge of it direct from Ussher's edition and not from Le Clerc's.

The miscorrection seems, however, to have caused another curious error in the 1724 edition itself. For in that edition, not merely is ἡμῶν wrongly changed to ὑμῶν, but the next word ἀποθανόντα is changed to ὑποθανόντα!! Apparently the printer found ὁ written in the margin, and not content with changing ἡ of ἡμῶν into ὁ (which was all that was intended by the would-be corrector), changed also ἂ of ἀποθανόντα into the same letter. Dressel in his note (p. 387, ed. 1857) mentions both these peculiarities in the 1724 edition, but was evidently ignorant of their origin, and does not even speak of them as errors.*

With respect to the readings in chap. iii., it may be added that Zahn, while with all other modern editors he gives ἡμῶν in the Greek text, differs from all other modern editors in giving "vestrum" (with Ussher and the Codex Petavianus) in the old Latin version. Apparently he thought that the translator, in spite of his finding ἡμῶν in the Greek text, gave "vestrum" in his version on account of the apparent requirements of the context. If he *did* think this, it is all the more strange that it did not occur to him that Ussher was probably influenced by the same consideration in adopting both ὑμῶν and "vestrum."

J. H. BACKHOUSE.

PS.—It may be useful to students of Polycarp's Epistle to have it pointed out that the mistakes mentioned above are not the only ones which have occurred in connexion with Young's few and brief notes. At the end of four of these, Ussher made additions of his own, which, in his edition, are shown to be such by being enclosed in square brackets. Unfortunately, Le Clerc retained these brackets, and attached "Jun." (or "Ibid." for "Jun.") at the end of each composite note, instead of omitting the brackets, and putting "Jun." at the end of the

* From Dressel's note (p. 380) on chap. iii., it is plain that in that passage he overlooked the variation (pointed out above) between the 1698 and 1724 editions. It is still more surprising that he makes no reference to the fact that Ussher, and from him several other editors, read ὑμῶν and "vestrum" in that passage.

† Ussher (as he himself tells us on the second page of the Preface to his Notes) obtained a collation of this MS. through Clandius Sarravius. But there is reason to believe (though the circumstance has never hitherto been pointed out) that this was *after* the printing of his text of Polycarp. If so, he cannot, of course, have been influenced by this MS. in adopting the reading "vestrum." With respect to the two Oxford MSS. which he used in preparing his text, the Balliol one has "nostrum," the Magdalen one "vestrum," which is also (see Zahn's critical note) the reading of two MSS. unknown to Ussher. I am informed by Dr. Ingram that Ussher has no manuscript note upon the point in his own printed copy.

For my information respecting the readings of the two Oxford MSS. I am indebted to my friend Mr. Madan, sub-librarian of the Bodleian, who has kindly examined them at my request.

first part of the note, and "Usser." at the end of the second. Apparently he thought that the portions bracketed in Ussher's edition were additions subsequently made by Young himself. In the case of the first of these composite notes (chap. ii.), even so learned a man as Hemsterhuys (no doubt misled by Le Clerc's edition) evidently fell into this mistake—see his note on Lucian, quoted by Jacobson and referred to by Routh. So also Routh and (apparently) Jacobson attribute the second part of the note to Young instead of Ussher. Smith—whose note is repeated by Russell—quotes it as "cujusdam [] viri doctissimi scholion," evidently in ignorance that this "vir doctissimus" was Ussher himself. In the case of the second composite note (chap. vi.) Russell and Jacobson distinctly ascribe the whole note to Young; Smith and Routh make no direct reference to it. What makes the errors still more remarkable is the circumstance that not one of these four editors falls into a similar mistake in the case of the third and fourth composite notes (chaps. vii. and viii.).

SELECTED BOOKS.

GENERAL LITERATURE.

- ABINOLEI, P. Roma nell'età di Mezzo. T. 1. Torino: Bocca. 8 L.
DORR, E. Die Calderon-Literatur in Deutschland. Leipzig: Friedrich. 1 M. 20 Pf.
FLEURY, E. Origines et Développements de l'Art théâtral dans la Province ecclésiastique de Reims. Laon: Imp. Cortillot.
KLETSCHAK, H. W. Als Eskime unter den Eskimos. Wien: Hartleben. 6 M.
MEURER, M. Italienische Majolica-Fliesen aus dem Ende d. 15. und Anfang d. 16. Jahrhunderts. 2. u. 3. Lfg. Berlin: Wasmuth. 32 M.
MICHEL, E. Étude biographique sur les Tischbein, Peintres allemands du 18^e Siècle. Basel: Georg. 12 fr.
PASTON, J. Life of Voltaire. Sampson Low & Co. 82s.
PROELSS, R. Geschichte d. neueren Dramas. 2 Bd. 1. Hälfte. Das neuere Drama in Frankreich. Leipzig: Schöcke. 13 M. 50 Pf.
SCAZZAZINI, G. A. Dante in Germania. Storia letteraria e bibliografia dantesca alemanna. Parte I. Milano: Hoepli. 10 L.
STREUBER, W. Lyrisches im Shakspeare. München: Ackermann. 3 M.
WIEBE, L. Le Sipylos et ses Monuments (ancienne Smyrne). Paris: Duche. 6 fr.
WIEBER, F. Magalhães-Strasse u. Austral-Continent auf den Globen d. Johannes Schöner. Innsbruck: Wagner. 5 M.

THEOLOGY.

- BRUSTON, Ch. Histoire critique de la Littérature prophétique des Hébreux depuis les Origines jusqu'à la Mort d'Esaié. Paris: Fischbacher. 5 fr.
WOUVE, L. Histoire de la Bible et de l'Exégèse biblique jusqu'à nos Jours. Paris: Fischbacher. 12 fr.

HISTORY, ETC.

- BOUCHÉ-LÉCLERCQ, A. Histoire de la Divination dans l'Antiquité. T. 3. Paris: Leroux.
DAUDET, E. Histoire des Conspirations royalistes du Midi sous la Révolution (1790-94). Paris: Hachette. 3 fr. 50 c.
DIONISOTTI, C. Storia della Magistratura piemontese. Vol. I. Napoli: Margheri. 6 L.
FELTZGUG, D. Prinz Eugen v. Savoyen. 1. Serie. 7. Bd. Feldzug 1705. Wien: Gerold's Sohn. 30 M.
FRÉVILLÉ, Ch. Documents inédits sur Philippe de Commines. Paris: Champion.
HANSERESSE von 1477-1530. Bearb. v. D. Schäfer. 1. Bd. Leipzig: Duncker & Humblot. 20 M.
HOPMANN-WELLENHOF, P. v. Michael Denis. Ein Beitrag zur deutsch-österreich. Literaturgeschichte d. 13. Jahrh. Innsbruck: Wagner. 6 M. 40 Pf.
JUNG, J. Die romanischen Landschaften d. römischen Reiches. Studien üb. die inneren Entwicklgn. in der Kaiserzeit. Innsbruck: Wagner. 12 M.
KONST- u. GERSCHTITS-DENKMALE, die, der Prov. Westfalen. 1. Stück: Kreis Hamm. Leipzig: Seemann. 12 M.
LINDT, K. Beiträge zur Geschichte d. deutschen Kriegerwesens in der ständischen Zeit, im Anschluss an die Kämpfe zwischen Philipp v. Schwaben u. Otto IV. Freiburg-i-B.: Mohr. 1 M. 50 Pf.
LUPP, A. Der Feldzug am Mittelrhein von Mitte August bis Ende Dezember 1793. Freiburg-i-B.: Mohr. 8 M.
NOTICES et Extraits des Manuscrits de la Bibliothèque nationale et autres Bibliothèques, publiés par l'Institut national de la France. T. 25. Paris: Imp. Nat.
RAULENBROCK, Ch. Metz et Thionville sous Charles Quint. Paris: Fischbacher. 6 fr.
UASUNZEN-ROSENEN, liv., est-, u. curländische, bis zum J. 1800. Gesammelt u. hrsg. von F. G. v. Bunge. Leipzig: Duncker & Humblot. 6 M.
VINCENTO, P. Catalogo dei Manoscritti relativi alla Storia di Roma che si conservano nella Biblioteca vaticana. T. 3. Torino: Bocca. 15 L.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BLERCHER et FAUDER. Matériaux pour une Étude préhistorique de l'Alsace. II. Colmar: Barth. 2 M. 80 Pf.

- HOMBERGER, E. F. v. Ornithologische Briefe. Berlin: Grieben. 6 M.
JANKA, V. de. Sphenolarineae Europaeae analytice elaboratae. Berlin: Friedländer. 2 M.
PENNETIER, G. Leçons sur les Matières premières organiques. Paris: Masson. 18 fr.
PERUZZA, A. Elenco dei Pesci dell' Adriatico. Milano: Hoepli. 10 L.

PHILOLOGY, ETC.

- ADAM, L., et V. HENRY. Arts y Vocabulaire de la Linea chiquita, sacados de Manuscritos inéditos del Siglo XVIII. Paris: Maisonneuve.
BONORI, R. Dialoghi di Platone. T. II. Torino: Bocca. 6 L.
BREKKA, A. v. Untersuchungen üb. die Quellen d. Polybios im 3. Buche. Berlin: Mayer & Müller. 1 M. 60 Pf.
DIETRICH, F. Arabisch-deutsches Handwörterbuch zum Koran u. Thier u. Mensch. Leipzig: Hinrichs. 5 M. 50 Pf.
DISSERTATIONES, ex. variis argumenti variorum antorum. Festschrift zu Prof. D. Ch. E. Luthard's 25 jähr. Professoren-Jubiläum. Leipzig: Dörfling & Franke. 5 M.
HUEHNER, E. Ueb. mechanische Copieen v. Inschriften. Berlin: Weidmann. 20 Pf.
KLINGENBERG, J. De Euripideorum prologorum artis et interpolatione. Bonn: Marcus. 2 M.
LEWIN, H. Das mittenglische Poema morale. Im krit. Text, nach den 6 vorhandenen Handschriften zum 1. Male hrsg. Halle: Niemeyer. 2 M.
MAERKEL, P. Platos Ideal-Staat. Dargestellt u. m. besond. Rücksicht auf die moderne Zeit beurteilt. Berlin: Weidmann. 2 M.
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MUELLER, R. u. H. HOEPF. Ullrich. Evangelium Marci grammatisch erläutert. Berlin: Grieben. 1 M. 50 Pf.
STREP, J. Thukydideische Studien. 1. Hft. Freiburg-i-B.: Mohr. 2 M. 40 Pf.
ZIMMER, H. Glossae Hibernicae e codicibus Wirzburgensi Carolinensiensis aliis. Berlin: Weidmann. 8 M.

CORRESPONDENCE.

S. T. COLERIDGE'S "FRANCE: AN ODE."

Dublin: May 23, 1881.

There seems to be danger that an erroneous reading may come to be accepted as part of the received text in Coleridge's great ode, "France." In the collected edition of Coleridge's poems, 1828, and subsequent editions until that of 1877, in Archbishop Trench's *Household Book of English Poetry*, in Mr. Gosse's *English Odes*, in Mr. Swinburne's *Selections from Coleridge's Poems*, we find

"When, insupportably advancing,
Her [France's] arm made mockery of the warrior's
tramp."

The editor of Pickering's edition, 1877, notes the corruption of *tramp* for *ramp*, and states that *ramp* is the reading of the two newspaper versions (1798, 1802), of the original quarto edition (1798), and of *Sibylline Leaves*. It has not, I think, been noticed that *ramp* comes from the passage of *Samson Agonistes*, in which Coleridge found his *insupportably advancing*. This puts the correctness of the earlier text beyond a doubt.

"But safest he who stood aloof
When, *insupportably* his foot *advanced*,
In scorn of their proud arms and warlike tools,
Spurned them to death by troops. The bold
Ascalonite
Fled from his lion *ramp*."

(*Samson Agonistes*, II. 135-39.)
EDWARD DOWDEN.

THE MEANING OF "ÆSTEL."

Berlin, S.W., Kleinbeerenstrasse 7: May 20, 1881.

I doubt whether Körner's suggestion that King Alfred's *æstel* means "book-cover" is really so undoubtedly correct as Mr. Sweet calls it in your issue of the 14th inst. I am of opinion that the explanation given by Lye (*cf.* Sweet's edition of the *Pastoral Care*) is fully confirmed by a twelfth-century gloss in the margin of the Corpus MS. of the work (*indicatorium æstel festuca*), and by *indicatorium æstel* in *Ælfric's Glossary* (p. 314, l. 5, of my edition).
J. ZUPITZA.

A CORRECTION.

Beaumont Lodge, Shepherd's Bush, W: May 22, 1881.

In the review of *The First of May*, which appears in the ACADEMY of May 21, I am

credited with two works of which I have no knowledge whatever—*The Widow Margaret*, and "Miss Lawrence" in the *Dull Sunday*.

I have one other correction to make. *Mrs. Mundi at Home* appeared at Christmas, 1875, not in 1879. WALTER CRANE.

OCCURRENCE OF NEOLITHIC IMPLEMENTS AT ACTON.

21 Notting Hill Square, W.: May 20, 1881.

It may interest your readers to know that I discovered last week on the surface of a field south of the Priory at Acton an abundance of Neolithic implements precisely similar as regards form, type, size, and material to those which occur in the neighbourhood of Beer and Sidmouth, in Devonshire. They occur also on a large field on the hill at Acton, west of the Willesden Railway, and are formed of gray and black chalk flints, which—or the implements—have been imported. On a field south of the Priory I found a flat, circular, gray quartzite, beach pebble, derived possibly from the conglomerate of South Devon, similar to those of the Dorsetshire and Devonshire coasts. Such pebbles are of frequent occurrence on the surface of the fields in the Neolithic districts of Beer and Sidmouth, and have been used as hammer-stones and missiles. The association of this pebble with implements so like in every respect to those of South-east Devonshire is very remarkable.

The occurrence of Palaeolithic implements in the drift of Acton has been known for some years. They occur in remarkable abundance in the high-level gravels, as well as in the low-level gravels of Hammersmith; and one cannot fail to find in newly spread gravel examples of the minor implements, such as flakes, scrapers, drills, &c., and occasionally larger implements. A series of the Neolithic implements of Acton I purpose depositing in the Jermyn Street Museum. Their discovery at this locality confirms the conjecture I had formed that Neolithic implements might occur in the Thames Valley, from having found implements of Neolithic type in the drift, into which they may have got washed. SPENCER GEO. PERCEVAL.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 30, 3 p.m. Education Society: "English Literature to Young Boys," by Mr. H. O. Bowen.
8 p.m. Society of Arts: Cantor Lecture V., "Colour Blindness and its Influence on Various Industries," by Mr. R. Brudenell Carter.
TUESDAY, May 31, 3 p.m. Royal Institution: "Non-Metallic Elements," by Prof. Dawar.
8 p.m. Society of Arts.
8 p.m. Institution of Civil Engineers: "The Production of Paraffin and Paraffin Oil," by Mr. R. H. Brunton.
WEDNESDAY, June 1, 7 p.m. Entomological.
8 p.m. British Archaeological: "Mermaids," by Mr. H. Syer Cuming; "Articles found in London," by the Rev. S. M. Mayhew.
THURSDAY, June 2, 3 p.m. Royal Institution: "Magnetism," by Prof. Tyndall.
4.30 p.m. Royal.
8 p.m. Archaeological Institute: "Incised Figures upon Slate, and other Remains from Towyn, Merionethshire," by Mr. J. Park Harrison; "Recent Discoveries among the Pyramids," by the Rev. W. J. Loftis; "Britanno-Roman Inscriptions discovered in 1880," by Mr. W. Thompson Watkin.
8 p.m. Society for the Fine Arts: A Musical Lecture, by Mr. A. Gilbert.
8.30 p.m. Antiquaries.
FRIDAY, June 3, 8 p.m. Royal Institution: "Magnetic Disturbance, Aurorae, and Earth Currents," by Prof. W. G. Adams.
8 p.m. Philological: "Sum Points in English Grammar," by Mr. H. Sweet.
SATURDAY, June 4, 3 p.m. Royal Institution: "Russian Literature—Gogol," by Prof. O. E. Turner.

SCIENCE.

The Steam-Engine and its Inventors: a Historical Sketch. By Robert L. Gallo-way, Mining Engineer. (Macmillan.)

IF a number of well-educated persons were asked, "Who was the inventor of the steam-engine?" probably those who thought themselves able to answer the question at all would name many different persons as entitled to the honour. Hero of Alexandria, the Marquis of Worcester, Solomon de Caus, Papin, Savery, Newcomen, Watt, Stephenson, and others might be mentioned. This discrepancy would not arise so much from ignorance of the facts as from uncertainty or difference of opinion as to the comparative degree of credit due to each inventor for his share in the matter. The fact is, that the question is too general, and, in such a simple form, admits of no proper answer. There has been no "inventor of the steam-engine;" such an achievement as the production of this mighty instrument cannot have been the work of any one human being. We might as well ask who invented language or mathematics or painting. The question, before it can be answered, must be altered in shape, or, rather, it must be expanded into several subdivisions, to be determined by the complex nature of the thing it refers to.

The steam-engine may be said to involve two great principles of action—the expansive force, and the condensibility of steam—the engine itself being a mechanical apparatus by which these principles are made serviceable for the production of power. We ought, therefore, to enquire, first, who discovered the two principles of action, and, next, who devised the machine by which they are utilised. Let us look a little at each of these points.

First, as to the expansive force of steam. No doubt, from the earliest ages, when the two common elements of fire and water came together, the force produced by evaporation must have made itself sensible. The *aeolipile* was an early mode of exemplifying the fact; and, before the Christian era, Hero of Alexandria had actually applied this to produce mechanical power. Many later inventors, as Blasco de Garay (1543), de Caus (1615), the Marquis of Worcester (1663), and others, followed in the same direction. Hence it is difficult to name any one person as the discoverer of the first great principle involved in the steam-engine.

The second principle is of a different character. It embodies the fact that, when a volume of steam is cooled to a proper degree, it will return to its former condition of water, leaving a space nearly vacuous, into which the surrounding air has a tendency to rush with considerable force. This mode of producing power is much less obvious than the former, and must have been the result of observation and study. It could only have been properly understood after the discovery of the pressure of the atmosphere by Torricelli in 1643. This discovery had led to the inference that, if a vacuum could be easily obtained, mechanical power might be produced by the rush of air into it; and various attempts were made to get this vacuum, chiefly by burning gunpowder. The first person to propose the use

of steam for this purpose was Denis Papin, who described the principle clearly in the Leipzig *Acta Eruditorum* for 1690, a few years after which date it was carried into successful application by Savery and Newcomen.

So much for the principles made use of for the production of steam-power. But these principles, in order to be available, must be applied through the medium of some apparatus or machine properly calculated to develop in a practical form the power that can be obtained. Here, therefore, we come to consider the steam-engine, properly so called—i.e., the machine by which steam is used.

It is a matter of notoriety, to all who are accustomed to mechanics, that the steam-engine exists in a great number of different forms; we have the pumping-engine, the rotating beam-engine, the side lever-engine, the direct-acting engine, the oscillating engine, the compound engine, the single- or double-acting engine, the atmospheric engine, the high- or low-pressure engine, the condensing or non-condensing engine; the locomotive engine, and so on, in great variety. When, however, the construction of all these varieties is looked at from a broad point of view, it is easy to see that the differences are more apparent than real; the chief features of each variety presenting a remarkable similarity. The steam-engine, however modified its form, consists essentially of a single fundamental apparatus, namely, a *cylinder and piston*. A solid disk is made to travel in a closed case with smooth and parallel sides, the elastic fluid is admitted into one end of the case, and its pressure causes the disk to move. This is the whole essence of the steam-engine; all the differences in form are only variations in the details of construction, chiefly in the mode of transmitting the motion of the disk to the working-point of the machine.

This simplifies the matter immensely; and under this simplification we may more reasonably enquire as to the history of the invention. The cylinder and piston, or its equivalent, must have been known at a very early period; at any rate, it is embodied in the pump, the invention of which is attributed to Ctesibius of Alexandria a century or two before the Christian era. The more pertinent enquiry here will be—When, and by whom, was this device first used as a mode of developing power by the pressure of elastic fluids, and particularly by the use of steam?

So far as refers to elastic fluids generally, this appears to have been first done by the celebrated astronomer and philosopher, Huyghens. Soon after the discovery of the pressure of the air, proposals were made by several inventors for forming a vacuum by the combustion of gunpowder, and taking advantage of the force with which the air would rush into the space thus left void. Huyghens was one of these inventors; but he improved on the plans of his predecessors by burning the gunpowder under the piston of a cylinder, and an apparatus of this kind was constructed by him at Paris in 1678 or 1679. The remaining step, the use of steam, was contributed by Denis Papin a few years later. He had been formerly assistant to Huyghens,

but had removed to London in 1674, and from thence to Marburg in 1687. Immediately after this latter date he discovered, as has been already stated, the principle of producing a vacuum by the condensation of steam, which he at once proposed to render available by the cylinder and piston used by Huyghens ten years before. It does not appear that Papin actually made the engine, but his description of 1790 is so clear and explicit as to put the invention beyond all doubt or cavil; for any one who could make a cylinder and piston at all could not fail to produce Papin's proposed machine. This machine was essentially the steam-engine of Newcomen and Smeaton; and hence probably Denis Papin has, strictly speaking, more claim than any other single person to be called the inventor of the steam-engine, seeing that he not only discovered one of the main physical principles on which it depends, but was the first to apply this principle through a mechanical arrangement identical with the essential feature of all modern steam-engines.

The further history may be passed over in a few sentences. Shortly after Papin's publication Savery made effective use of the force of steam for raising water, but he did not adopt the cylinder and piston. This was first brought into use by Newcomen, whose "atmospheric engine," so successfully worked until the era of Watt, was nothing but the efficient practical carrying out of Papin's idea. Newcomen only applied the condensing principle, but the expansive force was not neglected. We find in Leupold's *Theatrum Machinarum*, published in 1725, a description of a cylinder-and-piston machine in which the expansive principle alone was made use of, so that at this date both the high-pressure and the condensing forms of steam-engine were in practical existence.

About the middle of the century came Watt, who, though he introduced no new principle, and no essentially new form of machine, so vastly improved what he found as to have done more towards spreading the advantages of steam-power than all former inventors and discoverers put together. The most salient features of his improvements were condensation in a separate vessel, the use of the expansive force of steam in conjunction with condensation, the adaptation of the engine to rotatory motion, and an infinitely better system of mechanical construction generally. No one with any mechanical knowledge can fail to appreciate these advantages; but still, as a matter of history, we must not forget that the steam-engine was in actual use, in a rough phase of its present form, before Watt came into the world.

Since Watt's time the most important advances have been the introduction, by Trevithick and Woolf, of steam of higher pressure, with consequent further expansion and increased economy; the great extension of the compound form of engine originally invented by Hornblower; the application to navigation by Symington, Fulton, and Bell; and the application to locomotive land engines by Trevithick, George Stephenson, and others. And so we arrive at the magnificent results of the present day.

The little book mentioned at the head of this article has for its object to state, in a

compendious form, the history of which the above is a bare outline. It is an unassuming, meritorious essay, well arranged, readable, and trustworthy. The author has taken pains to examine his authorities, to which he gives full references; and he has thus imparted to the book a value beyond that apparently due to its size.

W. POLE.

THE HIBBERT LECTURES.

ON Tuesday last Mr. Rhys Davids delivered the fifth lecture of this course, on the Saṅgha, or religious Order founded by Gotama. In the time of the Buddha there were brahmins devoted to laborious study, austerity, self-denial, meditation, and contemplation; there were in those days teachers and different schools of religious thought, ethics, and metaphysics; there were ascetics, too, who begged their daily bread from door to door; there were self-elected teachers to be found who gathered followers and disciples around them. The brahmins and their pupils belonged to a particular class; but Buddha acknowledged no distinctions of caste; all classes, from the highest to the lowest, were received into his Order. Gotama was not satisfied with the existing condition of things. He looked at them very much in the same way that Hume regarded the philosophies of his day; but he was a far greater man, with far more resemblance to Socrates than to Hume. Buddha propounded a scheme of his own to replace the current teaching of his time—a scheme that embraced inward culture and the practical duties of life. The Order he established was distinguished by peculiarities of dress, manners, and habits, which could, however, be laid aside at pleasure; and, doubtless, in the early Saṅgha there would be much entering and leaving the Order. The presence of the teacher has determined often the success of other Orders; but Buddha's system of self-culture was independent of time and place; his disciples were not compelled to live with their master; hence, many were admitted to the Order without reference to Gotama. This tended to secure the stability and continuance of his followers, and thus the Saṅgha became an Order that exists to this day.

Before Gotama's time the monastic system had not been tried, and its dangers were not seen. In those days men did perceive unreality in wealth and sorrow in family life. They saw the fleeting character of all earthly things, and they tried to find a way of escape from these evils. An eager longing after peace made men desirous of giving up the pleasures of life. "Blessed Buddha," said the elder Kassapa, "the state of Nirvāṇa is one of rest, but it cannot be found as long as we live under the sway of the senses and passions. That rest excludes existence, birth, old age, and death; the great mental attainments alone lead thereto. I know and see that happy state; I long for it."

Here the lecturer quoted the words of the late W. F. Robertson:—

"The deep want of man is not happiness, but peace. The state of peace in the Buddha system was not to be gained merely by renouncing the pleasures of the world, but by getting rid of lusts and cravings (taṇhā)—the lust of the flesh, the lust of the eye, and the pride of life"

—a state in which the craving for future existence no longer disturbed the calmness of the mind.

Buddha taught that he had found such a state—that he came to call others to it and to lead them to it. It was only to be gained by withdrawal from the world, so that in retirement the "brother" might learn to control and master his sinful passions, make reason the lord of sense, eradicate all affection for the things of

this life, and devote himself to that self-culture necessary for the attainment of these objects. Hence, life in the Order is often spoken of in the sacred books as the clear, calm, and blissful state of existence.

The lecturer touched briefly upon the personal influence of the Buddha, which reached far and wide, and endeared his memory to all, and left an abiding influence not only upon his immediate followers, but upon all who came under the influence of his teaching. Some passages of great interest were read from the *Mahā-parinibbāna-sutta*, containing the master's instructions to the members of the Order. In one of his conversations with Ānanda, Gotama alludes to his approaching death, and exhorts each "brother" to be a lamp and refuge to himself, holding fast to the truth as a lamp and holding fast as a refuge to the truth. "When I am gone, let the truths and rules of the Order which I have set forth be your Teacher."

OBITUARY.

A FEW months ago the Royal College of Surgeons acquired the most extensive private collection of crania in this country. It was a collection which had been made, during a long life, by Dr. Joseph Barnard Davis, of Shelton, near Hanley, in the Staffordshire Potteries. This eminent craniologist—a man of European reputation—has recently passed away at the ripe age of eighty. Dr. Davis traced his love of craniology to the early teaching of the great anatomist, Joshua Brookes, and to the lectures of Sir William Lawrence. In 1848, Dr. Davis purchased his first skull; and his collection grew so rapidly that, when he prepared his great catalogue, he found it necessary to take with his own hands more than 25,000 minute and careful measurements. This catalogue was published under the title of *Thesaurus Craniorum*. In conjunction with the late Dr. Thurnam, he produced the magnificent *Crania Britannica*; and he was also the author of numerous valuable papers on physical anthropology, several of which were published at Haarlem. Dr. Davis was a fellow of a large number of Continental societies, as well as of the Royal Society of London.

NOTES OF TRAVEL.

THE fifty-first anniversary meeting of the Royal Geographical Society was held on Monday, when Lord Aberdare was re-elected President, Mr. Major was elected a Vice-President, and the following Members of the Council:—Lord Cottesloe, Sir F. J. O. Evans, Sir Bartle Frere, Col. J. A. Grant, Mr. S. P. Low, Gen. Pitt-Rivers, Lord A. Russell, and Col. Yule. Mr. D. W. Freshfield was elected a secretary in the place of Mr. Major, and Lord Reay, foreign secretary, in succession to Lord A. Russell. The Royal (Founder's and Patron's) Medals, awarded to Major Serpa Pinto and Mr. Leigh Smith, were received for them by Capt. de Fonseca Vaz and Mr. Clements R. Markham. The two gold and two silver medals annually given for competition among public schools were also presented to the four boys who had passed the best examinations in physical and political geography. Lord Aberdare afterwards delivered an address, reviewing the progress of geography during the past year.

DOCUMENTS are said to have been recently discovered in Venice showing that Marco Polo's house stood where the Malibran Theatre now is. An inscription to that effect is to be placed on the building.

AFTER his journey to Kordofan, to which we referred on May 14, Mgr. Comboni proposes to visit Jebel Goltan, after which he will return to Khartum. He will then proceed, in company

with Rasef Pasha, to explore the Bahr-el-Ghazal and the Albert Nyanza, where he intends to found a mission-station.

The third Algerian missionary expedition to East Central Africa, which started from Algiers last October, had by last accounts arrived at Mdaburu, about half way between the coast and Lake Tanganyika. Here they have been well received by the new chief of the district, and are about to build a house for a permanent station, for which they have been allowed to choose a site very advantageously situated in a fertile locality.

The members of the earlier Algerian expedition, who have made their head-quarters at Rumongué, in Urundi, near the north end of Lake Tanganyika, are engaged in teaching the native children the Swahili language, and in making enquiries as to the best route to the Mwata Yanvo's country, to which a party is ordered to proceed shortly. The road thither, they learn, lies through Katanga, the famous copper country, situated between the Upper Luabala and Lufira rivers, which form the Kamorondo. It is said to be two months' journey from Ujiji to Katanga, and nearly the same distance thence to the Mwata Yanvo's capital.

At the recent meeting of the French Association at Algiers, Col. R. L. Playfair, our consul-general, read a paper in the geographical section on a visit which he had paid to the Kroumir country, in the Regency of Tunis. Col. Playfair and his companion are said to have been the first Europeans to visit the interior of this now celebrated region. It has been arranged that next year's meeting of the association is to take place at Rochelle, under the presidency of M. Janssen, Director of the Meudon Observatory.

INTELLIGENCE has been received of the arrival of Dr. Gouldsbury's expedition at Sierra Leone from Timbo on April 20, having accomplished the whole journey from Bathurst, on the Gambia, in three months. The practicability of the route he followed having been thus proved, it may be expected that a trade-route will shortly be opened to the important mart of Timbo. Dr. Gouldsbury is said to have been well received by the natives of all the districts traversed, but no account of the details of his journey has as yet come to hand.

AMONG recent French geographical works we notice *Deux Ans au Sc-Tchouan*, by the abbé L. Vigneron; and *Le second Voyage de Vasco da Gama à Calicut*, published in Flemish about 1504, and reproduced with a translation and Introduction by J. Ph. Berjeau.

SCIENCE NOTES.

Determination of the Moon's Diameter from Observed Occultations of the Pleiades.—If the places of an occulted star and of the moon at the moment of occultation are correctly known, the deduction of a value of the moon's apparent semi-diameter is a very simple process. The moon's diameter has thus been determined from hundreds of occultations, the corrections of the moon's tabular places being assumed from the nearest available meridional or alt-azimuth observations. But it is just this assumption which furnishes the chief objection to the validity of the results obtained. For the corrections of the moon's computed places cannot be found from observations with fixed instruments without a knowledge of the apparent semi-diameter as shown by these instruments, and any error or defect in this knowledge affects directly the value of the diameter resulting from the observed occultation. In case, however, a well-determined group of stars, like that of the Pleiades, is

occulted, so that the errors of the moon's tabular places are the same for all the observations of the group, it is feasible to determine these errors, together with the semi-diameter, from the observed occultations themselves; and the value of the semi-diameter thus found will have far greater weight than that deduced from an equal number of isolated occultations. Several attempts have been made to utilise some observed occultations of the Pleiades in this way, the latest and most comprehensive of which is to be found in a Strassburg dissertation by Dr. F. Küstner, in which he discusses nine occultations observed in the years 1839, 1841, 1857-60, and 1876. This number may appear rather small when it is considered that in every period of nineteen years, in which the node of the lunar orbit makes a revolution, the moon passes across a portion of the Pleiades at least a dozen times for any given place on the earth's surface. The whole number of observed disappearances and re-appearances which have been taken into account is 540, of which ninety-four disappearances and thirty-five re-appearances were observed on the moon's bright limb. Of the thirty observatories which have supplied the observations, Pulcowa, Leiden, Dorpat, and Berlin are the largest contributors. The 540 equations of condition derived from the data contain twenty-eight unknown quantities—namely, the three corrections of the moon's assumed right ascension, declination and parallax for each of the nine occultations, and the correction of the assumed semi-diameter. The corrections of the parallaxes, however, which may be deduced from them are very uncertain, owing to the unfavourable grouping of the actual places of observing and the want of co-operation on the part of better-placed observatories. Moreover, it is a question whether the observations made at the moon's illuminated limb, especially the re-appearances, are not better disregarded, or what weight is to be allowed to them. Küstner's results are only given conditionally. If half-weight is allowed to the observations at the bright limb, his last result for the apparent semi-diameter at the mean distance is $15' 32.84''$, giving 0.272591 as the proportion of the moon's diameter to that of the earth's equator. In all these deductions the irregularities of the moon's limbs are treated as occasioning only fortuitous errors. But these irregularities, or, at least, the more conspicuous mountains and depressions, ought to be ascertained for all states of the moon's libration, so that apparent errors occasioned by their presence may be ascribed to the right cause, and guarded against.

The Anthropological Society of Washington.—This society was founded, about two years ago, for the purpose of promoting the study of the natural history of man, with special reference to America. Under the presidency of Prof. J. W. Powell, a great deal of useful work has already been accomplished, as testified by the *Abstracts of Transactions* recently issued as the first of the society's publications. The society is divided into four sections, devoted to archaeology, to somatology, to ethnology, and to philology. To each of these sections interesting contributions have been made, mainly with reference to the Indians of North America. The President publishes two very suggestive addresses, in one of which he reviews the work of the society during its two years' life, and offers remarks thereon; while in the other he treats of the evolution of language, as exhibited in the specialisation of the grammatic processes, the differentiation of the parts of speech, and the integration of the sentence, the whole of his arguments being based upon a study of Indian languages.

PHILOLOGY NOTES.

We understand that Messrs. Macmillan and Co. have in preparation a work which will no doubt be highly welcome to scholars. This is a Latin Etymological Dictionary, by Prof. J. P. Postgate and Mr. C. A. Vince, Fellow of Christ's College, Cambridge. It will embody in an intelligible form the results of the most recent research, and will be preceded by an Introduction giving a succinct account of the laws of Latin derivation.

WE mentioned last week a MS. by Mr. John Molloy on gemination in the Irish language. We understand that several copies of this have been taken by the now common private press, and may be had of the author, 7 Askew Crescent, Shepherd's Bush. If Mr. Molloy's work is found to stand the scrutiny of other Irish scholars as to accuracy, we have in him a rare enthusiast of whom we hope the country will make use.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, May 19). W. C. BORLASE, Esq., M.P. in the Chair.—Lord Arundel of Wardour exhibited a charter of William de Briwere, in the reign of King John, bearing a seal with a design of a merwoman suckling a mer-child.—Mr. Rivett Carnac exhibited a collection of spindle-whorls and votive seals found in Buddhist ruins in North-west India.—Mr. R. S. Ferguson exhibited a fine specimen of a British bronze torque found at Carlisle.—Mr. Middleton read a paper upon the Coptic churches in Old Cairo, illustrated by plans of the church of Abou Serget; and various ecclesiastical implements, including a Spanish glass goblet, used as a chalice, an earthenware paten, a silver flabellum, spoons, a wooden super altare, &c.

FINE ART.

THE ROYAL ACADEMY.

(Third Notice.)

OF all the painters of our school who study effects of pathos and sentiment Mr. Briton Rivière has, in some sense, the strongest hold upon the sympathies of his countrymen. His powers as an artist win admiration from those who care little for the intellectual qualities of his design. There are others again who find the keenest delight in his skilful contrasts of human and animal character; and there is yet a third class which is powerfully attracted by the purely dramatic qualities of his art. The most important of several works contributed by him to the present exhibition combines in fair measure all these separate gifts. It is entitled *A Roman Holiday* (155), and depicts with considerable force the finish of a combat in the arena between a condemned Christian and tigers. One of two animals lies dead or dying beside the gladiator, who is himself so grievously wounded as to leave small room for doubt as to the final result of the contest. A stronger impression of reality might unquestionably have been given to the principal group. In the treatment of the human form the artist has bestowed too much attention upon the religious and sentimental aspect of his subject, and has failed altogether to suggest the vigorous physical qualities needed for such an encounter, or the exhaustion by which it would be succeeded. The dramatic intensity of the situation is more completely indicated in the stealthy movement and ferocious gaze of the surviving tiger as it marches round the extreme limit of the arena, impatient for vengeance, and yet stricken into momentary fear by the fate of its companion. Looking merely to the beauty of the painting, this is, perhaps, the most powerful work which the artist has yet achieved. There is an admirable effect of warm colour, produced by the combination of the brilliant tints of the

tigers' skin, relieved against the broad expanse of sunlit yellow sand; and, although the whole scene is in full light, the sense of space and air is very successfully rendered. A more popular illustration of Mr. Rivière's talent will be found in the *Hope Deferred* (419), a girl with a terrier dog under her arm, looking out upon a stormy sea; or in the group of *A Sleeping Labourer and his Bull-dog* (402), where there is a lurking satire in the contrast or resemblance between the two faces. But the picture in which his love and knowledge of animal life are displayed with greatest simplicity presents a company of dogs of various breeds leaping up around the knees of a girl who is fondling a pug in her arms. Mr. Heywood Hardy has hit upon a fine subject for an animal painter in the Arab legend of *Sidi Ahmed ben Aruda and the Holy Lion* (213), and he has treated a simple composition with quiet dignity and force. I may further mention in this class the *Cheetah Hunt* (16), by Mr. Nettleship, a picture of delicate colour and very spirited design; and the portrait of a dog (77), called *In the Lap of Lucury*, by Mr. Noble.

The paintings of *genre* are, as usual, both numerous and varied. The pathos of home life is eagerly studied by a crowd of English painters, and the results, it must be acknowledged, are always welcome to the public. And yet there is often a very moderate leaven of true artistic power in such work; and, it sometimes happens that a subject that would be pronounced wholly insufficient in literature is displayed on canvas with the full assurance that it possesses a superior claim upon our admiration. It seems to be constantly forgotten that, if an artist chooses to employ all his force in the telling of a story, he should at least have some story to tell; or that, if the incident is in itself trivial and insignificant, there must be a more vivid and complete rendering of character than literature has the power to afford. The painter who attempts to do no more than can be done by written words must inevitably effect much less, for the resources of the two arts, when thus brought into competition, are by no means equal. But painting, it may be readily acknowledged, enjoys exclusive rights and privileges of its own, even in the interpretation of the common aspects of modern life. There is ample scope for the student of contemporary manners to rival the work produced by the *genre* painters of Holland. But to attain success in this kind it is not at all necessary to cast about for strongly defined points of drama or pathos; and still less is it admissible to assume that any emphasis of emotional truth will compensate for the lack of fine perception in respect of those less obtrusive, but significant, indications of character which come obviously within the range of pictorial art. It would be easy to multiply examples in the Academy where all those finer triumphs possible to painting are wholly neglected in the pursuit of commonplace effect; and there are two pictures by men of equal reputation in which the distinction is very decisively marked. The first is the *For Better for Worse* (14) of Mr. Frith, who has produced—no doubt at infinite pains to himself—an intellectual effect which a clever newspaper correspondent could easily rival, and even surpass. A column of description, aptly worded, would enforce with far greater power than Mr. Frith can command whatever of pathos or satire may be thought to lurk in the tawdry circumstances of a *bourgeois* wedding. The contrast afforded by the group of poverty-stricken creatures who shrink away behind the carriage belongs to the tarnished stock-in-trade of provincial melodrama; and it is fairly open to question whether a practised writer would not hesitate to make use of such outworn material. With so much that is commonplace in the intellectual motive of the work it might be expected that the paint-

ing at least would be of undeniable mastery; but, in point of fact, Mr. Frith's observation as an artist has not in any particular gone beyond the poor limits of his idea. The individual faces would seem to have been imagined with just strength and meaning enough to support the parts severally allotted to them in the trivial little drama that is going forward. Neither here, nor in the treatment of the forms, nor in the arrangement of the groups is there to be found any sign of that wider observation of life which can furnish even the most commonplace subject with interest and fascination; and when we turn from the design to the colouring of the picture, the result is found to be equally lacking in the evidence of minute and careful study of reality. It will be observed that no attempt has been made here to demand from Mr. Frith the kind of beauty that belongs to higher forms of art. His work has been tested merely by the standard which it supplies in itself; and if it is condemned, it is because it does not possess the modest charm that may belong to the most uncompromising realism. The second picture, by Mr. Faed (187), is inspired by a widely different sentiment, and is marked by finer qualities of art. The artist does not neglect those of his admirers who require that their sympathies should be aroused by a touch of pathos. The little domestic drama that gives its title to the picture is clearly enough expressed for those who care to seek it; but Mr. Faed's conception of his art does not stop short at this barren result. He has produced an image of domestic life the interest of which is dependent much less upon the successful illustration of a particular incident than upon a complete and refined understanding of permanent truths of character as these are expressed in minute and subtle realities of gesture and expression. As in all work of true artistic value, the painter has proved himself superior to his subject, and has passed beyond the mere text of his discourse to give an accurate study of manners.

In the work of younger men is to be found a more deliberate attempt to secure beauty both of colour and composition in the treatment of modern themes. There is a growing recognition of the fact that painting has claims of its own which should take precedence of other qualities that may be fitly introduced into a picture; and, as a consequence of this feeling, the little bit of drama or pathos is no longer regarded as an indispensable ingredient, to be introduced at all hazards, and at whatever sacrifice of effect. Mr. Leslie has always infused a certain grace into his quaint and charming representations of English life, and he has rarely displayed any great fondness for the scenes of poverty and squalor which are assumed to possess such a superior claim upon the attention of the public. The group of merry school-girls playing upon a well-trimmed English lawn is a sufficiently characteristic example of his talent, though it would have been clearly possible, with such a subject, to have employed finer qualities of draughtsmanship with an effect of greater vivacity and sense of movement. There is, however, a delightful quality of subdued and softened colour in the picture, avoiding the extremes of strong light and deep shadow, and yet yielding a pleasant impression of warmth and sunshine. Refinement of colour is likewise the marked characteristic of Mr. Boughton's several contributions, especially noticeable in the view of *Scheveningen* (346) and in *A Dead City of the Zuyder Zee* (374). Venice with its picturesque life attracts, as usual, a number of students, foremost among whom must be ranked Mr. Van Haanen, who sends a small, but very highly finished, study of washerwomen standing upon a flight of steps leading to the Canal. Mr. Woods has attempted a broader transcript of Venetian life in a clever

view taken at the foot of the Rialto. There is here a marked advance of technical power over the work of last year, though the execution of the figures is scarcely yet equal to the artist's rendering of the things of still-life.

J. COMYNS CARR.

THE SALON OF 1881.

(Second Notice.)

BASTIEN LEPAGE has presented Albert Wolff, of the *Figaro*, with his portrait. This portrait is now exhibited, and turns out to be a "Greek" gift. It is an admirable work of art and a biting satire! M. Wolff, whose physical peculiarities have been mercilessly accentuated, is seen in his own room; numbers of the *Figaro* are lying on the table near which he sits; and on all sides he is surrounded by the contributions which have been laid at his feet by unfortunate artists moved by the fear of blame or the hope of flattery in its columns. Of this nineteenth-century, highly civilised form of brigandage M. Wolff is rendered by M. Bastien Lepage's pencil the type and scapegoat. Yet M. Wolff is probably no better and no worse than his fellow-critics in Paris—for Paris is the headquarters in which this traffic is carried on with the most unblushing effrontery—though he has been gibbeted as a specimen and an example by the wily painter. And, if outsiders may judge by the valuable bronzes, original drawings, statuettes, paintings, &c.—M. Lepage has cleverly suggested the existence of an unlimited collection by only indicating the baseline of the frames of a third or fourth row overhead—in the centre of which the French art critic weaves his web, the spoils of the pen; if wisely employed now in a great city, may rival the collections made by a freebooting baron at the point of the sword in the Middle Ages. The figure of M. Wolff himself is studied, as M. Lepage studies every human type which really interests him. We are made conscious of the little bit of pose, of the slight pretence of the dress—the red leather high boots, brown coat, and full blue trousers—through which is suggested a something of deformity in the proportions of body, to which the immense length of the jaw and the depression of the head respond. But, though we are conscious of these things, we are, above all, impressed by the lightning vivacity of the eyes, and by the power, the self-confidence, the self-assurance which animates their piercing look. It is, perhaps, not quite a kindly rendering of M. Albert Wolff and his peculiarities—a work of justice in a melting mood, such as M. Lepage's portrait of *Mlle. Bernhardt*—but it may rank with the marvellous half-length study of M. Andrieux as one of the best of his portraits of men. In a second work, *Un Mendiant*, M. Bastien Lepage has expended the full force of his exquisite talent on a subject the interest of which is hardly up to the size and importance which he has given to it. "Un mendiant" is an old man, life-size, turning away from an open door, stooping forward and shifting his staff as he stows away in his wallet the roll of bread which he has just received from the little blue-eyed, blue-frocked girl who peeps after him through the crack behind. The face of the old man, the movement of his hands, the action of the whole figure, and the wistful curiosity of the little alms-giver are finely studied. The shadow of the doorway, in which they stand, lit with the browns and yellows of the painted door, makes a shaft of dark in the centre of the background; to the left a bit of whitewashed wall, in front of which is a stool bearing a red geranium, gives a contrast of brilliant light. This is balanced on the opposite right by the strip of wall seen on the other side, into which is worked a marvellous variety of harmonious

neutral tones—got out of water-marks and other traces of weather and time—which are made to repeat and spread the different browns and grays and yellows which, heightened with just a suggestion of red, make up the full strength of the central subject. In another room M. Bastien Lepage has a third work, which does not appear in the catalogue—the portrait of a little peasant child, with a slow, grave look in her face. She is dressed in brown, and stands, feet pressed together in their wooden shoes, and hands, full of heath blooms, lightly resting above her knees, her little figure deep set in a furze thicket, with just a line of light and far-off sky showing where her dull-blue cap strikes against the edge.

The other representatives of the various branches of "la modernité" make no great mark in the Salon of 1881. M. Duez, who made so deep an impression last year with his triptych of St. Cuthbert, has done himself no justice this time, for his portrait of M. de Neuville looks hard and coarse rather than powerful. *Le Soir* is a better specimen of his work, in spite of the unnatural looking depth of the vivid green carpet of weed or grass, on which sits an old fisherman smoking his pipe, and leisurely watching the sun setting over the sea as an angry red ball. M. Lerolle, in *Au Bord de la Rivière*, has given us, in one corner of a very large canvas, two very well-grouped and charmingly conceived figures—two peasant girls, one of whom bears a baby in her arms, while the other, stooping forward under the burden she carries on her shoulders, attracts its notice with an air of loving caress. Behind their heads the bend of the road shows a sweep of river; above, the painting is filled in with a vast expanse of sky, just cut up by the trunks of a group of tall trees, beneath which, on the left, at the distant turn of the road, some cows are seen moving past with a herdsman. This use of the trunks of trees to space a composition was admirably exemplified in M. Puvis de Chavannes' treatment of his designs for the Panthéon; and in these they had a special office to fulfil in the breaking up and portioning off a surface which thus obtained something of the character of architectural symmetry and proportion. But M. Lerolle has not been happy in his application of the system to his present subject; his canvas looks rather empty, and conveys the impression that he was not quite sure as to whether his figures were the ornament of his landscape or his landscape but the background of his figures.

Nor is M. Gervex making way. He contributes an immense decorative painting destined for the "Mairie du XIX^e arrondissement," depicting the ceremony of "Le Mariage civil." In this we have the same exquisitely just appreciation of values of light, and of the appearance of each matter in light, that M. Gervex has shown in all his works of old. But when you come to looking at the people—at the self-conscious bride, not specially youthful and decidedly not virginal; at the bridegroom in his stiff shirt collar; at the dull functionaries; at the dolls, big and little, who make up the unsympathetic crowd—not one seems to be really there—it is as if we recognised a great variety of purely surface impressions received with perfect justness of sight, and rendered with equal justness of hand, so that the eye is caught (as in M. Gervex's portrait of M. de G. . . .) by the striking truth of the general aspect, but not rewarded, if tempted to further and close inspection, by the revelation of the underlying treasures which can be amassed only by long experience and patient observation. There is much more to be found beneath the surface of the Belgian painter, M. Verhas' *Revue des Ecoles*, a work which obtained an immense success and popularity last year at

Brussels, and now receives much attention from the *habitués* of the Salon. In these troops of white-robed children, who, marshalled by their gray-clad teachers, come sweeping, like a flood, past the palace—from the steps of which the king and queen are watching—each little girl is individualised and studied with a zeal and care which make the monotony of their ranks interesting; and, although experts are not quite easy as to whether the laws of perspective have been obeyed with irreproachable precision, the atmospheric relations of distance, both in value and tone, are observed with tact so perfect that everything seems exactly where it should be.

M. Benjamin Constant has shown marvellous dexterity, in this respect, in treating his *Passe-temps d'un Kalife*, an interior at Seville in the thirteenth century. Trained perfection of eye, and manipulative skill can scarcely be carried farther than in this piece of a master's workmanship. In the centre of the hall, on the broad expanse of a dark-blue carpet, with dull red centre and border, a slave serpent-charmer lies on all fours, in front of whom a snake uncoils and raises his head as two stealthy tigers, watched anxiously by their keeper, approach with open jaws. Beyond, in the middle distance, a magnificent screen—golden in hue and patterned and friezed in exquisitely delicate arabesque—is raised on white marble columns; through the central space of the chief arch is seen a dim entrance-chamber, with vaulted roof and distant outlet into a sunlit garden of flowers. Grouped on the floor, squatting both in front of and within the marble screen, are the lookers-on, forming, by their many hued garments, a broad band of colour in which hot tones predominate. But the main depth and strength are reserved for the centre. The predominant deep blue of the foreground is brought to a point, as it were, by the black carpet spread under the middle screen; and the flash of sunlight which glides past the golden wall at the distant doorway, gives splendid effect to the tremulous heat in the depth of the vault, which is seen against and through the centre arch; while another carpet—flung over the balustrade of a gallery above—breaks the too formal architectural lines, and carries heat and depth of tone and colour across the pale delicacy of the walls. In his second contribution, *Herodiade*, M. Constant again gives proof of that power as a colourist of which he makes a capricious use, sometimes flinging in our teeth the most acrid effects, and sometimes, as in *Herodiade*, giving us a wealth of hues as delicate and choice as they are rich. Herodias herself—sitting on her tawny furs, her chin sulkily propped on her right hand, elbow on knee, and the left hand hanging lazily by her side—is not a specially interesting nor original type; but there is a fascination in the variety and charm of the hues of red passing from the faded rose (showing dull green arabesques) of the carpet at her feet, the white-gleaming pink of her garment, the rose-red lining just seen of her tawny furs, into the deep crimson panel of the background, which is set in a narrow but sharply marked frame of black, which gives intensity to the broad gold band which surrounds it on the outer edge, the gleaming of the gold being repeated with *bravura*-like dash in a strange ornament worked upon her knee, and then dying delicately in the border across her breast and the faint half-traced lines which thread the hem of her gown; finally, as if to bring all these brilliances into strange harmony with a dissonance, a vivid flash of silver plays upon the head.

A study of reds of very different quality, very differently treated, is to be found in M. Laurens' portrait of a woman wearing a stone-coloured plush with silver lights, set in the

heart of a very fire of red—rose-red the chair on which she sits and tawny-rose the cushions, a deep ruby colour gleams in the footstool, the background is ochreous-red, and the table at her side, on which stands a golden bronze statuette, is covered with a cloth of true vermillion. The face of M. Laurens' sitter looks hard and harsh, or, I should rather say, has been harshly and hardly handled. The head sticks to the background, too; but the painting of the rest of the work is so strong and admirable that one is the more sensible that all is not as it should be in his treatment of the lady herself, whom he shows to us wearing draperies designed and drawn with greater taste and grace than is displayed, perhaps, in any other portrait of this year. And there are some very good portraits. Carolus Duran's full length of a lady in black, wrapped in a heavy-furred cloak, holding out a closed red fan in her right hand, is detached on a vivid blue-green curtain of the coldest quality; but the head—though injured somewhat in effect by the cruel iridescence of the hues behind—holds its own with surprising vigour, and is modelled with a strength and certainty of hand which almost rivals the masterly work of Bonnat, whose portrait of *Madame la comtesse Potocka* is certainly one of his greatest achievements in this line. As was the case when he painted *Madame Pasta*, Bonnat has been fortunate in his model. The lighter part of the picture—as is the case with most of the portraits of the year—is at the base, where the tail of the elaborate white gown spreads itself, detached by the cast shadow of the figure from the unpleasant, ravelled-out sort of ground which M. Bonnat generally affects. Above comes the dark plush mantle, out of which the hands, cased in tan gloves, appear lightly crossed; half open, towards the throat, the mantle shows a flash of white at the breast, on which the head—with vigorous flesh tints brought into full value by the strength of the black hair, and detached by a dash of blue from the background—is poised with telling effect. Something ought to be said, too, of M. Bonnat's fine half-length of *Léon Cogniet*, and of the fine and expressive drawing and modelling of the hands; and of a group of children by M. Verhas, in which, also, the background is darkest at the top. After dark walls and tapestry comes the light floor, tawny furs, and fawn tints of a plush chair, on which a little girl, with blonde, long hair, dressed in white and fawn and blue, strives to place the screaming brother whom she clutches in her arms, and whose scarlet sash makes the central point of brilliance and colour.

E. F. S. PATTISON.

THE GUARDI GALLERY.

MR. COLNAGHI'S little rooms are crowded as usual with finely picked specimens of Continental artists. There are some good Tills, a Munthe, a very clever Jettel, some capital donkeys by De Haas, a crowd of sheep by Braith (like Landseer in the quality of its gray tones, but with more life), a particularly good Blommers, a Bischopp rivalling the greatest of the ancient masters of his school in broad solid painting of silver and glass, two cool bright Sadées, a clever Pavy, a finely finished and humorous little Chevreillard, with a padre meeting a wolf, a more beautiful Quadroni, and characteristic works by Roybet, Casanova, the late Friedbichler, Schgoer, Windmeyer, and others too numerous to mention; and yet the collection, as a whole, is somewhat cast into the shade by the glorious colour of a few pictures by one young man of Munich—Hermann Philips.

The few pictures which have been seen in England by this young giant among modern painters, such as the famous *Red Lady* (which is here in the upper room), have sufficiently

announced the existence of a really great colorist, one of the few living who recall the glowing harmonies of the old Venetians. But here his performance outbids his great promise even as a colorist and draughtsman; while it gives evidence of an imaginative faculty which was hitherto but a matter of faith. Without making odious comparisons with living artists, Philips' *Temptation of St. Anthony* is a great picture, both in conception and execution. The subject has never perhaps been treated by any artist, old or modern, with the same force and nobleness. We say nobleness advisedly, for, though the female tempter of the saint is frank in the exhibition of her charms, she is no harlot, but a beautiful, strong devil, who might well tempt a noble man proof against the incitements of vulgar passion. It is in this powerful conception, raising the temptation completely beyond the sphere of common life, that its morality as well as its strength lies. It is St. Anthony only who is tempted with those dreadful charms. Nor is the figure of St. Anthony, with averted hidden face and clutched hands, less powerfully conceived or less boldly painted. The strong drawing and masterly painting of the hands recall Rubens, and not at his worst. Turning now to the long, narrow composition by the same artist, called *Maidens at a Well*, we see another and not less poetical phase of this strong young painter. Set in a landscape of surprising strength, variety, and richness of colour, there are three young maidens round a well; another is stooping on the right. This is a picture as difficult to describe in words as a movement by a great musician. The truth of analogy between music and colour is here felt by all who are sensitive to both. The chord is full—purple, red, and orange of the deepest and richest, passing through rich greens and golden browns. The figures, though still and noble in attitude, are not "introduced" or idle. They are woven in the texture of the conception, and pursue their business and thoughts unconsciously. One whose profile is seen is beautiful; but the light and interest centre on the maiden in loose white bodice and greenish skirt, who, with her loosely tied dark-gold hair glistening in the sun, turns her back upon you. Another large picture, called *The Souvenir of Venice*, a composition of two figures, is superb in drawing and colour, as are several other single figures; but these, though they show how swiftly Philips has attained maturity, progress, so to speak, along the same road as that taken in his earlier pictures. Among other remarkable qualities of these masterly works is that inner light which glows even in the faces seen in half-light, and the dexterous power of imitation which can give the whole effect of (for instance) a garnet necklace, colour, degree of transparency, and cut of the stone, with a few indefinite touches.

Mr. Colnaghi has done wisely in showing his collection of the clever young Spanish painter, Benlliure, in the upper room. This artist belongs to a very different school, a school of Southern *genre*—a mixture of Meissonier and Fortuny, with a distinct and very strong note of his own. His first inclination seems to have been to that style which seeks its effect in patches of bright colour, applied without any regard to their tonic value, a trick which gives the works of Casanova and others much of the tinsel glitter of a mountebank. Indeed, mountebanks and *bal masqués* are favourite subjects with this class of painters, and the taste of the jackdaw with peacock's feathers seems to have entered into their soul. Of this, which (not to take too degrading an epithet) we may call the Carnival school, Benlliure still shows some traces; but he is rapidly shaking himself free from it, and developing into a straightforward, but still very brilliant, painter—with

a true feeling for tone. Of his fantastic vein, the terrible *Danse Macabre* and *The Dream* are instances, and it may be contended that some garish and startling effects of unpleasant colour are not out of place in such compositions. In these powerful works, though he does not entirely escape from the stage and its limelight, and his devils are conceived rather in the spirit of Wiertz than of Michelangelo, there is imagination of no trivial kind. The hideous imps, the vivified skulls, are not mere clever compounds of fancy, but have that distinct character which shows clear imaginative vision.

Of the charming little pieces of natural comedy by Benlliure—groups in the market-place, drinkers at *cabarets*, and guard-rooms, and musicians—there is little to be said except in praise. A little vicious colour and some chalkiness are apparent here and there; but on all there is the stamp of a true and original artist. The expression of the figures is unhackneyed, and even in the smallest subsidiary groups there is character and perfect drawing; while in the *Place San Marc*, with its wonderful clusters of fluttering pigeons, his *Many a Slip 'twixt the Cup and the Lip*, and one or two others, he shows an originality and variety of power, and a strength as well as delicacy of execution, which promise a distinguished future.

Among many pictures in this room which should not be passed by are Charlemont's magnificent *Guard of the Alhambra*, and others by Troyon, Roybet, Bischoff, and Domingo.

COSMO MONKHOUSE.

PAINTINGS ON CHINA.

MESSRS. HOWELL AND JAMES have opened in their charming new galleries the largest and best exhibition of paintings on china yet seen. The number is over two thousand, and few of them fall below a level which would have been high a few years ago. The majority show highly skilled and beautiful work; and the best, whether amateur or professional, exhibit technical perfection combined with much originality and artistic taste.

The first prize for lady amateurs (the badge presented by the Crown Princess of Germany) has been awarded to Miss Lucy Whitaker for a *Panel of Conventional Wild Roses*, and that for professionals (given by the same Princess) to Miss Florence Lewis for some exquisite pieces of flower-painting. This will surprise nobody who is acquainted with her oft-proved skill. The remaining prizes for amateurs have been awarded as follow:—The "Princess Alice" (presented by the Grand Duke of Hesse) to Viscountess Hood; the "Princess Christian" to Miss Everett Green; the "Prince Leopold" to Mrs. E. J. Smith; the "Mecklenburg Strelitz" to Miss Marion Gemmell; the "Princess Mary" to Miss E. J. Barber; the "Countess of Flanders" to Mrs. Swain. The prize given by the proprietor of the *Queen newspaper* has fallen to Miss Crombie; the "*Art Journal*" to Miss Kirkman; the "Judges'" prize to Miss Wright; the "Founders'" to Miss Farnall; an extra prize for mirror frames to Miss Vigers; a special prize for door-plates to Mrs. George Purdie; and the "Studio" prize to Miss F. M. Minns for the best work by any lady who has attended a course of ten lessons in the art-pottery studio of Messrs. Howell and James. The other prizes for professionals have been taken by Miss Charlotte Spiers, Miss Rebecca Coleman, Miss Ellen Welby, Miss Linnie Watt, M. Grenet, M^{me}. Merkel-Heine, Mrs. Grace, M. Clair, Albert Hill, and Miss C. E. Howard. When we add that over two hundred diplomas of merit have been besides awarded by such admirable "judges" as Frederick Goodall, R.A., and H. Stacey Marks, R.A., it will be seen that it is quite impossible

to mention more than a few of the most striking works.

One of these is Miss Everett Green's *Harmony in Blue and Green*, with its original and bold design and beautiful drawing; and another is Miss Marion Gemmell's charming *Clytie*. Miss A. M. Harrison's *Conventional Pyrrhous* suggests also a special word if only on account of the rarity of decorative talent of this order. The rest of the prize-takers we must leave now to their well-deserved honours.

Among the amateur work not rewarded even by a diploma are two very good panels of rushes by Miss A. E. Blunt (230), some beautifully painted *Roses* (244) by Miss A. E. Goodwin, and very good conventional arrangements of *Christmas Roses* and *Anemone Japonica* by Miss E. Ellis (290 and 319). Misses J. E. Buckland, M. Robinson, A. E. Tiffin, Van Ady, and many more have also sent paintings which must have run a very close race with others which are commended. Miss Morton's delicately painted Cupids (or little girls) (407 and 429) are worth looking at.

Among the more or less highly commended may be mentioned the bold and finely painted leaves called *Autumn Tints* (247) by Miss A. Meakins, a head with the same title by Lady Nicholson (282), Mrs. Gibson's *Vera* (236), and Miss Fagel d'Argent's charming monochrome head called *Spring Blossoms* (287); Miss F. A. Charleley's panel of *River Plants* (293) and Miss Ada Beard's still finer panels of *Narcissus* (406 and 426); Miss Liberty's *Pear Blossoms* (435) and Miss Edith Powell's *Gloire de Dijon Roses* (437). All will agree that the praise signified by V. H. C. has been deservedly earned by the Countess of Flanders' *Spring* after Kaulbach (457).

Mr. Percy Anderson's *Helen* (489) is a noble head, and there is another fine work of his here. We do not quite understand why he should choose to work upon china. We have not, however, the same difficulty in accounting for the presence of a portrait by Mr. Herkomer. An artist who tries everything was not likely to let an opportunity slip of painting Mr. J. Carter with his own brushes and colours.

Of things new to the art and of technical triumphs, this exhibition is not barren. The accomplished brothers in art, Messrs. Leonce and Mallet, have invented a new "palette." The colours are not enamel, but, by being mixed with a proportion of vitrifiable matter, glaze themselves in the process of baking. The results produced by this "palette" are unprecedented. For vividness of effect, perhaps nothing has ever been done to surpass M. Mallet's view of water-swans (1421); even M. Grenet's powerful landscapes do not equal it in this quality. The latter clever artist also shows his talent as a decorator in a splendid set of tiles. To Mr. Albert Hill must also be ascribed an invention of great beauty, by which much of the effect of Japanese metal work is produced in pottery; and when we have called attention to Mr. Thomas J. Botts' exquisite painting, with slight modelling, in the style of Limoges enamel (2042), we have not exhausted the curiosities or novelties of this remarkable exhibition. Worth the attention of artists in black and white is the process of drawing in charcoal on the biscuit, which is afterwards glazed. Some fine specimens of this, by Schuller and P. Marchant, are exhibited here. The only fault we have to find with them is that the surface is smooth and uninteresting. This defect, however, has been prevented in some other clever landscapes by the former artist, by means of a slight roughness or waviness in the biscuit, giving much the same result as the use of rough paper in water-colours. In ceramic sculpture, Mr. MacDowell shows two clever terra-cotta sketches of the Prince and Princess of Wales.

C. M.

ART SALES.

THE oil pictures in the collection of Mr. C. S. Bale, sold very recently at Christie's, were generally less important and interesting than the drawings on which a special article appeared in our last week's issue. They were, however, quite of a kind to demand notice, many of them being particularly good examples of the masters represented. Thus there was one of the finest coast-pieces of W. Collins—*Cromer Sands*. It had been exhibited at Burlington House, and came originally from a well-known collection. Its price at the sale at Christie's was 250 guineas. By Croswick, there was *A Road Scene, with Gipsies*, which sold for £204 (Vokins); a fine *Venice* by James Holland, famous for his pictures of Venetian architecture, £556 10s. (Agnew); Sir Thomas Lawrence's engraved portrait of Lord Whitworth, which went for £367. Of the examples of Sir Joshua Reynolds, many persons considered the portrait of Mrs. Mayne, a golden picture of a very genial subject, more attractive than that of Mrs. Otway, which fetched the higher price. Mrs. Mayne—which was admirably engraved not long ago for Mrs. Noseda—fell to the bid of £525 (Vokins); while Mrs. Otway reached the sum of £1,260 (Agnew). An *Italian Landscape*, by Berchem, sold for £472. There were two important pictures attributed to Claude; one of them *Mercury tulling Argus to Sleep with the Music of his Pipe*, the appearance being that of a fine clear morning. The picture is said to be engraved in the Choiseul Gallery, and it is described in Smith's *catalogue raisonné*, which is, perhaps, a greater authority with the dealer than it deserves to be. This picture sold for £640 (Vokins). The companion Claude, which was in some respects more beautiful—the appearance being that of a golden evening—fell to Lord Carysfort's bid of £420. The bringing of genuine Claudes into the auction-room is an event of the rarest occurrence; and from the comparatively low prices realised by these two agreeable pictures, which the late owner is said to have highly esteemed, it may be concluded that the opinions of connoisseurs were divided either as to the genuineness of the pictures or as to their importance. A good example of Adrian van Ostade—*A Lawyer in his Study*—sold for £682 (Philpot); and a much finer one, the *Interior of a Cabaret*—certainly among the more characteristic works of the prolific master—realised £1,008 (Norton). A *Gentle Breeze*, by William van der Velde—engraved by Canot it was stated—reached £483; a *Hilly Sandbank*, by Philips Wouverman, which had won the easily acquired praise of the German Dr. Waagen, fell for £315; a Velasquez from the collection of Col. Hugh Baillie, exhibited at Manchester in 1857—*Don Baltazar, Infante of Spain*, in a black dress ornamented with gold—reached the sum of £571 (Penmain). A *Virgin and Child*, by Fra Angelico, from the collection of Samuel Rogers, and exhibited at one of the earlier of our winter exhibitions, fell to the bid of £378 (Robinson). Mr. Martin Colnaghi bought a *Guardi* for a hundred guineas. A perfect, though small, example of Poelemborg, *Nymphs Bathing*, exquisite both in composition and in lighting, fell for £33 (Thompson). Nearly £22,000 was realised by the day's sale, which attracted many connoisseurs and dealers from a distance.

The *Standard* states that the portrait of Lord Whitworth, by Sir Thomas Lawrence, was bought by the authorities of the Louvre, and that it will be one of the few English pictures exhibited in the French National Gallery.

NOTES ON ART AND ARCHAEOLOGY.

MR. MILLAIS, it is reported, is about to receive sittings from Cardinal Newman for his portrait.

MR. BELT, whose fine bust of the late Earl of Beaconsfield for the Junior Carlton Club is, or was, to be seen at the Hanover Gallery, has been directed by the Queen to design a monument to the late Earl for Hughenden Church.

THE fourth meeting of the Committee for the Special Loan Exhibition of Spanish and Portuguese Ornamental Art was held at the South Kensington Museum on Saturday. Prince Leopold presided, and both the Spanish and Portuguese ambassadors were present.

THE exhibition of works of art which is to open at Cardiff in the month of August will, it is hoped, be one of the most interesting held west of the metropolis. An influential committee has been formed, and valuable loans have already been promised. Oil pictures, water-colour drawings, engravings, etchings, and miscellaneous precious objects will, it is announced, be the chief features of the show. The town of Cardiff is a somewhat specially suitable place in which to hold a popular exhibition, since not only is it the centre of a very populous district, but it is itself a place which of late years has become conspicuous for wealth and enterprise, the recent census showing its own population to be not very far short of a hundred thousand, of whom probably not more than half are natives of the town. This gives it that cosmopolitan character which it shares, more or less, with Liverpool and Trieste.

MR. CHARLES MERCIER has been commissioned to paint a life-size, full-length portrait of Dr. Evans Pierce, the much-respected coroner for Denbighshire. This picture is the result of a public subscription, and is to hang in the County Hall, Denbigh, which town already possesses a monument of Dr. Pierce.

THERE is now exhibiting at the Edinburgh Museum of Science and Art a valuable loan collection of about three hundred pieces of Chinese porcelain, mostly of that kind which shows flower or figure decoration painted on a white ground.

THE *Builder* states that the Norman minster at Wimborne is to be restored at an estimated total cost of £3,000. The repairs to the central tower are to be proceeded with first.

AT the monthly meeting of the Archaeological Institute on June 2, Mr. J. Park Harrison will read a paper upon "Incised Figures upon Slate, and other Remains from Towyn, Merionethshire;" the Rev. W. J. Loftie will read a paper on "Recent Discoveries among the Pyramids;" and Mr. W. Thompson Watkin will contribute a paper on "Britanno-Roman Inscriptions discovered in 1880."

WE have received Mr. Henry Blackburn's *Academy Notes* and *Grosvenor Notes* for the present season. Though the illustrations are unequal, they are, as a whole, improvements upon earlier issues; and when it is understood that they make no claim to render the effects of the pictures, but merely to assist the memory by a record of their composition, the success with which they achieve their aim is generally unquestionable. Perhaps the best proof of their genuine serviceableness lies in the fact that they have now been excellently imitated in Paris. Dumas' *Salon* is a larger book, and costs more, but it is not better.

AT the Albert Hall an Exhibition is now open of Art Workmanship, or, in the peculiar wording of the catalogue, of Works of Art applied to Furniture. Some of the leading London firms—Gillow and Co., Jackson and Graham, Crace

and Son, Morant, Boyd and Blanford, Holland and Sons, Howard and Sons, Wright and Mansfield, Collinson and Lock, Gregory and Co., Shoolbred and Co., and Johnstone, Jeanes, and Co.—have furnished improvised apartments, or rather filled them with furniture of various kinds and styles, without much regard to general effect. The cabinets, mantel-pieces, &c., are decorated with choice pieces of china, ivory carvings, bronzes, &c.; and elegant chandeliers hang from the ceilings. If the exhibition is a protest against the new Aesthetic Decorative Societies, from whose prospectuses one would imagine that true taste and good workmanship are not to be found in the show-rooms of high-class firms, we sympathise, to a certain extent, with it. But there is little to be seen here which justifies a special exhibition on other grounds. That these well-known firms, with their accomplished workmen, can turn out articles of the finest finish in almost any style, from *cinq cent* to Adams, is a fact with which we, at least, were well acquainted; nor is it necessary to ascend to the top of the Albert Hall to see Mr. de Morgan's magnificent lustre ware or Doulton's vases. We must, however, admit special admiration for the bold and beautiful design in gut thread upon the velvet curtains which hide Messrs. Gillow's fireplace, and Messrs. Howard's decoration for a ceiling; and the reproductions by Mr. P. Fargeter in their original material (*viz.*, carved glass) of the Barberini and Milton vases are wonderful examples of skill and patience. As we look at them, at the elaborate *cinq-cento* cabinet of Messrs. Crace, at Messrs. Gillow's skilfully inlaid "Oriental Greek" chimney-piece, and at Messrs. Wright and Mansfield's "Louise Quinze" pianoforte, with exquisite *marqueterie* of the period, we tire of the endless, if beautiful, imitation which seems to be the special note of the last quarter of the nineteenth century. Perhaps the character of the present time is most plainly stamped on the many beautiful cabinets, vitrines, and other articles designed for the exhibition of articles of *vertu*. Some very simple, but pretty and ingenious, cabinets are shown by Messrs. Gregory; and these, we are assured by the catalogue, belong to the "modern English school"—as well as the tables and chairs exhibited by the same firm. We wish the exhibition showed a larger number of examples of this school.

THE *Portfolio* this month contains less of note than usual. Perhaps the most generally interesting article is that on Mantegna, by W. C. Lefroy. An etching by L. J. Steele, from a painting by Orchardson, representing a fine gentleman of the French Revolution period, forms the frontispiece of the number.

L'Art began last week, in a rich double number, its usual series of articles on the Paris Salon. For those who are not able to attend the great French show, *L'Art* offers the best compensation that can be had, making us acquainted with many of the pictures through etchings by the best etchers of the day, and with numerous others by means of artist's sketches of a size to render the design thoroughly intelligible. In last week's number the especial attraction, however, was not a work from the Salon, but a fine etching by C. E. Wilson of Constable's delightful picture of *Dedham Mills, Essex*.

AN exhibition of original designs for *Punch*, by Du Maurier, Kean, and others, is now open at the galleries of *L'Art* in Paris. The humour and fun of our national comic journal seem to be fully appreciated by our French neighbours, though most Englishmen are unable to appreciate the less-refined wit of the French *Charivari*.

THE exhibition of water-colour drawings

illustrative of the Fables of La Fontaine, of which we have before given some account, is now open in Paris, and has met with a very decided success. "Il y avait longtemps," writes the critic of the *Chronique des Arts*, "qu'un ensemble aussi intéressant et aussi choisi d'œuvres modernes n'avait sollicité l'attention du public."

THE STAGE.

OF Mr. H. J. Byron's new comedy at the Vaudeville Theatre we shall be able to speak next week. It was only produced on Thursday night; consequently, too late for notice in the present issue.

The Member for Slocum, the extravagant comedy adapted by Mr. George R. Sims from a French piece of some years ago, is played nightly at the Royalty Theatre, and is deserving of more notice, and of more favourable notice, than it has received. It makes no claims to serious interest, or, if it does make any, they cannot be allowed; but it is one of the most entertaining pieces recently seen upon the stage. It is neatly constructed, wittily written, and, on the whole, excellently acted. For the effective interpretation of one of the young women's parts something may be wanting; though there is nothing whatever that is offensive, or even obviously deficient. But the general performance is distinctly good, and in the character of the livelier of the two heroines Miss Kate Lawler reveals herself as a singularly capable and spirited actress. The story is concerned with the disagreements existing between two couples, one of whom are already separated on account of the wife's too exclusive devotion to the Women's Rights question. The other couple consist of a young member of Parliament, who, in the House, is made the mouthpiece of his mother-in-law, and of a young woman who will not believe in her husband's absorption in political duties. The couple who are separated really love each other; and the wife makes use of a very harmless, very noisy flirtation with the Radical member to excite the jealousy of her lord, and to lead to a renewal of love. The separated lady and the Radical member are both of them members of "The Bustle Club;" but their meetings are not confined to the apartments of the club, and the situations once or twice would be distinctly equivocal if one had to seriously believe in them. All that passes, however, passes in a wild world of satire and caricature; and the strict adherence to probability which one has a right to demand of serious comedy would remove the entertainment and the merit of such a piece as the present. Good as the play is, its first act is weak, and the occurrence of three "sets"—three distinct changes involving waits—is too great a strain on a thread of interest hardly strong enough to bear it. In the second and the third acts, however, there is not a dull moment. Miss Harriet Coveney acts sufficiently well the exacting mother-in-law, who is a tradition on the stage. Mr. Arthur Williams is appropriately grotesque as the Radical member who has been betrayed into the most inconvenient indiscretions; Mr. Frank Cooper is very hearty and funny as his friend and the husband of the coquetish wife; and the coquetish wife herself is played by Miss Kate Lawler. This lady was, we believe, for a while at the Gaiety, and was there remarked by some judges; but she is, perhaps, not likely to have greatly distinguished herself there, as her line is too completely that of Miss Nelly Farren for her to have had full scope on the same boards as that actress. We should say, however, that Miss Lawler is more varied than Miss Farren—that as an actress and an artist she bids fair to be superior to that popular favourite. We may very likely not expect from her greater things, or things in a different order from those which

she gives us in *The Member for Slocum*; her strong point will probably always lie in extravagant comedy; but it is something to have extravagant comedy played with such appreciation of its possibilities, with such intelligence, vigour, and spirit.

MRS. BANCROFT is taking a few days' rest preparatory to playing her old part in *Society*, which is very shortly to be revived at the Haymarket.

MISS ISABEL BATEMAN has been giving some interesting performances of *Blow for Blow* at Sadler's Wells, playing the character originally played by Miss Lydia Foote.

MUSIC.

RICHTER AND CRYSTAL PALACE CONCERTS.

Penthesilea, an overture by Goldmark, was the only novelty at the third Richter concert, on Thursday, May 19. It is intended as a prelude to Heinrich von Kleist's tragedy of the same name, and is an overture in the "Gluck" sense of the word, for it "heralds the substance of the piece." A résumé of the story was given in the analytical book for the benefit of those unacquainted with the von Kleist version; the tragic history of the Queen of the Amazons certainly requires to be known in order to discuss the merits of the work as programme-music. It contains some clever and characteristic writing; the harmonic progressions are bold and original, and the orchestration is effective. There is, however, a lack of power and originality; and, as abstract music, it does not, as far as we can judge from a first hearing, produce the desired effect. Mr. Walter Bache played in his best style Chopin's concerto in F minor, with the orchestral accompaniment as re-scored by Karl Klindworth. We may mention that this interesting version had already been brought to a hearing by Mr. Bache at one of his concerts in 1877. The programme included a portion of Mendelssohn's music to *A Midsummer Night's Dream* and Mr. Cowen's "Scandinavian" symphony.

At the fourth concert, on Monday, May 23, there was again only one absolute novelty—a capriccio for orchestra by H. Grädener, son of the well-known composer, Karl C. E. P. Grädener. This small piece contains some fluent and clever writing, but we think Herr Richter might have chosen something else of greater value and interest. After this came Brahms' tragic overture in D minor (op. 81), heard for the first time in England at Mr. Mann's benefit concert on April 30 last. Any new work from the pen of the great German composer commands attention, and excites the curiosity of musicians. The overture contains some fine thoughts, and, as might be expected, some interesting and elaborate developments; but there is effort rather than spontaneity, and intellectual exertion rather than inspiration. Such at least was the effect produced on us after a first hearing of this composition. The concert concluded with a magnificent performance of Beethoven's C minor symphony.

Herr Rubinstein's "Russian" symphony was played for the first time in England last Saturday at the Crystal Palace. The themes are trivial, and even ugly; and with such material the best workmanship is powerless to create, much less to sustain, interest for three-quarters of an hour, the time occupied in the performance of the work. Mr. Franz Rummel gave a fine rendering of Grieg's concerto in A minor, one of his most pleasing and original compositions. It was announced as "the first time in England;" but it was played at the Crystal Palace in 1874 by Mr. E. Dannreuther, and also, we believe, at one of the Philharmonic Concerts in the same year.

J. S. SHEDLOCK.

THEATRES.

COURT THEATRE.

Lessee and Manager, Mr. WILSON BARRETT.

To-night, at 8.15, LAST NIGHT OF MODJESKA, as ARIENNE LECOQVEUR. Mr. Barrett has the pleasure to announce that he has arranged for the appearance, at this Theatre, of the popular artist, Miss MAIRIE LITTON, and the whole of her company, in a series of performances of Old English Comedies, commencing on MONDAY, JUNE 5TH, with THE BUSYBODY. Preceded by ONE TOUCH OF NATURE. Seats can be booked, both at the Court and Princess's Theatre box-offices, and at all the Libraries.

DURRY LANE.

Lessee and Manager, Mr. AUGUSTUS HARRIS.

MONDAY, MAY 30TH. JULIUS CAESAR. Julius Caesar—Herr Richard; Marcus Antonius—Herr Barnay; Brutus—Herr Nesper; Cassius—Herr Seiler; Casca—Herr Kober; Calphurnia—Frau Berg; Portia—Frl. Haverland; Ein Diener des Octavius Caesar—Frl. v. Moser-Spinner. The whole produced by the celebrated Hof Intendant, Herr Ludwig Chroch. TUESDAY, MAY 31ST, and THURSDAY, JUNE 2ND, SHAKS-PERE'S TWELVE NIGHT (WAS IHR WOLLE). Pronounced by the German press to be the most perfect comedy performance ever placed on the stage. Important Notice.—The stalls having been sold out for every performance of the MEININGEN COMPANY, Five Extra Rows have been added. An early application should be made for same. Prices—Boxes, £1 1s. to 46 6s.; stalls, 12s. 6d.; dress circle, 6s.; first circle, 5s.; balcony, 3s.; pit, 2s. 6d.; amphitheatre, 2s.; gallery, 1s.

FOLLY THEATRE.

Lessee and Manager, Mr. J. L. TOOLE.

To-night, at 7.30, HESTER'S MYSTERY. At 8, a new and original Comedy, in three acts, by HENRY J. BYRON, called THE UPPER CRUST. Messrs. J. L. Toole, John Billington, E. W. Gardou, G. Shelton, and E. D. Ward; Mesdames Elsie Liston, Roland Phillips, and Emily Thorne. At 10, WELSH RABBITS, a musical and dramatic absurdity, by Messrs. R. REECH and KNIGHT STUMPKES, will be produced, with new scenery, dresses, and appointments. Messrs. J. L. Toole and E. W. Gardou; Mesdames Emily Thorne, Eliza Johnston, Morton, Mellou, Taylor, Douglas, Coombs, Wallis, Pincit, and Palmer. Box-offices open from 10 till 5. Prices 1s. to £3 3s. No free list. No fees for booking. Doors open at 7.

GLOBE THEATRE.

THE OPERA SEASON Under the direction of Mr. ALEXANDER HENKINSON.

To-night, at 8, an entirely new and original Opera Comique, in three acts, by OFFENBACH, entitled LA BOULANGERE. Under the immediate direction of Mr. H. B. Farnie. New and elaborate scenery by Ryan and Hicks. Dresses, after designs by Grévin and Faustin, by Ains. Preceded, at 7.30, by a Comedy, after Méhée and Halévy, entitled SÉJOUR FROU-FROU. Mesdames Amadi, Maud Taylor, Turner, Dubois, Graham, Evelyn, and Wadman; Messrs. Celli, Temple, Ashford, Mansfield, Stepan, and Paulton. Greatly augmented chorus and orchestra, under the direction of Mr. Hicher. Ballet master, Mr. Lauri. Box-offices now open. Acting Manager, Mr. W. A. DURT.

NEW SADLER'S WELLS.

(200 yards from the Angel.)

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LITERATURE.

THE REVISED VERSION OF THE NEW TESTAMENT.

The New Testament of our Lord and Saviour Jesus Christ translated out of the Greek: being the Version set forth A.D. 1611 compared with the Most Ancient Authorities and Revised A.D. 1881. (Printed for the Universities of Oxford and Cambridge.)

H KAINH ΔΙΑΘΗΚΗ: the Greek Testament, with the Readings adopted by the Revisers of the Authorised Version. (Oxford: Clarendon Press.)

The New Testament in the Original Greek according to the Text followed in the Authorised Version, together with the Variations adopted in the Revised Version. By F. H. A. Scrivener, M.A., D.C.L., LL.D. (Cambridge University Press.)

THE 17th of May 1881 will be a day long memorable in the annals of English literature as that on which the Revised Version of the New Testament was at length, after the lapse of eleven years since the appointment of the joint committee for the revision of the Scriptures, put into the hands of the public. The time actually spent on the work, we are informed, was ten years and a-half—a longer period, probably, than any single scholar, with adequate inducement to finish his task quickly, would demand for the translation of so small a book as the New Testament; a much longer period than that occupied by the companies entrusted with the Authorised Version, whose labours were completed in about two years and three-quarters, or, as they themselves put it, “in twice seven times seventy two days and more;” yet assuredly not unreasonably long, considering the peculiar difficulties of the work, the responsibilities of the Revisers, and the magnitude and importance of the object attained. For it was desired to produce a version which, without showing partiality for any particular school of criticism, should fairly and fully represent and embody the ripest scholarship of the day; which should reconcile, if that might be possible, different opinions and yet emphasise none; which, while retaining the colour and flavour of the old translation, should leave none of its errors unrectified and none of its obscurities unrelieved; which, in the alterations it might introduce, should flatter no prejudices and, if possible, offend none; and which, in short, should be worthy to take the place of the present Authorised Version as the standard English New Testament, and to retain it until either its language should be-

come obsolete or new discoveries should throw more light on the original text. And from the twenty-seven most accomplished New Testament scholars that could be found in this kingdom it was not unreasonable to expect that such a version would be forthcoming. In comparing, moreover, the labours of the present Revisers with those of their predecessors at the beginning of the seventeenth century, it is but right to remember that their task has been one of much greater difficulty. The latter were called on to revise the translation only, the state of criticism at the time scarcely inviting them to anything more—if they exercised any judgment in regard to the text it was only in the selection of readings among the different printed editions and the Vulgate; the former would have left the more important half of their duty undone if they had not revised the text also. Finally, it was necessary that the public mind should be prepared for a version which could not but seem to the unlearned to be, in some respects, a different New Testament from that with which they had been familiar from their childhood, and whose every word they had been accustomed to regard with veneration. On this ground alone it will probably be admitted that the time which has been suffered to elapse since the new translation was first taken in hand till its publication has not been excessively protracted.

The question now comes whether the work just published fulfils the expectations that have been entertained regarding it. To say that it does not might seem to be, on the part of any individual, a little presumptuous. For it would be but a single voice against the collective judgment of a body of scholars the best that could be assembled anywhere. No alteration, it is understood, was made in the existing version but after mature deliberation and discussion, or allowed to stand without being more than once reconsidered. That there were differences of opinion to the last among the Revisers may indeed be taken for granted. The marginal readings can hardly in every case fully represent the opinion of the minority; still, the work comes before the public with a weight of authority which alone is almost sufficient to silence criticism. Encouragement, however, may be taken from the modest admission of the Revisers themselves that “there must be defects in a work so long and arduous” as theirs. “Blemishes and imperfections there are in the noble translation which we have been called on to revise; blemishes and imperfections will assuredly be found in our own revision.” That the Revisers have accomplished their important task with great care, skill, and conscientiousness, and, on the whole, with good taste and sound judgment, may indeed be confidently and gratefully asserted. That they have removed many blemishes and corrected numerous errors in the Authorised Version may also be unhesitatingly affirmed. But it will certainly be unfortunate if it shall be found that, while correcting the errors of their predecessors, they have introduced new blemishes of their own; and, to some extent at least, it must be feared this will prove to be the case.

The first thing that will strike the ordinary reader on opening the Revised Version will

undoubtedly be the absence of the usual divisions into chapters and verses, and the arrangement of the text in paragraphs instead. This was a change which was absolutely indispensable. The division into chapters and verses, however convenient, is of no authority, and sometimes it tends to obscure the sense. Its convenience is provided for by the retention of the customary numerals in the margin. Probably few will question the wisdom of the Revisers in determining to omit the headings to the chapters and pages. The revision of these was indeed a part of the task assigned them; but seeing that it “would have involved so much of indirect, and indeed frequently of direct, interpretation,” they judged it best to omit them altogether. The titles of the different books, on the other hand, they have retained as they stand in the Authorised Version. This I must venture to think unfortunate. The American Revisers would have adopted a bolder course. They strike out “S.” from the titles of the Gospels—not that that is of any great consequence; but, what is much more important, they omit the words “of Paul the Apostle.” from the title of the Epistle to the Hebrews.

In regard to the text, it might have been expected that the Revisers would be content to follow one or more of the great critical authorities; but they took another view of their duty, and preferred to weigh the evidence in each case for themselves. The result of their labours in this direction is now before the world in two forms. Oxford gives us, in a beautiful type, that “continuous and complete Greek text” which the Revisers did not esteem it within their province to construct—that is to say, it gives us a text (that of the third edition of Stephanus) embodying the Revisers’ readings, with the readings which they displace in the margin; while Cambridge, on the other hand, gives us the text followed in the Authorised Version, with the Revisers’ readings in the margin. One or both of these will be found indispensable to any minute study of the new Version.

In their handling of the Greek text, if it would be too much to say that the Revisers have never been influenced by theological prepossessions, it may at least be admitted that they have, on the whole, shown not only sound judgment and scholarship, but also no lack of courage. Thus, they include in brackets the passage in John referring to the woman taken in adultery, noting in the margin that “most of the ancient authorities omit John vii. 53–viii. 11. Those which contain it vary much from each other.” They space off the last twelve verses of Mark, with a note that they are omitted in the two oldest Greek MSS. and some other authorities. They simply drop, without any notice whatever, as was right they should, the notorious interpolation, 1 John v. 7; indeed, in this case, they even disregard their own rule of indicating in the margin every deviation from the text followed in the Authorised Version. They read “Os and translate “He who” in the well-known passage, 1 Tim. iii. 16. They omit the doxology at the end of the Lord’s Prayer in Matt. vi. 14, and give the same prayer in a

still more abbreviated form in the corresponding passage in Luke. They omit the confession of the eunuch—indeed, the whole of verse 37 in Acts viii.—and the words “that ye should not obey the truth” in Gal. iii. 1. Here and there similar changes were expected as a matter of course by everyone who knows anything of New Testament criticism, and not to have made them would have entirely destroyed the value of the Revisers’ work. But it is certain, nevertheless, that they will try the faith, or at any rate hurt the feelings, of numbers who have been accustomed to believe that they had in the Authorised Version the authentic and unadulterated Word of God. It is therefore all the more creditable to those who took in hand this important work that they have had the wisdom and the courage to let the truth be known.

On the other hand, there are cases in which a deviation from the vulgar text might have been looked for, but the Revisers have apparently allowed prescriptive right to decide in favour of the established readings. Thus, in a well-known passage in Acts xx. 28, they retain the reading “God” when some of the leading critical editions read *Κυρίου*. In this it is possible they are right. They have in their favour the authority of the Sinaitic and Vatican MSS.; and it is quite as likely that the original reading was *Θεοῦ*, which some copyist, offended by the harsh expression, “blood of God,” altered to *Κυρίου*, as that an original *Κυρίου* was a change to *Θεοῦ*. But in John i. 18 the Revisers have also adhered to the received text notwithstanding the amount of authority, including the same two MSS., for the reading *μονογενὴς θεός*. Certainly it will not be regretted that they have felt justified in relegating this reading to the margin with the note that “Many very ancient authorities read *God only begotten*.” Drs. Westcott and Hort, however, who read *θεοῦ* in the first passage, read also *μονογενὴς θεός* in the second.

To pass now from the text to the translation, the first rule laid down by the Committee of Convocation for the guidance of the Revisers was “to introduce as few alterations as possible into the text of the Authorised Version consistently with faithfulness,” and the second “to limit, as far as possible, the expression of such alterations to the language of the Authorised and earlier English Versions.” Whether these rules were altogether wise, and whether the Revisers would not have done well to use a little more latitude in getting rid of obsolete words and phrases—such as “charger” for “dish,” “whether of the twain,” “bewareth,” “wist,” “wot,” &c., and of expressions such as “for to see” (corrected in Luke iv. 16, but left standing in Matt. xi. 8)—may at least be a question. But by this their own standard it will be fair to judge their work. And if in its deviations from the Authorised text it shall be found sometimes only to mar its beauties, for the sake of no compensatory advantage except perhaps to make way for some small pedantry, or by an excessive straining after literal accuracy in places where idiomatic differences do not admit of it, to give renderings which only by courtesy can be called English, it must, to that extent, be pronounced a failure.

That there are—happily not often, but now and then—alterations of this kind is only too true. On the other hand, it is hardly necessary to say that, by attention to minute points of grammar, and especially the use of the article, and by consistency in the rendering of the same word in different places, the Revisers have, in numberless instances, improved the sense and thrown light on many dark passages of Scripture. It is hardly necessary to say this, because, with the learning they brought to their task, it could not possibly have been otherwise.

It is well known that the old translators made no scruple, if the same Greek word occurred two or three times in the same sentence, of representing it by two or three different English words, and indeed rather prided themselves on so doing. Thus, when Paul wrote, “*εἰ τις τὸν ναὸν τοῦ Θεοῦ φθείρει, φθερεῖ τοῦτον ὁ Θεός*” (1 Cor. iii. 17), they made use of the two verbs “defile” and “destroy.” By such liberties they sometimes snatched a grace which otherwise would have been wanting; and it cannot be denied that the exquisite chapter in praise of charity loses something of its charm in the new version. Thus, when we have been accustomed to read, “Charity never faileth; but whether there be prophecies they shall fail, whether there be tongues they shall cease, whether there be knowledge it shall vanish away; for we know in part and we prophecy in part, but when that which is perfect is come, then that which is in part shall be done away,” we have now in this short passage the one word “shall be done away” thrice repeated to represent Paul’s threefold *καταργηθῶσι, καταργηθῶσι, καταργηθῶσι*. Such changes as these, however, are perhaps inevitable, and we consent to them with a sigh. What we want is undoubtedly as nearly as possible the English equivalent of what Paul wrote in Greek, not any modern improvement upon it; but then we do want also a genuinely English book such as the Authorised Version pre-eminently is—one which will speak to the people in their own tongue. It will now be necessary accordingly to give a few examples of renderings which are, to say the least, no improvement on those which they displace.

In Matt. v. 22, &c., where we have been accustomed to the homely phrase “hell fire,” we are expected henceforth to read “the hell of fire.” The objection to this is that it is not English. The Revisers ought either to have put “the Gehenna of fire”—the reading of the margin—which is half Greek, or rather half Hebrew, and a little pedantic, or to have stuck to the old emphatic form of speech. Matt. vi. 26: “The birds of heaven” is a possible English phrase, but here we have “the birds of the heaven.” Surely “the birds of the air” is the most appropriate English for *τὰ πετεινὰ τοῦ οὐρανοῦ*. It would not, it must be confessed, be an easy matter to give a perfectly satisfactory rendering of *Ὁ ὀπίσω μου ἐρχόμενος ἔμπροσθέν μου γέγονεν* (John i. 15); but the authorised rendering, if not so literally exact, is in all other respects infinitely preferable to that of the Revisers—“He that cometh after me is become before me”—which is intolerable. It is singular

that anyone with the slightest feeling for harmony should wish to substitute “work” for “labour” in John vi. 27. Is anything gained by reading “who loved me and gave himself up for me” in Gal. ii. 20? There is a very small gain in literal accuracy, but a great loss in the rhythm which the Revisers profess themselves anxious to preserve. Who would accept such a feeble expression as “a working of error” in exchange for “a strong delusion,” even though it be a more literal rendering of *ἐνέργειαν πλάνης*, in 2 Thess. ii. 11? In 1 Tim. i. 17 we must henceforth read “Now unto the King eternal, incorruptible, invisible, the only God.” This is not even literally exact. It ought to be, “Now unto the eternal King (or King of the ages), the incorruptible, invisible, only God.” This arrangement would have had the advantage of preserving the rhythm of the sentence; but “immortal” is not objectionable as a rendering of *ἀθάνατος*. In the same way for *ἀφθαρσία* (2 Tim. i. 10) we have “incorruptibility” where “immortality” answers every purpose, save that of a pedantic literalness, much better. It would be difficult to conceive, and, I think, impossible to find, a happier rendering of *πρὸ χρόνων αἰώνων* (2 Tim. i. 9, &c.) than that of the old translators, “before the world began;” yet our present Revisers invite us to substitute for it the wholly unmeaning phrase “before times eternal.” In Titus i. 9, the old translators have at least made sense of *ἀντεχόμενον τοῦ κατὰ τὴν διδαχὴν πιστοῦ λόγου*; but, whatever be the exact meaning, the revised rendering, “holding to the faithful word which is according to the teaching,” does not make it any clearer. In verse 12, why “idle gluttons” for “slow bellies”? In the same epistle, ii. 13, there is a reading which will startle some, though it may please many—“our great God and Saviour Jesus Christ,” instead of “the great God and our Saviour Jesus Christ,” as is read now. Here, indeed, as well as in Matt. vi. 13, where the novel reading “deliver us from the evil one” has not unnaturally attracted much attention; it is probable the Revisers are right. Still, seeing that the alternative renderings are admissible and supported by competent authority, it might be wished that in these cases, and especially in the latter case, they had so far deferred to established usage as to leave us the old familiar words.

These are examples of what the Revisers have done in the way of spoiling “the noble translation” with which they had to deal; but it would certainly be unfortunate if such defects were permitted to hide the great merit of their work. In adhering, as they have done, to the language and forms of speech of the old version, they have, on the whole, shown excellent taste and sound judgment, though, as has been already hinted, they have carried this principle to an extreme. They have abandoned the old use of “let” for “hinder;” and for “prevent” in the sense of “anticipate” they have substituted in 1 Thess. iv. 15, “precede,” and in Matt. xvii. 25, “spake first;” but they have preserved many other expressions which have quite passed out of use. They have retained the old spelling of the word “cloke;” but why have they revived that of “judge-

ment," which is not so printed in any of the modern editions of the Authorised Version? It is satisfactory to observe that, in the case of words which have no English equivalent, they have avoided the pedantry of introducing the Greek words into their text. Thus we still have "penny" for *δηνάριον*, farthing for *κοδράντης*, "piece of silver" for *δραχμή*, &c. To this rule, however, there is at least one exception in the case of Hades. Assuredly no one will find fault with the Revisers for rejecting the word "hell," which is altogether inappropriate as a rendering of the Greek *ᾗδης*; but some other more suitable phrase might have been found. People of education will not, it is true, find any difficulty with Hades; but "the world below," or "the unseen world," would convey a distinctive meaning to the unlearned. It would be an interesting study to catalogue the new words and phrases that have found their way into the new version, though these are, of course, far fewer than if the Revisers had not fettered themselves by the second of the two rules quoted above. Among others may be mentioned "explain" (Matt. xiii. 36), "apparition" (*Ib.* xiv. 26), "its" (*passim*), "indulgence" (Acts xxiv. 23), "Emperor" (*Ib.* xxv. 25), "vessel" for ship (*Ib.* xxvii. 41), "beach" and "bay" (*Ib.* 39), &c. It cannot certainly be said that the Revisers have done much to enrich the language of the English Bible, or that they have exhibited the full power of our noble English tongue.

Great, then, as was the need for a revision of the New Testament, and great and valuable as are the improvements effected by that which has now been completed, it can hardly be desired that the new version should at once, and without further modification, take the place of the old. Is it impossible that it may itself undergo revision before its use becomes general, or it is invested with any authority? It is at present, it cannot be doubted, a far more accurate, a purer, and more trustworthy reproduction of what the authors of the New Testament actually wrote than has ever before appeared under such high auspices, or with anything like the same prospect of universal acceptance. It would not, perhaps, be very difficult to make it a wholly worthy successor of that volume which has fed the spiritual life, sustained the hopes, and consoled the sorrows of so many generations of English-speaking men—that volume on which it is based and whose perfections it inherits.

ROBERT B. DRUMMOND.

The Life, and Selections from the Correspondence, of William Whewell, D.D., late Master of Trinity College, Cambridge. By Mrs. Stair Douglas. (C. Kegan Paul & Co.)

THE fate of Dr. Whewell's memoirs reminds us of the fate of the monument of Julius II. When that combative Pontiff died, it was felt that so imperious a nature should have no common memorial. Michelangelo sketched a design in which prophets and sibyls, moral and theological virtues, fettered captives, and enslaved vices, surrounded the lofty sarcophagus of the Pope. But the plan was on too large a scale for execution. The horned

Moses glares down the aisle of St. Peter in chains, but the burial-place of Julius II. is marked by a simple stone. So it has been with Dr. Whewell. He appeared so large to his contemporaries, his omniscience was so appalling, that no single man had the courage to undertake the history of so colossal a mind. Cambridge could not even produce a literary Michelangelo to sketch out the work. So it was decided that he was not to have one biographer, but three. Mr. Todhunter was to give an account of his scientific writings and correspondence—a task which he performed with characteristic pains and accuracy. Some member of his family was to paint for us the man as he lived, and as he was known to his relations and friends; and some member of the great college over which he ruled was to describe his academical career. The second instalment of the task is now before us; the third remains, and probably will remain, unattempted. This is a great pity. In whatever sphere Dr. Whewell was great, he was greatest at the university. Graduates of twenty or thirty years' standing will never forget that majestic stature, that massive brow, that commanding look, as its possessor paced the ante-chapel of his college, or took his seat of presidency among the skulls of Golgotha. On the hand, the Whewell Professor of International Law derives a very small portion of his income from the sale of Dr. Whewell's writings, and the merely personal life of a college don is not calculated to excite permanent interest. An academical biography would have told the story of the university during fifty years of steady progress and momentous change. As it is, we have no Life of Dr. Whewell which corresponds in value either to Stanley's Life of Arnold or Monk's Life of Bentley.

With these drawbacks in view, Mrs. Stair Douglas is to be congratulated on the manner in which she has performed her task. It is always a delicate duty to make selections from private correspondence. But Mrs. Douglas has shown unexceptionable taste. She has allowed her uncle, as far as possible, to speak for himself; and she has produced a book which can be read through without weariness—indeed, by a Cambridge man, with considerable interest.

Dr. Whewell's whole life was spent at Cambridge in university and college work. Born of humble parentage, he came to the university at the age of eighteen, was second wrangler, fellow of Trinity, lecturer, tutor, and finally master, and died in that position in full vigour and activity at the age of seventy-one. During his twenty years' labour as a college teacher Dr. Whewell must have taken his full share in developing the resources of his college so as to bring it to the position of unrivalled superiority which it now occupies. He was indeed fortunate in his fellow-labourers. Peacock, Thirlwall, Hare, and Blakesley are names which are known far beyond Cambridge. The main task which he set before himself was the extinction of private tuition by rendering it unnecessary. He argued that a college ought to supply all the teaching requisite to enable its pupils to obtain high honours. Dr. Whewell did much in this direction. Far more has been done since his time; and the main object of

the latest reform of the university has been to carry this principle still farther, and to extend it by making teaching independent even of the limits of a college. Still, after fifty years, the citadel of mathematics remains impregnable, while other studies have yielded to the assault.

These letters throw light upon a college question in which Dr. Whewell's conduct has often been misunderstood. In 1834, Thirlwall, being lecturer of Trinity College, had published a letter to Prof. Turton, in which he questioned the policy of enforcing attendance at college chapel on all persons *in statu pupillari*. Dr. Whewell had written two pamphlets in defence of the practice. In consequence of this, but probably also as a punishment for his well-known liberal opinions, Thirlwall was dismissed from his lectureship by the master, Dr. Wordsworth. This arbitrary and despotic act, probably illegal, and happily almost without example in the temperate atmosphere of Cambridge, created great excitement in the university. It has been supposed that Dr. Whewell did not at the time exert himself as he should have done to save his colleague. This is disproved by the correspondence. Dr. Whewell writes to Prof. Sedgwick dissenting strongly from Thirlwall's principles, which, he says, "appear to me to be inconsistent with any college management, and with any religious establishment."

But he adds,

"The master's request to him to resign the tuition I entirely disapprove of, and expressed my opinion against it to the master as strongly as I could."

In 1840 Dr. Whewell began to think of taking a college living.

"My inducements to stay in college diminish. Friends depart, or become separated from me by change of habits. I do not make new intimacies easily—hardly at all. College rooms are no home for declining years."

Happily, in Archdeacon Hare he had a friend who would tell him the truth.

"I have never been able to think with satisfaction of your undertaking a parochial cure. I can neither fancy that you would suit it nor that it would suit you. It *hardly* seems to me right to enter upon such a *curio* unless one does so with the purpose of making it the primary object of one's thoughts and interests."

This is a very gentle way of putting the matter. Thus Dr. Whewell was dissuaded from making what would have been a fatal mistake. His agitation of mind ended far more prosperously in marriage. From 1841 to his death he found in his wife's society, and in that of his family, an opportunity for pouring out his passionate heart, which his isolation in the university otherwise denied him. Certainly, no man was better fitted for domestic life—but of this it is needless to speak, as the book we are reviewing is so full of it on every page.

Of more public interest is the position of Dr. Whewell as a university reformer. There can be no doubt that he was sincerely anxious to widen the field of study at Cambridge. Appointed Professor of Moral Philosophy in 1839, he made the work of his chair effective and fruitful by his lectures. He gave philosophy an important position in the examination for

Trinity fellowships—an examination which has done much to secure their supremacy over the other fellowships of the university. It was complained that if he left Trinity there would be no one to examine for fellowships in his place. He took a large share in establishing the moral sciences tripos, the parent of the present moral science and history triposes; but it is too generally forgotten that the first impulse to the establishment of this examination was due to the Prince Consort. During Dr. Whewell's lifetime he provided for the creation of a Professorship and for Scholarships of International Law, with the obvious intention of connecting the university with the higher services of the State, and of realising the original plan of the Georgian Professorship of Modern History and Modern Languages. It is, perhaps, to be regretted that he did not choose for his benefaction some more hopeful study than international law—political science, for instance, or even history at large. But, by his direct action, as well as by his books, he may be regarded as one of the chief forerunners of that enlargement of academical studies at Cambridge which has progressed so mightily since his death. Unfortunately, his temper led him, at the close of his life, to take no hopeful view of the future which he had done so much to bring about. He had little sympathy with a younger generation, and no confidence in their wisdom. Triumphant in the result of his own reforms and in the memory of his own struggles, he was unwilling to launch into a wider sea of reconstruction, or to commit to a number of willing hands trained in his school the work which, as a man of combat, he wished to battle for alone. So we find him in unhappy antagonism with the best influences of his college, defeated in divisions, risking the character of an obstructive, but in all differences of opinion commanding respect by his impressive personality.

No one can study Dr. Whewell's life without asking, when he was so great, why was he not greater?—why has he left so little that is permanent? This book gives the answer. He was deficient in sympathy, he could lead but not follow; and, still worse, he was deficient in insight and subtlety. His mind was strong and powerful, but commonplace. It is the combination of character and intellect which so impressed his contemporaries that justifies the place he holds in the Walhalla of Trinity heroes by the side of Bacon and Newton, Barrow and Macaulay.

OSCAR BROWNING.

The Library. By Andrew Lang. With a Chapter on Illustrated Books by Austin Dobson. (Macmillan.)

THOUGH the little volume now on the table is by no means the most serious contribution to our book-shelves which we are looking for from an engaging writer who owes it to himself to become a substantial critic, it is so adroitly put together that it will serve two purposes. The thousands of people who only know of a "library" as a storehouse of literature will be most pleasantly informed by it that a library may likewise be a storehouse of rarities and bindings. The

daintier folk whose refined love for Aldines and for Elzevirs impels them to carry their amiable mania tolerably far, and

"In torrid heats of late July,
In March, beneath the bitter *bise*,
To book-hunt while the loungers fly,—
To book-hunt, though December freeze,"

will have the satisfaction of knowing that, if it did not lie within the scope of Mr. Lang's enterprise to tell them much that was new to them, their pleasant "fad" has at least been treated sympathetically. Moreover, there are really a great many persons—the writer of these words is distinctly one of them—who have much to learn, in the way of absolute fact, from such a book as this, which (to say at the beginning what it is more customary to keep to the end) is indeed all that such a book may fairly be expected to be. For does it not set the would-be collector on the right track, and furnish him who does not aspire to collect with just the knowledge that allows him to be not wholly unintelligent and wholly unresponsive when he examines the book-case—or must it now be the exquisite little cabinet—of the more favoured brother? The collector is always fond of illustrative stories; the writer on *liblio-mania*—*la douce manie*—from Dibdin to M. Octave Uzanne—takes kindly to anecdote; the love is common to all, but the best method peculiar to some. For our part, we like Mr. Lang's method. He is not oppressed with the gravity of the incidents he records. The twinkle of humour—the humour that freshens and sweetens things, and saves the collector from being a drystick and, sometimes, the scholar from being a pedant—is discerned very often.

What does Mr. Lang tell us? His work is divided into three chapters—the first of which is "An Apology for the Book-Hunter." In this, after mentioning the obligations which his own book lies under to many writers of research in France, where the theme is best understood, he expounds to us the advantages of collecting—the actual service to literature done by the cherishing of those rare first thoughts, an author's first editions; the amusement of the chase, which he likens to that of the angler; the tastefulness and intrinsic beauty of much that is sought for; the fact that human associations lie round these precious volumes that have belonged in the past, we may hope, to the fair, or, we may hope, to the wise; lastly, the undoubted advantage, to the educated poor, that the objects of the search do not lose their pecuniary value when once they have been acquired, but may, on the collector's death, put money in the purses of his children. But on this last matter, in which some have gone wrong, as it seems to us, Mr. Lang is excellently healthy. He does not reckon as a collector the collector who buys for speculation. Hill-Burton, in the *Book Hunter*, is quite on his side. "Where money is the object, let a man speculate or become a miser," writes that authority, perhaps even a shade too rigidly. And Mr. Lang says:

"It is one thing for the collector to be able to reflect that the money he expends on books is not lost, and that his family may find themselves richer, not poorer, because he indulged his tastes; it is quite another thing to buy books as a speculator buys shares, meaning to sell again at a profit as soon as occasion offers."

Our writer's second chapter is on "The Library." He passes under review the changed conditions of the collector—how the collector of old perhaps lived in the country, and in the many rooms of a manor-house amassed his congregation of folios; and how the collector of to-day lives in a suburban villa, or in the smallest rooms of a West End or Bloomsbury street, adding, if he is lucky enough to be able to do so, Elzevir to Elzevir. The writer discourses on bindings, and two pretty plates illustrate some of his remarks. He urges appropriateness, quoting in this connexion the artistic fancies of a French *bibliophile*, who—recognising that full bindings have already their share of attention, from Derome to Trautz-Bauzonnet—has bestowed thought upon what greater variety and charm half-bindings are capable of, and has suggested "*un cartonnage Pompadour*," a "dead fair lady's train" as a coat for a Crébillion; leathers of China and Japan for books of fantasy. Then, having left the library itself, with "receipts, not infallible, for cleaning books," Mr. Lang—aided first by Mr. Loftie on "early printed books"—brings himself to the books of the collector, tells of the changes of fashion, of the abandonment of one printer for another risen to notice, sketches briefly what it is well to have in the particular field in which the collector finds his sport. We have nothing to regret in this, except its perhaps inevitable slightness; nothing to point out as of seeming inaccuracy except the statement that "the dress of the middle of the eighteenth century, of the age of Watteau, was precisely suited to the gay and graceful pencils of Gravelot, Moreau, Eisen, Beucher, Cochin, Marillier, and Choffard." Watteau's work-time was the first twenty years of the eighteenth century, not "the middle" of it—he died in 1721; but if Mr. Lang would wish to say that the whole century was Watteau's age because his influence lived, and directed and inspired everything until there came the romantic classicism of Prudhon and the severer antiquity of David, then we entirely agree with him.

Mr. Austin Dobson has thought that among illustrated books it was sufficient for the purpose of the volume to treat only of English books. Probably he was right; but either his choice, or his manner of treatment when the choice was once made, has resulted in creating a certain disparity between Mr. Lang's portion of the volume and his own. For while Mr. Lang does not profess to tell us—as, indeed, how could he?—every book to collect, Mr. Dobson, whatever he professes or intends, does actually tell us of nearly every book to collect within the more limited sphere of his own enquiry. And so much the better, of course—at all events, in one respect. The information is useful; but the very fullness of it, in the sense of the almost entire absence of sins of omission, compels the writer to be particularly, and sometimes irritatingly, brief on the merits or qualities of special volumes on which we would have had so delicate a critic, so *fin a gourmet*, characteristically dilate. Mr. Austin Dobson lays down very carefully all the lines upon which, in his restricted subject, it would be possible to write. Now, having got Mr. Dobson's lines, what we want

is Mr. Dobson's writing—some fullness of comment on the matters brought up to be dismissed. This criticism, however, does not apply all through. There are occasions on which the writer relaxes—dwells lovingly on the quality of the thing he names, and then there is given to us a new enjoyment of that thing, the art of the critic who has watched and received having refined upon the art of the inventor who did perhaps but rapidly produce. Excellent, as an instance of Mr. Dobson's faculty, are his remarks upon Hogarth and Bewick. In these he is descriptive and analytical, while he remains terse. It is thoughts, not only facts, that he expresses—but he expresses them pointedly; and with admirable brevity he succeeds in characterising much of the work upon which the diffuseness of brethren who cannot be literary, but who may do honest drudge work for the literary, has been expended in vain. The temptation in books like these is to the neglect of style—manner—by which alone worthy matter can be rightly set forth. But Mr. Dobson and Mr. Lang, at their best, have escaped that temptation; nor should the temptation have been so very hard a one to the writer of *The Story of Rosina* or the writer of *A Ballade of Autumn*. At their best, in this little book, their writing is Literature—that is, it is a branch of Art—a thing akin to that with which it chances expressly to deal.

FREDERICK WEDMORE.

Australia. By John Foster Vesey Fitzgerald (late Colonial Secretary of Victoria). With Illustrations and Map. (Sampson Low.)

THIS is one of the series of small volumes descriptive of the principal countries of the world issued by Messrs. Sampson Low and edited by Mr. Pulling. The idea of this series is a good one, but it is manifest that the volumes must greatly vary in interest. Unfortunately, *Australia* does not make the most attractive or readable book. It is impossible to treat as a whole a country divided into six distinct colonies; and, when these are taken separately, the reader is likely to confuse one with another. Present prosperity does not necessarily provide materials for a book. The Australian colonies have no past; and their present condition is for the most part described by a multitude of figures which no one can carry in his head, and which, however useful to refer to when wanted, cannot, according to the scheme of this series, be *interesting to the general reader*. In saying this, we are not finding fault with the author, though we think that he might with advantage have enlarged the chapters on the character and the flora and fauna of the whole country of Australia, even at the expense of the history and constitution of each independent colony. We should have preferred to have had more of the animals and plants which are of so special and peculiar a character, and less of the governors of the six colonies, who are not very different from governors elsewhere. Nothing is said about black swans; and the curious dugong, with its valuable oil, and the *bêche-de-mer* fisheries are not even mentioned. Mr. FitzGerald

acknowledges his obligations to Sir J. Hooker's *Flora of Australia* and Mr. Wallace's book on Australasia. We cannot but wish he had borrowed more from them.

The truth is that the whole subject is too vast for one little volume. Such questions as those of the Government lands, Chinese and Polynesian labour, and Protection ought to be treated fully if at all; it is useless to devote a few pages to any one of them. No doubt Democracy and Protection will advance hand in hand together. But it is difficult to conceive of anything more truly absurd than the establishment of protective duties between the Australian colonies. We learn that Queensland sugar is excluded from New South Wales and Victoria by a duty of £5 per ton; and the protective tariff of Victoria shuts out the produce of Tasmania from its best and nearest market.

Mr. FitzGerald's description of Tasmania is most inviting; "there are few places," he says, "where living is cheaper, where the moderate enjoyments of life may be more easily gratified, and where life can be passed more agreeably." How comes it that, with all these advantages, and, in addition, those of scenery, climate, and salubrity, the population increases but slowly? Is it that these advantages are but little known, or that the class which would naturally value and seek them is indisposed to emigrate? One cannot but feel how vast the gain would be to numbers whose life here is one long struggle how to make two ends meet, could they be moved to such a country as Tasmania.

We trust the author is more correct in his prose than his poetical quotations; he misquotes thus from the *Elegy*:—

"In their narrow cells, for ever laid."

This is hard on Gray, and on the reader.

WILLIAM WICKHAM.

Six Months in Meccah: an Account of the Mohammedan Pilgrimage to Meccah.
By T. F. Keane. (Tinsley Bros.)

IT is a wonder that, in this age of imitations, no European traveller has before now, with the exception of the Hon. Mr. Stanley, followed Capt. Burton's great exploit of visiting Mecca during the orgies of the pilgrimage. Not much was to be gained by doing so, except a certain *éclat*. Burton, through his visit, exposed the whole subject. By his art of disguise, and by his almost supernatural knowledge and powers of observation, he afforded to European students of his time, and, it is to be hoped, of all time, a sufficient account of what the Haj really is. His exploit was something quite unique in the whole history of travel.

At last we have Mr. T. F. Keane in the field—whereby the *longo intervallo* obtains a new illustration. Apparently, Mr. Keane was in a position little elevated above that which is known in India as the position of a European loafer; and he managed to go to Mecca among the followers of what he calls "a youthful Hindi Amér" from Hyderabad, in the Nizam's dominions. We are not informed who this Amér was; and, though the Preface tells us that the pilgrimage was performed "during the season" 1877-78, further dates

are dispensed with—except in one instance—owing to the writer, shortly after reaching Mecca, being laid up with an attack of fever, which caused him to "lose count of time." This is unfortunate, because, when travellers perform unusual feats, an incredulous public naturally wants to know exactly who they are, when they did so, where they started from, who accompanied them, and what were the dates of the ceremonies which they profess to describe. Nor is this an unreasonable demand. There is a certain amount of information about himself and his movements which a traveller is bound to give us—not at all to satisfy curiosity, but, as the newspapers say when requiring the names of their correspondents, as a guarantee of good faith. No doubt a visit to Mecca must be a much easier and safer thing now than it was in Burton's time, before the Crimean War. And it is not inconceivable that a European loafer might manage to get in there now easily enough in the train of an Indian Prince, if he had become a convert to Mohammedanism; or, even without that, if he had such experience of Mohammedan customs as some few of that class of persons have probably obtained. All we say is that Mr. Keane would have chosen well to have given us some means of testing the truth of his narrative.

This is rendered all the more necessary by the character of the book itself. In p. 92 we are told that, at Mecca,

"Imams, muezzins, and nearly all posts [*sic*] of religious and civil authority, from the High Sherif downwards, are held by Arabs. With them, however, I had no intercourse, nor had I any anxiety to make their acquaintance."

Yet, on the very next page we read that

"Many Hindis are in official employ, and hold lucrative, and even important, posts under the Government. There are also a number of wealthy and independent Hindis permanently settled in Meccah, some from religious motives, and a few for political reasons. They occupy also the following positions: readers of the Koran, professors of the law, agents for pilgrims, &c."

By Hindis our author means natives of India as distinguished from the Arabs; and it so certainly new information that they are to be found settled at Mecca in such numbers. It is also difficult to understand how the author escaped all acquaintance with the Arab authorities when we read a long story of his having been publicly stoned in Mecca itself as a Christian; and when he himself says that anyone found to be a Christian would be at once torn to pieces, and that there are many zealators, "many jealous and inquisitive watchers, self-constituted spies, who would soon seal the fate of anyone suspected of insincerity." After such things, it is not surprising to learn that the High Sherif rode, in one of the holiest ceremonies, on an English pig's skin saddle; that a desert Arab produced a dagger, exclaiming "Rodgers!" and that Mr. Keane came upon a hack-street in Mecca, with a large black signboard, on which was written "Lodgings" in yellow letters, and in English. Mr. Keane betook himself to opium at one time, and forthwith experienced those delicious sensations which have been so often described,

but which usually follow only from a prolonged use of the drug. He also discovered in Mecca a supposed English lady, whom he calls "the Lady Venus;" and the book ends with what purports to be a semi-official letter about this lady from an Indian magistrate "to the English Foreign Office authorities."

In respects such as these, Mr. Keane's book does add to our knowledge of Mecca; otherwise it does not add to the information afforded by Burckhardt and Burton, and that to be found in the interesting letters which appeared in the *Scotsman* from Prof. Robertson Smith, who travelled recently in the neighbourhood of Mecca, though he did not attempt the holy city itself. ANDREW WILSON.

SOME MODERN-GREEK BOOKS.

UNDER the title of *Popular Meteorological Fables* (Δηλώδεις Μετεωρολογικοί Μύθοι), Mr. N. G. Polites, of Athens, who is well known for his researches in folk-lore, has published an essay on the subject of the Greek myths relating to the phenomena of the atmosphere—a branch of the subject which has hitherto received but little attention. In this we find ample illustration of a point to which Mr. Ralston, in his *Songs and Tales of the Russian People*, has drawn attention as existing in Russia—viz., the connexion of the Prophet Elias in the popular belief with thunder and lightning. This idea originated in the Scriptural statements with regard to his chariot of fire and his calling down fire from heaven. In the Middle Ages in Greece it was believed that, when it thundered, the Prophet was chasing a dragon through the sky; while at the present day the reverberations are supposed to be the rolling of his chariot-wheels. There is also a common belief that lightning chases snakes, which seems to be connected with one part of the legend. The authorities for these statements are given, and evidence to show the existence of similar superstitions among the Bulgarians and Servians. Valuable information is also furnished with regard to the names of the various winds, both those of Italian origin, which are mostly used by sailors, and the native names, which have come down from antiquity. The forecasts of weather drawn from the rainbow in Greece seem to be the opposite of ours, for when it is seen at night it is regarded as portending foul, when in the morning, fair, weather. With respect to waterspouts, we are told that the Greeks who inhabit the southern shore of the Black Sea, when one of these appears, make the sign of the cross with a knife, repeating at the same time certain passages of Scripture, by which means they believe that they cut or break it. In like manner thunderbolts, St. Elmo's fire, rain, storms, and whirlwinds are treated in connexion with the popular fables, and these subjects are illustrated with much learning from the mythology of other peoples. All this will be found interesting by students of folk-lore; but one point may be noticed as of more general interest. The author tells us that his countrymen believe that "donkeys fighting portend rain;" and consequently, by a sensible application of this proverbial saying, when two persons are quarrelling without cause, the bystanders are apt to remark, "There's rain coming!"

THOSE who are interested in translations of Homer, of which so large a crop, in very various forms and styles, has lately appeared in England, will be glad to make the acquaintance of a version of the *Odyssey* in Modern Greek, by Mr. James Polylas, the first part of which was published at Athens in 1875, and which has been completed this year. The metre that the translator has employed is the long

"political" verse, which is the heroic measure of mediæval and Modern-Greek poetry. In this respect his version may be compared to Prof. Blackie's translation of the *Iliad*, and to Mr. Morris's of Virgil's *Aeneid*, in both of which a corresponding metre is used. The diction is that of the old Romaic language, such as is commonly found in the modern ballads; and the use of this, with its half-antiquated and sometimes dialectic forms, has the same effect of imparting a poetic flavour as the employment of rare and obsolete English words in our poetic diction, or as the introduction of epic expressions and Doric and other forms in the choruses of Greek plays. Though perhaps this is a point concerning which it is difficult for one who is not a native to speak with certainty, owing to the rapidity with which the change has passed over the modern language in its transition to the Neo-Hellenic of the present day, so that it is hard to say what words or expressions are really felt to be antiquated. Mr. Polylas deserves all praise for the way in which he has accomplished his task, for his translation is rhythmical, spirited, and well sustained, so that it is very agreeable reading; and it represents the original well—indeed, it follows it as nearly as may be line for line throughout. No doubt in this, as in the English translations mentioned above, the easy run and discursive style of the ballad metre renders it an inadequate representative of the majesty of the hexameter; but the character of the *Odyssey* causes this to be less felt here than is the case with some other epics. And, after all, the question still remains, What other satisfactory equivalent can be found?

M. MARTINELE, of Corfu, has lately published in that place an ode in Modern Greek on the death of Kanaris, the hero of the Greek War of Independence, and late Prime Minister of Greece (ᾠδὴ εἰς τὸν θάνατον τοῦ Κανάρη), which was composed shortly after the veteran's death in 1877. Judging from the metre, and in part also from the treatment of the subject, we should suppose that the author, in writing it, took for his model Manzoni's *Ode on the Death of Napoleon*; and he could hardly have done better. The present poem, which consists of sixteen stanzas, is a composition of unusual excellence, and rises to the level of its subject; it bears comparison with Aytoun's fine epitaph for Kanaris (from the German of Wilhelm Müller), which was published nearly thirty years before the death of him whom it proposed to commemorate.

It would appear that historical study is now very active in Greece. From a single number of the *Revue Critique* we take the following notes:—M. Epam. Stamatiadis will shortly commence the publication of a history of Samos in four volumes, the first dealing with ancient history, the second with modern history from 1475, the third with popular legends, the fourth with law. M. Chadri-Joannu has just published at Salonica, under the title of ἱστογραφία Θεσσαλονίκης, a work giving a full account of the place from the points of view of history, topography, and statistics. M. Romanos, a professor at Corfu, who is engaged upon an elaborate history of the occupation of Corfu by the Angevin kings of Naples, is preparing for publication some important documents from the Neapolitan archives, which throw much light upon the history both of Corfu and of Epirus in the fourteenth century. M. Const. N. Papa-michalopoulos has just published a history of the Areopagus.

NOTES AND NEWS.

MR. SAYCE's pamphlet on the ancient Hebrew inscription recently discovered at the Pool of Siloam, which is being published by the Palestine Exploration Fund, will appear in a few days. It will contain his copy and translation of the text, together with Introduction and notes. On both palæographical and geographical grounds, the inscription may be dated as early as the age of Solomon; and the topographical notices in it are of great value for determining the early topography of Jerusalem. One of them appears to throw light on the origin of the names of Moriah and Jerusalem. Supporters of de Rouge's derivation of the Phœnician alphabet from that of the Egyptians will find a confirmation of their views in the forms of the characters presented by the inscription.

THE translation of Thucydides by Prof. Jowett is on the point of publication by the Clarendon Press. It is contained in two handsome volumes, of about 1,350 pages in all. Vol. i. comprises the English text, with a marginal analysis, and vol. ii. the notes, to which are prefixed a long and elaborate essay on inscriptions of the age of Thucydides, and some shorter dissertations. Both volumes are supplied with full and well-arranged Indices. The book is intended for the English reader as well as for the scholar. The translator has aimed at presenting his author in a clear and intelligible form. He seems to have thought that obscurity in the Greek should be no excuse for obscurity in the English. It has been often repeated that "translation is a compromise between two languages;" another school is rather inclined to maintain that no translation can be adequate in which the English idiom is in any degree sacrificed to another language, and that this principle is equally true whether the book translated be the New Testament or a Greek classic. The notes are chiefly explanatory, discussing at length the various difficulties of text and interpretation. In balancing different opinions, Prof. Jowett leaves no doubt which of them is preferred by him. The various interpretations of the same passage are carefully rendered by English equivalents; the rendering adopted in the translation is marked by an asterisk. The genuineness of book iii., chap. 84, is stoutly maintained against Dr. Arnold and others; and the suspicion which has sometimes been supposed to attach to book viii. is unhesitatingly rejected. In the essay on inscriptions the writer has endeavoured to show that, while not much can be added from this source to Greek history in the time of the Peloponnesian War, yet a considerable interest attaches to such enquiries as confirming the narrative of Thucydides, and as supplying a curious record of the private life of the ancients. The work is dedicated to Viscount Sherbrooke.

WE understand that Messrs. Macmillan will bring out a new translation of Kant's *Critik der reinen Vernunft* in honour of the centenary of that work. It will be the first English translation of the original text (Riga, 1781), and the changes and additions of the later editions will be given in the form of supplements. The translation has been entrusted to Prof. Max Müller, and there will be an historical Introduction by Prof. Noire.

THE last two volumes of Mr. J. A. Symonds' *Renaissance in Italy* have been some time printed, and will shortly appear. They consist of a review of Italian literature from its origin to the middle of the sixteenth century, treated with special reference to the development of national culture in the period to which the whole work is dedicated. The last volume will contain a copious Index to the completed book.

IN his valuable Report on the progress of the Ordnance Survey, which has just been issued, the Director General, Col. Cooke, states that the reproduction of ancient MSS. by photozincography, commenced in 1861, has been continued. A second volume of Anglo-Saxon MSS., including the collections preserved at Westminster Abbey, and at Exeter and Wells Cathedrals, with about twenty other MSS. from other cathedrals and public and private libraries, is now in progress. It will be published with a transcript and translation, made by Mr. W. Basevi Sanders, of the Public Record Office.

WE hear that Mr. Theo. G. Pinches, of the British Museum, is preparing a series of plates of unpublished texts in the cuneiform character. The work will contain bilingual tablets in the Babylonian, Sumerian, and Akkadian languages, as well as many other records of interest and value. It is to be issued from the offices of the Society of Biblical Archaeology.

MESSRS. LONGMAN AND Co. have nearly ready a new work on rural life, entitled *Country Pleasures: the Chronicle of a Year, chiefly in a Garden*, by Mr. G. Milner. They also have in the press *The Marriages of the Bonapartes*, by the Hon. D. A. Bingham, author of *The Siege of Paris*.

MESSRS. GRIFFITH AND FARRAN are preparing to issue in a uniform series, entitled "The Boy's Own Favourite Library of Story, Travel, and Adventure," a number of the best-known books for boys, written by their favourite authors, such as the late W. H. G. Kingston, Mr. G. A. Henty, the Rev. H. C. Adams, M. Jules Verne, and others. The books will be well printed in crown octavo size on good paper, and strongly and elegantly bound. It is proposed to publish one volume a fortnight. The first, which will be ready very shortly, will be *Mark Swarthworth*, by the late W. H. G. Kingston.

A THIRD edition of Mr. Sydney Buxton's *Handbook to Political Questions* will shortly be issued. The following new subjects are treated of:—The Three F's, Local Self-government, Business of the House of Commons, Disfranchisement, and London Municipal Reform.

WE learn from the *Japan Weekly Mail* that the long-expected *Handbook for Central and Northern Japan*, by Messrs. Satow and Hawes, has made its appearance.

THE last chair vacant at the Mason College, Birmingham, has been filled by the election of Mr. Edward Arber (hon. Fellow of King's College and Assistant Professor of English Literature in University College, London) to the Professorship of English Languages and Literature.

WE understand that two new serial stories will be commenced in the July part of *Little Folks' Magazine*. The one is a story for girls, entitled "Margaret's Enemy," by the author of "Brave Little Heart," &c.; and the other a tale for boys and girls, by the author of "Roses from Thorns," entitled "The Cuckoo in the Robin's Nest."

MR. ELLIOT STOCK announces for immediate publication a new work on Waltham Abbey, copiously illustrated with engravings.

THE cathedral church of Cloyne has no memorial of any kind of its great bishop, Berkeley. A project is now on foot, and has already received influential support, to remove this reproach. It is proposed provisionally that a new organ screen should be placed in the cathedral, with a statue of the bishop as its prominent feature. Among the names already on the committee are those of Viscount Middleton, the Bishop of Cork, the Dean of Cloyne, and Prof. Fraser. Subscriptions in aid of the memorial will be gladly received by Dr. Caulfield, librarian of Queen's College, Cork, who

is one of four honorary secretaries. A project of this kind ought to find support, not only in Ireland and Great Britain, but also from beyond the Atlantic.

THE month of December has been fixed for the sale of the celebrated Sunderland Library, which consists of the collection formed by Charles third Earl of Sunderland, in the early part of the eighteenth century. The total number of volumes is about 30,000, most of them being in fine old morocco bindings, and many printed on vellum. Among the chief rarities are first and early editions of the Greek and Latin classics and of the great Italian and French authors; a superb collection of early printed Bibles in various languages, including a copy on vellum of the first Latin Bible with a date; many extremely scarce works relating to America; a series of Spanish and Portuguese chronicles; a series of English and French works relating to the political and religious events of the sixteenth and seventeenth centuries; &c., &c.

THE new part of our able contemporary, the *Anglia*, contains, beside several reviews of Chaucer, Shakspeare, English phonetic, and other works, a list of the books and papers on English history, antiquities, literature, grammar, lexicography, &c., published during the years 1877-79. The list is compiled by Prof. Trautmann, one of the editors of the *Anglia*. As a hint to English authors and publishers who desire publicity for their works in Germany and America, we suggest that they should send copies to Prof. Trautmann, either direct to Bonn, or through Max Niemeyer, Halle-a.-S. Every such work would be mentioned twice, first in the part of the *Anglia* published next after its receipt, and then in the general two-yearly list, besides having a chance of review in the critical portion of the journal.

WE are glad to learn from the *Oswestry Advertiser* that the second volume of the *Hengwrt MS.*, left unfinished by the lamented death of Canon Williams, will not improbably be taken up and completed by his friend the Rev. D. Silvan Evans.

M. ALEXIS VESELOVSKY, the author of an exhaustive essay, published in Russia the year before last, on Molière's *Tartuffe*, has now produced an equally full and conscientious study, also in Russian, of the *Misanthrope*. Commencing with a psychological analysis of misanthropy, he describes the various haters of mankind whom the world knew before Molière's time, then devotes himself to a discussion of the character of Alceste, and finally chronicles "the literary posterity of the *Misanthrope*." To Western readers, the most interesting chapter of the work is that which deals with the influence of Molière's drama on the writings of various Russian imitators, and the parallel which is drawn between the parts played by Alceste and Tchatsky in the *Misanthrope* and Griboyedof's *Gore at Uma*, or "Wit's Woes."

DR. TANGER, of Berlin, is now in London copying the Cotton MS. of Lydgate's verse englishing of Deguileville's *Pèlerinage de la Vie humaine* for publication in Germany. Mr. Furnivall has had a copy ready for the press for some ten years for the Early-English Text Society, but ten years more may go by before funds are forthcoming for its printing. In 1871 he quoted from it, in his *Trial-Forewords to Chaucer's Minor Poems*, the interesting passage in which Lydgate says that "the noble poete off Brytayne, my mayster Chaucer," englished the "noble Orysoun," or "A. B. C." of Deguileville, "in worshipec and in reuerence" of the Virgin Mary. Mr. Hertridge's copy of the Northern prose version of the full treatise is also ready for press.

THE latest news about Hamlet is from

Nebraska, where a critic has been proving that Shakspeare's hero must have been a woman!

M. EUGÈNE HALPHEN has recently printed seventeen inedited letters written by Henry IV. in 1605 to the Chancelier de Bellièvre. The impression is limited to six copies! "N'est-ce pas le cas de dire," says a critic in *Polybiblion*, "à tout ardent bibliophile: Pends-toi Crillon?"

VICTOR HUGO's unpublished work, *Les quatre Vents de l'Esprit*, will be issued immediately, in two volumes, by the two firms of Hetzel and Quantin. Vol. i. is divided into "Le Livre satirique," and "Le Livre dramatique;" and vol. ii. into "Le Livre lyrique" and "Le Livre épique." They will form vols. xiv. and xv. of the *ne varietur* edition of the complete works.

A CATALOGUE has just been completed, but unfortunately not put into type, of the additions made to the Bibliothèque Nationale in the department of French local history. This supplement, which covers the period from 1863 to 1877, contains about twelve thousand titles, arranged in the alphabetical order of the places.

THE *Revue Critique* states that the great undertaking of the Academy of Science at Munich—viz., the compilation of a history of all the sciences in Germany in modern times—is now within a measurable distance of completion. Von Stintzing, of Bonn, has just issued the first volume of his History of German Jurisprudence. His second volume he promises for next year, when also are due History itself and Geology. Classical Philology will come later; and the Science of War, which has been entrusted to Major Max Jaehns, ought to be ready by 1884.

PROF. BLACKIE's little work on Self-Culture has been translated into French by M. F. Pécaut, Inspector-General of Primary Education, and published by Messrs. Hachette.

L'ABBÉ DANCOISNE, who has just published a French translation of *The English College of Douai during the French Revolution*, is preparing for publication a History of the Religious Establishments of Douai, French and British, which were in existence before the Revolution.

IT is stated that Marshal Macmahon has been putting together his papers with a view to the preparation of an autobiographical memoir, entitled *Histoire de ma Présidence*, to be edited by one of his former aides-de-camp.

M. HENRI TAINÉ's great work upon the *origines* of contemporary France consists of two parts. The first part was comprised in one volume, *L'ancien Régime*. Of the second part, two volumes have already appeared, *L'Anarchie* and *La Conquête jacobine*. In his Preface to the latter, M. Taine promises a fourth and last volume, *Le Gouvernement révolutionnaire*.

WE learn from *Polybiblion* that M. Lamy, professor in the University of Louvain, is engaged on a critical edition of the inedited works of St. Ephrem, based on MSS. in the National Library at Paris and in the British Museum. The text will be accompanied by a translation and commentary.

M. DE BEAUCOURT has sent to press the first two volumes of his History of Charles VII., ending with the Treaty of Arras.

M. J. LEMONNYER, of Rouen and Paris, is reprinting the finest illustrated French works of the eighteenth century. He has commenced the series with vol. i. of the *facsimile* reproduction of the *Choix de Chansons mis en Musique*, par M. de Laborde, first *violet-de-chambre* to the King and Governor of the Louvre, published at Paris in 1773, with engravings by Moreau, Le Barbier, Le Bouteux, and Saint-Quentin.

AMONG recent Italian publications we notice:—Vol. x. of G. Carcano's translation of Shak-

epere, containing "Le donne Allegre di Windsor," "La Notte dell' Epifania, o quel che volete," "Commedia d' Equivoci," and "Molto romore per Nulla"; *Elegie pompejane*, by Prof. S. A. Trillini; an Italian translation of Baron de Beaumont's work on Gino Capponi and his Age; *Monete imperiali romane inedite della Collezione Fr. Gnechi di Milano*, containing 459 hitherto unknown specimens; *Letture di Archeologia indiana*, by Prof. A. Gubernatis; *Saggi di Economia politica*, by Dr. E. Nazzari; *La Grammatica ed il Lessico del Dialecto teramano*, by G. Savini; and *Canti del Popolo Reggino*, by M. Mandalari.

THE sixteenth *Shakespeare-Jahrbuch* contains two contributions by Delius—a lecture on "the Monologu in Shakspeare's Dramas," and a study of "Brooke's Epic, and Shakspeare's Dramatic Poem of *Romeo and Juliet*;" an article by Oechelhäuser on "Topers and Drunken Folk in Shakspeare;" a lengthy study of "Shakspeare's Medical Knowledge," by Dr. R. Sigismund; exegetical-critical notes by Karl Elze, some of these exhibiting the value of the First Quarto of Hamlet as a source of the text; on "Churchmen in Shakspeare," by Thümmel; on "The Dark Beauty of the Sonnets," by Krause, supporting Massey's view that Lady Rich is the subject of these poems—poems written possibly with an ironical reference to "Astrophel and Stella;" on "Hamlet's Family," by Hermann Isaac—the elder Hamlet being the elder Essex, supposed to have been poisoned by Leicester (Claudius), Gertrude being Lady Essex, afterwards wife of Leicester, and the younger Hamlet having traits in common with Robert Essex (the theory is not new); an interesting article by Frenzel on "Actors of Hamlet;" and a notice by Leo, accompanied by photo-lithographs, of "Shakspeare's *Ovid* in the Bodleian Library," the signature, Wm. Sh., on the title-page of which Leo believes to be genuine.

Grandpapa's Verses and Pictures, by T. P. M., which was briefly noticed in the ACADEMY last week as "a very nice book for children," is published by Messrs. Griffith and Farran. The illustrations are from the pencil of Mr. R. H. Moore.

A THEBAN HYMN.

(*Antigone*, 1115-54.)

STROPHE A.

O DELIGHT of the Theban bride! O many titled
Child of him who thunders above!
O Lord of famous Italy,
Ruling the rites of Deo
Held in valleys friendly to all!
Thou Bacchus, which art god;
Thou who rol'st Thebae, mother of thy Bacchantes,
Thou a dweller beside
Our full-flood Iamian streams
And fields of armed harvest!

ANTISTROPHE A.

As it burn'd on the twy-topped mount, the shining
vapour
Saw thee where the Nymphs of the cave,
The frenzied choir of Bacchanals,
Wander upon Parnassus.
From the ivied Nysian hills.
Rough crag spurs leaf-crown'd.
From fresh green shores clustering with ripe grape-
vines,
Reels thy triumph along,
Brings thee home with songs, with "Evoé,"
To keep the ways of Thebae.

STROPHE B.

And Thebae, of all towns,
Is most thine own, and is held
Dear to her the thunder slew.
Now the peopled city
To a man lies sick, held within a terrible grip;
O come with healing feet o'er the cleft mountain-
slopes,
Or come crossing thundering gulfs Euboean!

ANTISTROPHE B.

O hail, Leader! thron'd first
In the flame-breath choir of the stars!
The voices of the nightly songs,
Son of god, obey thee.
O appear, thou King, Lord of the city, and lead
The rout of Maenads, mad in the dance, all the
night,
To shout rousing revel and song to Iacchus!

A. MARY F. ROBINSON.

OBITUARY.

JACOB BERNAYS'S.

BY the death of Prof. Jacob Bernays, of Bonn, Europe loses one who held a unique position among men of letters—a great scholar, a great critic, an intellect of rare fineness and distinction, and a striking and singularly interesting personality. It might be possible to trace a certain resemblance between him and some of the heroes of Greek learning in the sixteenth century; but the parallel would be misleading, for Bernays was essentially a man of the nineteenth century, and indeed seemed to sum up in himself in a remarkable degree all the culture and intellectual experience of our age. What made him at the same time so wholly unlike the men of this age, at any rate in Germany, was his profound religious feeling, a sentiment which often gave a direction to his studies, and imparted an under-current of ethical interest to subjects which in other hands would have been matter for merely erudite research. The son of a Rabbi of Hamburg, he was brought up in the faith of his fathers; and, notwithstanding the worldly disadvantages attending the position, he remained steadfast to the end, "touching the righteousness which is in the law, blameless." But, though he was uncompromising in practice, his natural sympathy with whatever is good and noble, and the catholic range of his culture, saved him from any suspicion of moral or intellectual narrowness. He understood better than any of us the religious aspects of ancient Greek life; he delighted to trace the spiritual forces at work in the Greek world to prepare it for Christianity; in his *Scaliger* he showed that he felt the full meaning of the Huguenot movement; in one of his latest writings he dwelt with timely emphasis on the religious element in Voltaire's character. What he had no sympathy with was a purely negative attitude in matters of religion; the cheap indifference, the anti-religious bias, of the cultivated classes in modern Germany shocked his sensibilities, and combined, with other causes of uneasiness, to make him take a pessimist view of the future of his country. In the *Judenhetze*, for instance, he saw a sign of a general recrudescence of religious animosities, and of the spirit of intolerance from which his race had so long suffered. His soul revolted at the idea of a "blood-and-iron" policy; the social condition of Germany disquieted him; and he realised, as so few Germans do, the dangers likely to arise from the ever-widening antithesis between the culture of the few and the want of culture of those outside the academical circle, from the politicians at Berlin downwards. It was from a conviction of this peril that he sought to show by actual experiment the possibility of writing learned books which could also be read by any man of fair education. An accomplished translator, he rarely printed a Greek text or extract without a translation side by side for the benefit of the general reader. And instead of neglecting to sacrifice to the Graces, as is the case with so many men of learning, he paid the most scrupulous attention to style, working up whatever he wrote with an elegance of form and finish which a *littérateur* by profession might have envied. Rightly or wrongly, he was somewhat more

hopeful about England than about other European countries. A lively interest in English politics made him a constant reader of our newspapers and Reviews; his familiarity with English literature was astonishing, and he was one of the very few foreigners who are able to understand the charm of Shelley's poetry.

The story of his life is soon told. He was educated first at the Johanneum, the famous grammar-school of his native city, and afterwards at the University of Bonn, then illustrious by the presence of Brandis, Welcker, and Ritschl among its professors. To Ritschl, Bernays, in common with others, owed much; and he was never weary of testifying his sense of obligation to the most eminent classical teacher of our century. On leaving Bonn, he became for a short time Bunsen's secretary and literary coadjutor. In 1853 he was appointed to a post in the Jewish seminary at Breslau; and in 1866 he became extraordinary professor and *Oberbibliothekar* at Bonn—where he died on May 26, at the early age of fifty-seven. Condemned as he was to spend the best years of his life in a provincial town, in a subordinate academical position, Bernays lived for literature, seeing little of the world except when strangers, more especially Englishmen, made a pilgrimage to the simple apartment in the Franciskanerstrasse to pass an Attic evening in his society. As he was an excellent talker, full of curiosity as well as of information, an evening in his company was a thing to remember. The thought that forces itself on a reader of the writings he has left us is that no man but Bernays could have written them. Other scholars, though assuredly not many, have rivalled him in extent of erudition, and in strictly technical knowledge of Greek he has had superiors; but of Bernays one may say with literal truth that whatever he wrote bears on it the plain stamp of genius—the mark of a strong and creative individuality. His monograph on the Aristotelian theory of Tragedy, produced before he was thirty-three, placed him at once as a literary critic on a level with Lessing. In his *Theophrastus on Piety* (as also in his *Dialogues of Aristotle*) he did for a work of literature what a very great archaeologist may do for a work of art—out of the fragments that remain he reconstructed with the sure hand of a master the main outline of a lost original. In his *Lucian and the Cynics* he gave us a forgotten chapter of ancient religious history; and in his *Heracleitean Letters* he was able to show that even the epistles fathered by some sorry forger on Heracitus may be made to cast a new light on the moral and religious condition of society in the first century. Bernays, in fact, was a scholar, and also something more—an historian of ancient morals and religion, and, above all, an artist. His aim was to recover and re-create the higher forms of Greek life and thought, and interpret them worthily to the modern world.

I. BYWATER.

WE regret to observe the death at Oxford, by drowning, on June 1 of Mr. J. L. Postgate, Eglesfield Exhibitioner of Queen's College. Mr. Postgate, who was a brother of the newly elected professor at University College, London, had already won the Boden Scholarship for Sanskrit, and a first-class in Classical Moderns. Apart from such honours, he gave promise of becoming a real student in comparative philology.

WE are sorry to notice the death of Mr. Thomas Constable, of Edinburgh, the head of the celebrated printing firm. Mr. Constable, who was in the sixty-ninth year of his age, was the author of the Life of his father, Sir Walter Scott's friend and publisher. An interesting obituary notice of him may be found in the *Scotsman* of May 28.

THE FIRST PRINTED BOOK KNOWN.

In the Forest of Soignies, in Brabant, there were in the fifteenth century three priories occupied by Canons Regular of the rule of St. Augustin. Of these, history from time to time makes mention—history of art more frequently. It was, for example, to one of them that the famous painter Hugo van der Goes, over whose life and works there hangs so thick a cloud, retired. Here it was that he spent his last days among the kindly friars, who by their singing soothed the hours when the darkness settled down upon his mind. Here, too, as we learn, the great Roger van der Weyden more than once came to stay; and the priory of Groenendaal possessed at all events one picture by the master's hand. Curiously enough it was in a manual made for the use of the novices in this house that the inscriptions written under Roger's famous pictures for the Brussels town hall were preserved, which have since enabled students to identify as copies of them the beautiful tapestries won by the Swiss from Charles the Bold, and hanging to-day in the cathedral at Bern.

The traditions of this society were to some extent artistic, and Roger and Hugo do not seem to have been the only artists who retired into or visited their cloisters. Hence it will not be surprising if future investigation enables us to refer to them some of the productions of the early school of wood-cutters and engravers. The Forest of Soignies lay near to the populous towns of Brussels and Louvain. Religious houses situated in it were used as resting-places by the great men who had to journey past them. They were thus well suited to be centres from which new ideas might radiate.

The Canons Regular devoted themselves not only to religion, but, like the *Fratres vite communis*, to the spread of learning also. They contained among their number not a few authors famous in their day. Such were Ruysbroeck, John of Schoonhoven, Arnold Gheynloven, and Mark Mastelyn. The last mentioned of these left behind him a book, entitled *Necrologium Viridis Vallis*, which in the year 1630 a Brussels printer found it worth while to publish. Among other persons mentioned is one Henricus ex Pomerio or Van den Bogaert, in his day Prior of Groenendaal. It is to this man that the reader's attention is more especially directed.*

The principal events of his life may be shortly told. He was born at Louvain in the year 1382 in troublous times; he studied at the university of his native town; and, after earning his degree, he went off to Brussels, and there opened a school. After some time he returned to Louvain, bringing his school with him, and there in due course he rose to a prominent position among his fellow-townsmen, becoming even town secretary. At the age of thirty, however, he appears to have wearied of the turbulence of civic life, and, following the example of many a man desirous of quiet, if not for prayer, at all events for study, he retired from the world and took refuge in the priory of Groenendaal. In 1421 we find him sent as Prior to the neighbouring Convent of Sept-Fontaines, which belonged to the same Order. Ten years later he was raised to the dignity of Prior of Groenendaal, but shortly afterwards was selected to preside over the nuns of St. Barbara at Tirlemont—a position which he held for

thirteen years. At length, at the age of seventy-two, and much against his own inclination, he was again elected Prior of Groenendaal. He held the office for the shortest period allowable, and then retired to the solitude and peace of his own cell. He died in the year 1469.

So much for the man. With his numerous works, his controversies with jealous rivals, how he was accused to the Pope, how he defended himself and was acquitted—with all this we have nothing to do. The reader's attention, however, must be called to the names of two books which appear in the list of his writings. They are *Explanatio figuralis super Pater noster descriptio* and *Spiritualc Pomerium, cum figuris*. Recent investigation has shown that copies of these books are to this day in existence; and not only so, but that they are the earliest books printed from engraved blocks of wood to which a date can be assigned among those which are known to have come down to us. So far our work has been somewhat dull; but let the reader take heart, for before leaving him we hope to be able to discover a fact not unimportant.

The *Explanatio figuralis* proves, as we shall hereafter show, to be identical with a block-book known as the *Exercitium Super Pater Noster*, the only copy of which, in its original state, is preserved in the Public Library at Mons. It was included among the early books recently brought together in the Gallery of Retrospective Art in the Exhibition at Brussels. Unfortunately, the last two leaves are wanting—the remainder of the book is in the most perfect state of preservation.

It is a folio volume of the same dimensions as the rest of the block-books, and when complete it consisted of five sheets. These are only printed on one side; the other side remains blank. The sheets are not gathered up into a quire, one inside another, but sewn one by one into the cover, so that in turning over the leaves the first page is blank, the second and third contain printed matter, the fourth and fifth are blank, and so on. In books printed in this fashion it was not uncommon to paste the blank sides together two by two, and then the volume resembled one printed in the later manner on both sides of the paper.

The impressions were taken, not from a forme composed of type, but from engraved blocks of wood, the whole of a single sheet being taken from one block. For the printing of the book, five such blocks were required, each containing the matter of two consecutive pages.

The contents of the pages are all similar. In a compartment across the top of each are four or five lines of wood-cut Latin text,* commencing with a sentence from the Lord's Prayer, and then proceeding to point out three points worthy of attention in connexion with it. The centre of the page is occupied by a wood-cut illustrative of these three points, below which, in another compartment, are some Flemish verses freely translated from the Latin lines above.

All the cuts in the book present certain features in common. The first shows us the brother—the author of the book—seated on a bank outside the priory, in the midst of the forest. A stag is seen among the trees behind. The brother is engaged in meditation, and, a scroll falling from his lap, shows us the direction of his thoughts; it bears the words, "Domine, doce me orare." To him there

comes an angel in white robes, with a small tablet on his arm; he says: "Veni, docebo te pater noster." The figure of the angel is graceful, and his robes are light; his hair hangs in rich curls about his head; his face is mild, and, in some degree, even beautiful. The brother looks up at him with more expression than we usually find in faces in early wood-cuts. His attitude is for the rest both natural and easy; there is a certain dignity in the flow of his garments, and an air of quiet and repose breathes about him.

These two figures—the brother and the angel of prayer—appear in each of the ten cuts. The angel shows to his companion groups or incidents illustrative of the clauses of the Lord's Prayer, and explains them to him, indicating the three points especially worthy of remark.

It was long ago known that the Bibliothèque Nationale at Paris possessed a copy of a MS. entitled *Exercitium super Pater Noster*, and illustrated with wood-cuts. This was, not without reason, considered to be the writing of Henrick van den Bogaert. More recent investigation has shown that such may not be the case. The prints which are pasted into the MS. are impressions from the very same blocks as those from which the Mons block-book—the real work of Henrick—was printed; but the blocks are in a later state. The portions of them on which the Flemish verses were carved have been cut off before these impressions were taken. The Paris MS., therefore, represents the same cuts in a second state.

But there is a more noticeable difference still between the block-book and the prints in the MS. in the manner in which the impressions are taken. The reader will probably know that in the very earliest days of printing, long before the invention of moveable types, impressions from a wood-cut block were taken, not by means of a press, but by rubbing the back of the sheet of paper while it was in contact with the block. The block was, first of all, thoroughly wetted with some form of watery ink, and then the sheet of paper, well damped, was placed in contact with it and held down, while the operator carefully rubbed the back of it either with his hand, with a brush, or with some kind of burnisher. The ink employed for this purpose was always of a light brown tint. Owing to the wetness of the paper and the amount of rubbing which was necessary to produce a clear impression, the back of the paper often bears almost as clear an image of the block as the front; and the lines of ink lie in deep furrows, which, in many cases, remain clear when the ink itself has faded.*

But the discovery of printers' ink, an ink the vehicle of which was a greasy substance, and the possibility of thereby taking impressions by simple pressure, created a complete revolution in the methods of printing. It led to the immediate introduction of the printing-press, and thenceforward systems of rubbing, brushing, or burnishing were laid aside. The invention of printing-ink bears the same relation to the history of printing which that of oil-colours does to the history of painting. It does so in this manner. When once a printer had had experience of the use of the more advanced method, he would be quite certain never to recur to the old one. On the other hand, it is not to be supposed that the new invention would spread like an electric flash over the whole country at once, though it may be assumed that it would not be long in becoming generally known.

Now, whereas the Mons block-book is printed in light brown water-colour ink by means of rubbing, the prints in the Paris MS. are taken in black ink, and give, so far as I could see, no

* A MS. in the Bibliothèque Royale at Brussels, (No. 11974), entitled *Gazophylacium Sognianum sive historio sacra nemoris Sogniae*, gives a full list of twenty-eight of Bogaert's writings. It was from this volume that Sanderns took his information. See for this and for other facts connected with Bogaert, M. Ruelens' learned monograph on the *Pomerium Spirituale* in the *Documents iconographiques et typographiques de la Bibliothèque Royale de Belgique*.

* For example, the text above the fifth cut is:—"Fiat voluntas tua sicut in celo et in terra. Hic nota in seculo tres vivorum defectiones. Primo habencium voluntates adhuc fractas quales sunt infideles. Secundo habencium perversas, quales sunt mali christiani. Tercio habencium imperfectas quales sunt boni. Et quia voluntates in celo sunt omnes integre, recte et perfecte ideo ut sic in terra fiat ora ut supra et ce."

* It will be seen that it was impossible to print on both sides of a sheet of paper by this method.

indications of having been rubbed, but rather pressed or rolled against the wood block. Owing to their being pasted down at the corners, it is not easy to be certain of this; but, so far as can be seen, they give every evidence of the use of some sort of printing-press.

As we shall hereafter see, the MS. must have been produced before 1440, and hence we find the date, resting upon certain evidence instead of conjecture, for the group of block-books to be before 1440.

So far we have spoken only of the *Exercitium*; but the *Pomerium Spirituale* mentioned among the works of Henrick van den Bogaert has also come down to us in a mutilated form, and it is by means of it that we discover the very valuable date for these volumes. It exists in the form of a MS. illustrated by cuts preserved in the Bibliothèque Roysale at Brussels, and in all respects similar to that of the *Exercitium* found at Paris. Each volume consists of a single six-sheet quire in folio. In both cases one side of a sheet is occupied by a wood-cut, printed in black ink, while the opposite page is filled with MS. text. The writing is nothing but a somewhat verbose amplification in Latin of the short wood-cut legends which appear on the cuts. In the case of the *Pomerium* the writer of the MS. seems also to have been its author, probably some Groenendaal monk who took the Prior's little book as his text, and proceeded to write a commentary on it; or possibly he may have been the Prior himself. The Paris *Exercitium* is equally obviously a copy by the hand of a scribe taken line for line from a volume written by someone else. This is shown clearly enough in one case, where the copyist has turned over two leaves of the volume he was copying instead of one, and has therefore written the wrong lines opposite to a certain cut. He has found out his mistake after a word or two and corrected it, drawing his pen through them and starting afresh.

The two MSS., therefore, are twins, as abundant confirmatory evidence might be adduced to prove. The style of the design of the cuts, of the execution, of the wood-cut letters, of the treatment of the subjects, and of the MS. is the same in both; they are the work of the same hands—author, wood-cutter, printer, commentator—and they must belong to the same date.

By carefully measuring the prints in the *Pomerium* MS., and making allowance for compartments containing Flemish text, such as those we saw were cut off in the case of the *Exercitium*, we find that the blocks of the former were exactly half the size of those of the latter, and that the original block-book edition of the *Pomerium* must have formed a quarto volume. Such a volume I have nowhere been able to discover, but that it has existed there is ample evidence. We are therefore quite prepared to credit the statement of Dumortier* that he had seen the *Pomerium* cuts united in a small volume unaccompanied by MS.

The subject of the *Pomerium Spirituale* is, as its name implies, allegorical. A maiden, representing one of the twelve virtues, is discovered kneeling at the foot of one of the twelve trees of the spiritual orchard—the symbols of the Divine attributes—receiving the fruits of the tree. The twelve maidens form subjects for meditation for the twelve hours of the day. In connexion with each of the maidens is represented and described one of the incidents of the sacred history, past or future, serving to exemplify that attribute which is the real subject of the picture. Each print is similar in its general design to all the rest. The little maid kneels, sits, or stands, as the case may be, under a tree on the left, among the branches of

which, on a scroll, is the name of the attribute. Three apples, the fruits of the tree, lie on the ground beside her. Behind her is a scroll containing the words which she addresses to her heavenly Spouse. Other inscriptions, in different places, explain the scene. The right and centre of the cut are occupied by the event from sacred history. The names of the three fruits are engraved in three lines in a compartment at the foot of the cut.

Lastly, the MS. text of the *Pomerium* distinctly informs us twice over that the author of the book was Henricus ex Pomerio, a canon regular of the monastery of the Blessed Virgin of Groenendaal. Twice over we are told that the book was finished in the year 1440.* To this year, therefore, we must refer both MSS., though that of the *Exercitium* may have been produced a year or two earlier or later. Both the block-books must be dated before 1440.

We cannot finally quit this subject without casting a passing glance at the style of the execution of the wood-cuts. It is the same in both books; they are obviously the work of one hand, and may be treated together. The most marked feature is the constant employment of long pointed lines, placed closely side by side, to shade large spaces, especially as a sort of relieving shadow to detach the figures from the ground. The shade is for the most part unpleasantly flat. The faces and features are very similar in style to those which appear in that most finished of all the early wood-cut books—the *Ars Moriendi*. But such is not the case with the hair, which is much less carefully arranged by the Groenendaal artist. The head, however, of the kneeling maiden is sometimes very pretty, with its pointed forehead, simple attitude, and quiet look, the hair being wavy and light. The real fault of the cuts lies in the masses of gridiron shade, which spoil their effect and add nothing to their meaning. Considering, however, their early date, and the difficulties with which the artist must have had to contend, it must be allowed that he has attained an excellence of finish in the arrangement and shaping of his lines of no low order.

To sum up, then. The conclusions which an examination of these volumes enables us to assert are as follows:—Some time before the year 1440, Henrick van den Bogaert wrote a little work entitled *Spirituale Pomerium*. He employed some artist living in the neighbourhood of the priory of Groenendaal, and possibly one of the brothers themselves, to engrave it upon blocks of wood with accompanying illustrations, from which impressions might be taken by the recently introduced process of printing. Nor was this the only work of his so treated, but about the same period there appeared, in a similar but larger form, the *Exercitium super Pater Noster* by the same author and artist. At a later time, in the year 1440, the former, and probably both books, were taken in hand again, it may well have been by the author himself—the blocks were trimmed by the removal of the Flemish portions of the text, now no longer required, and impressions were taken from them by a more advanced process of printing. The prints thus made were pasted into a volume of blank paper, pages being left plain for the addition of a MS. commentary of a more extensive kind than that admitted by the limited space available on the cuts themselves.

* The author's name occurs in red at the end of the Preface. Further on we read, "Editum est hoc spirituale pomerium per fratrem Henricum ex pomerio canonicum regularem professum in monasterio beate Marie viridis vallis." On the last page is written, "Explicit spirituale pomerium editum anno domini m^occ^oxl^o;" then follows a prayer of eight lines; and then, "Explicit est sup. spirituale pomerium editum et completum, Anno domini m^occ^oxl^o deo gratias."

The earliest printing-press, therefore, to which both a date and a locality can at present be assigned was used near Groenendaal, in the forest of Soignies, in the province of Brabant, before the year 1440. While it is to be hoped that further investigations may enable us to group together other block-books as the productions of the same press, it is quite possible that they may reveal to us the existence of other centres of printing activity at dates considerably earlier.

W. M. CONWAY.

DURHAM CATHEDRAL.

WE quote the following from the presidential address delivered by Canon Greenwell at the annual meeting of the Archaeological and Architectural Society of Durham:—

"There was another subject of very great importance which they, as an architectural society, had to do with. They were in danger of losing their cathedral. He did not mean to say it would be blown up by dynamite, or destroyed by any means so sudden; but the work of destruction was quite as effective and quite as certain in the end. The cathedral was gradually crumbling away. He had observed that many of the mouldings had lost now their sharpness by this crumbling process, and anyone could scrape off much of the surface of the stones with his hands. This destruction was going on over the whole of the cathedral; and unless it was stopped, and no measures had as yet been taken to do so, it would in the course of years prove destructive to great portions of the building. This was very much to be deplored, and they might naturally ask what was the cause of it. It was by exposing the surface of the stone to the action of the atmosphere. The stones had been covered for many centuries with whitewash, and when this was removed some sort of wash ought again to have been applied. A wash of lime of a better quality than the ordinary whitewash might have been used. At present the stone was liable to two destructive actions—one from the stoves and the other from the gas. There could be no question whatever that the stoves and the gas were working in a very injurious manner upon the stones deprived of their protection of whitewash. Under these agencies the stone was constantly being disintegrated; and, unless that action was stopped, before long the building would be seriously damaged. This was a subject of the very deepest importance. He did not know that they had any power to do anything; but he trusted that the subject would be brought before the attention of the cathedral authorities, and that they might take such steps as persons might be qualified to form an opinion about it. There was another form of destruction taking place in the cathedral, and that was the formation of a salt upon the surface of the stone. This had been going on for a great number of years in the Dean and Chapter Library, and by this action the mouldings put in about twenty-six or twenty-eight years ago were decaying away. He took it for granted that what was taking place in the library would also take place in the cathedral itself. He had seen it himself, small crystals of a sort of salt upon the surface of the stone."

SELECTED BOOKS.

GENERAL LITERATURE.

- ARNOLD, E. L. On the Indian Hills; or, Coffee-planting in Southern India. Sampson Low & Co. 21s.
 ARNOLD, T. A Method of Teaching the Deaf and Dumb Speech, Lip-reading, and Language. Smith, Elder & Co. 15s.
 AVENARIUS, T. Historischer Festzug, veranstaltet bei der Feier der Vollendung d. Kölner Domes am 16. Octbr. 1880. 1. Lfg. Leipzig: Koehler. 10 M.
 BROCKHAUS, H. E. F. A. Brockhaus, sein Leben u. Wirken. Leipzig: Brockhaus. 10 M.
 CHAMPIER, V. L'Année artistique. 1880-81. Paris: Quantin. 7 fr. 50 c.
 CHIROL, M. V. 'Twixt Greek and Turk. Blackwood.
 CREIZENACH, W. D. Bühnengeschichte d. Goethe'schen Faust. Frankfurt-a-M.: Later. Anstalt. 1 M. 50 Pf.
 CUST, R. N. Pictures of Indian Life. Trillicker. 7s. 6d.
 DESJOURS, L. Le Château de Versailles: Histoire et Description. Paris: Bernard. 25 fr.
 EDWARDS, H. Sutherland. The Lyrical Drama. W. H. Allen & Co. 21s.
 FITZGERALD, J. F. V. Australia. Sampson Low & Co. 3s. 6d.

* Dumortier—"Notes sur l'imprimerie" in the *Bulletins de l'Académie royale de Belgique*, tome viii., 1841.

- GARNIER, C. Le Nouvel Opéra de Paris. Texte. Vol. II. Paris: Ducher.
- LANG, A. The Library. Macmillan. 3s. 6d.
- LEGOUT, A. Le Suicide ancien et moderne. Paris: Drouin. 5 fr.
- LISTA, Ramon. Mis Exploraciones y Descubrimientos en la Patagonia 1877-80. Buenos Aires. 10s. 6d.
- LONG, J. Eastern Problems and Emblems, illustrating Old Truths. Trilbner. 6s.
- MIGNATT, M. A. Le Corrège, sa Vie et son Œuvre. Paris: Fischbacher.
- RECURIL des Discours, Rapports et Pibces diverses lus dans les Séances publiques et particulières de l'Académie française 1870-79. 2^e Partie. Paris: Firmin-Didot. 12 fr.
- ROCHEFORT, H. Les Naufrageurs. Paris: Rouff. 3 fr.
- ROLLETT, H. Die Goethe-Bildnisse, biographisch kunstgeschichtlich dargestellt. 1. Lfg. Wien: Braumüller. 8 M.
- SHEPHERD, R. H. Bibliography of Thomas Carlyle. Elliot Stock. 6s.
- STATISTIK, schweizerische. Die Bewegung der Bevölkerung in der Schweiz im J. 1879. Zürich: Orell, Füssli & Co. 4 M.
- URTON, R. D. Gleanings from the Desert of Arabia. C. Kegan Paul & Co. 10s. 6d.
- VILLAIN, A. Restauration du Temple de Marc-Aurèle (le temple de Neptune). Paris: Firmin-Didot. 70 fr.
- VIRGILI, A. Francesco Berni. Napoli: Detken & Rocholl. 7 fr. 50 c.
- WILMOT-BUXTON, H. J. German, Flemish, and Dutch Painting. Sampson Low & Co. 5s.

THEOLOGY.

- CALDERWOOD, H. The Relations of Science and Religion. Macmillan. 5s.
- MILLIGAN, W. The Resurrection of Our Land. Macmillan. 9s.

HISTORY.

- DROYSSEN, J. G. Friedrich der Grosse. 3. Bd. 10 M. 80 Pf. Geschichte der preussischen Politik. 5. Thl. 3. Bd. 10 M. 80 Pf. Leipzig: V. v. T.
- DUCLOS, H. Histoire des Ariégeois. Paris: Didier.
- DUMICHEN, J. Die kalendarischen Osterfest-Listen im Tempel v. Medinet-Habu. Leipzig: Hinrichs. 30 M.
- EMIGRATION et Chouannerie: Mémoires du Gén. Bernard de la Frégétière. Paris: Lib. des Bibliophiles. 10 fr.
- JAFFE, Ph. Regesta pontificum Romanorum. Ed. 2. Cura-verunt S. Loewenfeld, F. Kaltenbrunner, P. Ewald. Fasc. 1. Leipzig: V. v. T. 6 M.
- LASCAR, M. de. Mémoires sur les Assemblées parlementaires de la Révolution. T. 2. Convention. Paris: Firmin-Didot. 3 fr. 50 c.
- NIEDNER, F. Das deutsche Turnier im 12. u. 13. Jahrh. Berlin: Weidmann. 2 M.
- PAJOT, Le Comte. Les Guerres sous Louis XV. T. 1 (1715-39). Paris: Firmin-Didot. 12 fr.
- SAALFELD, G. A. C. Julius Cäsar. Sein Verfahren gegen die gallischen Stämme vom Standpunkte der Ethik u. Politik. Hannover: Hahn. 80 Pf.
- SAIGO, G. Les Juifs du Languedoc antérieurement au XIV^e Siècle. Paris: Picard.
- SIMPSON, W. S. Chapters in the History of Old St. Paul's. Elliot Stock. 7s. 6d.
- SOUVENIRS de la Flandre wallonne, Recherches historiques et choix de Documents relatifs à Douai et aux anciennes Provinces du Nord de la France. Paris: Dumoulin. 4 fr.
- STEINROFF, E. Jahrbücher d. Deutschen Reichs unter Heinrich III. 2. Bd. Leipzig: Duncker & Humblot. 12 M.
- THIRIAS, M. Discours parlementaires de p. p. M. Calmon. T. 10 et 11. Paris: C. Lévy. 15 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BREFFELD, O. Botanische Untersuchungen ü. Schimmelpilze. Untersuchungen aus dem Gesamtgebiete der Mykologie. 4. Hft. Leipzig: Felix. 20 M.
- CUMMINS, A. H. A Grammar of the Old Friesic Language. Trübner. 3s. 6d.
- DAVIES, J. Hindu Philosophy. Trübner. 6s.
- GRAHAM, W. The Creed of Science, Religious, Moral, and Social. C. Kegan Paul & Co. 12s.
- SCHULZING, W. BAKUNIN, H. V. Die Regenverhältnisse in Indien, nebst dem indischen Archipel. u. in Hochasien. 1. Thl. München: Franz. 2 M. 80 Pf.
- SCHMITZ-DUMONT, O. Die Einheit der Naturkräfte u. die Deutung ihrer gemeinsamen Formeln. Berlin: C. Duncker. 4 M.
- SULLY, Jas. Illusions: a Psychological Study. C. Kegan Paul & Co. 5s.

PHILOLOGY, ETC.

- EURIPIDES' Medes, ed. A. W. Verrall. Macmillan. 7s. 6d.
- KOBAN, der, nach dem arab. Orig.-Mscr. v. Ali Abkafi geschrieben v. Hafiz Osman (im J. 1094 der Hedschra). Phototypograf. Reproduction. München: Franz. 30 M.
- POLAK, H. J. Ad Oxyseam eiusque scholasticas. Fasc. I. Leiden: Brill. 6s.
- RUTHERFORD, W. G. The New Phrynichus. Macmillan. 18s.
- UNTERSUCHUNGEN, philologische. 2. Hft. Zu Augusteischen Dichtern. Berlin: Weidmann. 2 M. 40 Pf.

CORRESPONDENCE.

KELTIBERIAN COINS.

St.-Jean-de-Luz: May 30, 1881.

Señor Sanpere y Miguel, editor of the *Revista de Ciencias Históricas*, writes to me that there is a proposal afloat to invite "numismators" to a conference on Keltiberian and other coins of

ancient Spain, to be held in Madrid in the autumn. It seems to me that something might really be done with the Keltiberian inscriptions by a congress of experts discussing the several theories and methods of interpretation. Any wishing to promote the scheme may write to Señor Sanpere y Miguel, Asalto 42, Barcelona.

WENTWORTH WEBSTER.

THE MEANING OF "ÆSTEL."

London: May 25, 1881.

I agree with Prof. Zupitza that Ælfric's gloss *indicatorium* fully confirms Lye's (or, rather, Junius') explanation, as he will see in the forthcoming edition of my *Reader*, where I have referred to the gloss in question, although the difficulty of the size and weight of the *æstel* still remains. It may also be added that if *æstel* meant "cover," it would have to be in the plural. My expression of approval was meant to apply to Körner's connecting the word with *astula*, and his rejection of the derivation from Germanic *ast*.

H. SWEET.

"THE FIELDS OF GREAT BRITAIN."

In the review of this work in your issue of 14th inst., the statement, that the per-centage of lime in volcanic rocks, soils, and plant ashes varies between 0 and 90, should be that this per-centage occurs in the soil alone. As the per-centages given on p. 22 evidently relate to the soil only, a similar mis-statement is made in the next quotation.

HUGH CLEMENTS.

Mr. Clements' protest does not improve his position. He should have consulted some chemical friend before writing such a note as the above. His table of the constituents of "volcanic rocks, soil, and plant ash" (p. 22) is so constructed that the words and figures under "Per Cent." necessarily refer to all three subjects of analysis. Three lines quoted from his remarkable table will prove this assertion:—

"Volcanic Rocks. Soil. Per Cent. Plant Ash.
Lime Lime .. from 0 to 90 0 Lime.
Phosphorus P₂O₅ ... , 0 to 15 P₂O₅."

Mr. Clements even now does not perceive that no rock or soil could contain as much as 90 per cent. of lime, white statuary marble not giving more than 56 per cent. Ho puts here, though not always elsewhere in his book, lime for carbonate of lime, while in the same table he employs magnesia for the base itself, not for its carbonate.

THE REVIEWER.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, June 6, 5 p.m. Royal Institution: General Monthly Meeting.
- 7.30 p.m. Education Society: Discussion, "Science Teachings in Intermediate Schools."
- 8 p.m. Aristotelian: "Comte and Spencer," by the Rev. F. G. Fleay.
- TUESDAY, June 7, 8 p.m. Royal Institution: "Thomas Carlyle," by Prof. H. Morley.
- 8 p.m. Society of Biblical Archaeology: "Recent Discoveries of Mr. Rassam at Abu-habba," by Mr. T. G. Pinches; "The Recently Discovered Pyramid of Pepi at Sakkarah, VI. Dynasty," by Dr. Birch; "Description of Mentuhot," by Prof. E. L. Lushington; "Was Phankhia Synonym for Sebakt?" by Mr. H. H. Howorth.
- 8.30 p.m. Zoological: "Development of the Skeleton of the Elasmobranchs," by Mr. E. M. Balfour; "Notes on a Collection of Persian Reptiles recently added to the British Museum," by Mr. W. T. Blanford; "A New Spider of the Family Theraphoridae," by the Rev. O. P. Cambridge; "The Structure of the Pharynx, Larynx, and Hyoid-Bones in the *Epmophori*," by Mr. G. E. Dobson.
- WEDNESDAY, June 8, 8 p.m. Geological: "The Reptile Fauna of the Gosau Formation," by Prof. H. G. Seeley; "The Basement-beds of the Cambrian in Anglesey," by Prof. T. McK. Hughes; "Description and Correlation of the Bournemouth Beds, Part II. Lower or Freshwater Series," by Mr. J. S. Gardner; "Description of a New Species of Coral from the Middle Lias of Oxfordshire," by Mr. E. Tomes.
- 8 p.m. Microscopical: "Some Unusual Developments of the Axial Canals of Sponge Spicules and their Meaning," by Prof. F. Martin Duncan.
- THURSDAY, June 9, 8 p.m. Royal Institution: "Tourgenieff," by Prof. C. E. Turner.
- 4.30 p.m. Royal.

8 p.m. Mathematical: "The Gaussian Theory of Surfaces," by Prof. Cayley; "A System of Co-ordinates, disclosing an Extension of all Non-metrical Properties of Conics to Circular Cubics and Biquadratic Quartics with Collinear Foci," by Prof. Genese; "A Theorem in the Calculus of Operations," by Mr. J. J. Walker; "Certain Symbolic Operations," by Mr. J. W. L. Glaisher.

8.30 p.m. Antiquarian.

FRIDAY, June 10, 8 p.m. Royal Institution: "Origin and Identity of Spectra," by Prof. Dewar.

8 p.m. Quckett.

8 p.m. New Shakespeare.

SATURDAY, June 11, 8 p.m. Royal Institution: "Nekrasoff," by Prof. C. E. Turner.

8 p.m. Physical: "The Hardening of Steel," by Prof. W. Chandler Roberts; "Curves of Electro-Magnetic Induction," by Mr. W. Grant.

SCIENCE.

"ENGLISH PHILOSOPHERS."

Bacon. By Thomas Fowler. *Hartley and James Mill*. By G. S. Bower. (Sampson Low.)

PROF. FOWLER'S name is a sufficient guarantee that the brief account of Bacon given in this series will not suffer from any want of painstaking. It may be said that it is not well for men who are capable of serious work to spend time and trouble on primers and popularisations. But the question is, in a certain sense, decided by the demand for elementary works when they are written by well-known authorities; and this little volume (pp. 202) seems to have had as much trouble bestowed on it as if it were of five times the size. The view of Bacon is a complete one, in that every aspect of his philosophical writings gets due recognition—his moral philosophy, for instance, no less than his reforms in method.

But the defects inseparable from brevity come out strongly in the sketch of Bacon's life. It is too short and dry; it does not make us feel at all that we know the man. This is the more to be regretted, because the plan of Prof. Fowler's large edition of the *Novum Organum* precluded an account of the life there. Nevertheless, Prof. Fowler has decided opinions upon the vexed questions of that life. Following Mr. Spedding's version of the facts, he thinks that Bacon's conduct to Essex may be justified; he extenuates, without excusing, his taking of gifts from suitors; and his summing-up is as follows:—

"I cannot refrain from expressing an opinion that his memory has most unfortunately and unjustly suffered from the apparent contrast between his life and his works having so easily lent itself to the artifices of epigram. . . . The story of his life, it must be confessed, is not altogether what the reader of his works would have desired, but the contrast has been so exaggerated as to amount to a serious and injurious misrepresentation" (pp. 26, 28).

Prof. Fowler refutes, also, by quoting many very non-Machiavellian sayings, the notion of Dr. Abbott that Bacon derived his opinions on polity and morality from Machiavelli (pp. 41-45).

It is easier to impart some idea of a system, especially of a logical system, than to give the picture of a character or of a life, within a short space; and the account of Bacon's survey of the sciences and of his reform of scientific method, occupying the greater part of the book, seems likely to be of considerable service to those who will not, or cannot, read the author himself. The only point we have noticed as not perfectly clear is the use of the term "demonstration" in one or two places.

It is employed on p. 98 to translate a well-known passage of the *Novum Organum*, Book i., Aphorism 69:—"Demonstrations, indeed, are potentially systems of philosophy and science." That this is Prof. Fowler's deliberately chosen rendering appears from the notes on Aphorisms 61 and 69 in his edition of the *Novum Organum* itself; but we cannot help thinking that something like "methods of proof" would more exactly express what Bacon meant. The English meanings of demonstration are many and loose; but it ought in strictness to signify something like *ἀποδείξεις*, and the context in Aphorism 69 alone shows how far Bacon was from that meaning. We feel the same slight sense of incongruity in reading, on p. 112, of "carrying up an effect to its cause . . . by a chain of demonstrative reasoning."

The present generation seems to be getting every year more out of sympathy with the philosophical views of Hume and of Hartley as developed by James Mill and others. Nevertheless, the philosophy of that school is by no means dead yet; and, when the laws of the evolution of phenomena cease to be attacked by writers ignorant of natural history and of the physical sciences, perhaps the metaphysics of evolution may begin to be called in question by followers of Hume. But whether as a reminder to a forgetful age, or as an incentive to a necessary criticism, a hand-book of the association psychology is welcome; and this, or something very like it, is the most appropriate description of Mr. Bower's volume. His plan is to analyse fully the views of his authors, with a running criticism which contains a good deal of his own matter, and is by no means merely that of the 1869 edition of James Mill compressed. If the student must use such aids at all, he can hardly do better than read Mr. Bower. Still, he will want something else; for Mr. Bower, though he keeps his head wonderfully in the intricacies of the subjects discussed, has not the faculty of drawing a bold and firm outline or giving a general view.

His bibliographical appendix of elucidatory and other works deserves honourable mention, although we miss both there and in the body of the work any account of Hartley's and Mill's relation to Hume. The historical place of Hartley is given thus:—

"The vibration theory was suggested, as Hartley tells us, by Newton's hints as to the relation between motion and sensation, just as, on the intellectual side, the association theory was suggested by Locke and Gay; and, as a medical man and student of physical science, Hartley saw no reason why an ingenious combination of the two should not be effected. It is easy now to see why such an hypothesis in his time could be nothing but the merest guess-work, since, even at the present day, its lineal successor, the doctrine of "neural tremors" and groupings, under the auspices of such able exponents as G. H. Lewes and Dr. Maudsley, does not advance the association theory much, which is far better left to stand on its own legs as the expression of an ultimate psychological law" (p. 27).

Mr. Herbert Spencer's theory of the propagation of molecular disturbance along nerve-matter (*Principles of Biology*, § 302) deserves notice here quite as much as the "neural

tremors," as being an attempt to affiliate psychological upon physiological laws.

Mr. Bower has a keen eye for difficulties, and, though most of his topics are well worn, contrives to present them in a fresh light. He points out clearly that great difficulty in the way of Hartley's school, presented by the interlacing of memory and the consciousness of self, which Prof. Edward Caird, too, dwelt on when Mr. J. S. Mill first republished his father's work (*ACADEMY*, November 13, 1869). But, if Mr. Bower is keen-sighted, he is assuredly not sympathetic towards Hartley and Bentham and Mill. The raising of objections is indeed a public service; but, to speak of their terminology as barbarous and slovenly is perhaps unnecessary, and lays Mr. Bower open to some sharp retorts. The chapter on the aesthetic doctrines of Hartley and Mill is left incomplete by the passing over of that interesting theory of poetry found in James Mill's *Analysis*, chap. vii., to which Mr. Bower makes only the most fleeting allusion in another place. Lastly, we fully believe that he is not justified in his repeated sneers (pp. 22, 206) at the education which the elder Mill gave his son. It was not "lamentably deficient in physical training," if we may trust the very detailed accounts published by Prof. Bain in *Mind*, vol. iv.

FRANKLIN T. RICHARDS.

Akkadische und Sumerische Keilschrifttexte. By Paul Haupt. (Leipzig: Hinrichs.)

DR. HAUPT is one of the ablest of the scholars who have applied themselves to the decipherment of the Assyrian texts. Trained in the school of Curtius and Brugman, he has had the advantage of making himself acquainted with the method of comparative philology, as well as with the newest results obtained in the field of Indo-European research. His first work on Assyrian—published in the *Journal* of the Royal Asiatic Society—showed a rare combination of acuteness and learning, and formed a valuable contribution to comparative Semitic grammar. Since then he has principally devoted himself to the study of the Accadian texts; and we owe to him the elaboration of the important discovery that these texts contain two entirely separate, though closely related, dialects—that of the Accadians of Northern Babylonia, and that of the Sumerians of the South. In conjunction with his teacher, Prof. Friedrich Delitzsch, he has now undertaken the publication of an "Assyriological Library," the two first volumes of which are at the head of this review. They consist of a series of bilingual Assyrian and Accadian and Sumerian texts carefully copied from the originals in the British Museum, where Dr. Haupt spent a large part of last year, together with explanatory notes and a list of the principal cuneiform characters, as well as their usual values. The most important part of the first volume is a list of the characters, compiled from various fragmentary syllabaries now in the British Museum. In this there is a good deal that is new, besides corrections of errors in the copies of the texts previously published. The

second volume is confined to Accadian texts and their Assyrian translations; this, I presume, will be followed by a volume of Sumerian texts. The text in it most interesting to me is a hymn to the god Nineb, or Adar—the Assyrian pronunciation of his name is altogether doubtful—which is here published for the first time.

The texts are edited throughout with scrupulous exactness, and are therefore of high value to the student who is beginning the study of the Accado-Sumerian language, or is unable to consult the originals for himself. They are to be soon followed by a periodical devoted to Assyriology and entitled *Beiträge zur Assyriologie*, the first two numbers of which are already far advanced towards publication. It is high time that Assyrian should have an organ of its own; but it is only in Germany—where the importance of the new study has been recognised by the foundation of two chairs, and where at Leipzig Prof. Delitzsch has gathered round him a band of zealous workers—that it could well be expected to appear. English scholarship, it is true, was the first in the field of decipherment; English enterprise has mainly opened the buried libraries of Assyria and Babylonia; and it is in England that the greater part of Assyrian literature is to be found. But having done thus much, we are content to do nothing further. Oxford will give no encouragement to Assyrian research; and it is accordingly to Germany and France, and not here, that we have to look for a flourishing school of Assyrian scholars, and for fresh discoveries in the history, the religion, the culture, and the languages of the ancient East.

A. H. SAYCE.

THE HIBBERT LECTURES.

THE last lecture of this course was delivered on May 31 by Mr. Rhys Davids. The lecturer did not announce the title of his subject. He evidently intended the lecture as a kind of supplement to the others, and touched upon several interesting topics not noticed in his previous discourses. He remarked that five lectures had only enabled him to approach the fringe of a great subject; that he had, by reason of the comparative aim of the lectures, only taken up a few of the many interesting points connected with his subject; that he had left unsaid things far more important than what had been said. How little could be done to trace the growth of Christianity in six lectures! The progress of Buddhism was no less difficult to treat of in a limited course. Christianity, it has been said, remains unchanged; this could be true only of the mere words and forms of words; the sense that was attached to them was ever changing. Buddhism, too, as far as regards its order and discipline, is still the same. Its sacred texts containing the word of Buddha are unaltered:—

"As a clod cast into the air doth surely fall to the ground,
As the death of all mortals is sure and constant,
As the rising of the sun is certain when night has faded,
So the word of the glorious Buddha is sure and everlasting."

The study of later Buddhism, to which scholars like Bigandet, Hardy, Beal, and others have given much attention, was second only in importance to early Buddhism. Many modern writers unfortunately derived their ideas of the early creed of Gotama from the later develop-

ment of it—about as absurd as going to the works of St. Augustine or Calvin for the original teaching of the founder of Christianity. The lecturer then compared one phase of later Christianity with Lamaism, one of the modern forms of Buddhism as seen at the present day in Thibet. The older *sangha* had there developed into a sacerdotal Order, with its pope, abbots, inferior clergy, ritual, idols and relics, shrines, pilgrims, &c. It was a mistake to take a contemptuous view of either of these later developments; both had been instrumental in the work of civilisation.

Mr. Davids then touched upon works illustrating the history of Northern Buddhism. He attached very little importance to the assertion that the *Lalita Vistara* was admitted into the Buddhist canon at Kanisha's council 350 years after that of Asoka. The Thibetan version edited and translated by Foucaux existed in the sixth century B.C. How much more ancient the Sanskrit original may be is altogether uncertain. It presents only a later form of Buddhism. There are four Chinese works about a century earlier that have titles similar in meaning to the *Lalita Vistara*; hence, it is argued that the *Lalita Vistara* is earlier than these so-called translations, which are not, however, proved to be such. Mr. Beal has translated a Chinese work with titles of chapters similar to those in the Pāli *Dhammapadu* (verses about the Dhamma). Misled by this apparent likeness, he calls the Chinese work "Dhammapada." In spite of names, the two works are altogether different. The Northern work omits the great bulk of the verses found in the Pāli one. To call them one is as great a blunder as it would be for a publisher to call a new hymn-book *Hymns Ancient and Modern*, because his work contained some few selections from this earlier collection. No Chinese book had as yet been found to be a translation from any Sanskrit work.

Mr. Davids then turned back to primitive Buddhism, and remarked that its founder laid down a practical rule of life falling into three great divisions:—(1) a system of lower morals (*pañcasiḷa*) binding on every Buddhist (laity and clergy); (2) a system of higher morality binding upon the mendicants of the Order: it included the first; (3) a system of self-culture, including and going beyond the first and second, and leading to *arahatship* and to *Nirvāṇa*. What we call *morality* was included for the most part in the lower morality.

The lecturer then touched upon the Noble Eightfold Path, reckoned as one of the "jewels of the law" and included in the *magga-bhāvaṇā*. Connected with this Path were fetters, veils, and hindrances that were to be removed and to be overcome. This led to a consideration of *Nirvāṇa*, which meant the extinction, not of desires, but of sinful cravings; it involved the cultivation of right desires. *Arahatship*, said the lecturer, was a kind of insight of which there were seven kinds. The most important of all these was the knowledge (1) of impermanency, (2) of inherent pain, (3) of the absence of an individuality or self in the confections or component things. Mr. Davids compared this belief in impermanency, &c., with the doctrine of "justification by faith." He showed that, in the *Upanishads*, belief in union with Brahma came before rites and ceremonies—that is to say, faith was put before works. The Buddhist system did not hold the *upanishad* doctrine of union with any supreme spirit: men and gods—all existing things—conformed to the law of impermanency; nothing was abiding.

The lecturer concluded with some few remarks upon the moral tendency of this belief. He did not think it was destructive of real hope and true unselfishness.

NOTES OF TRAVEL.

THE Council of the Royal Geographical Society have determined to cause an entirely new and revised edition to be prepared of their useful manual, entitled *Hints to Travellers*, the fourth edition of which is almost exhausted. They have recently appointed an editing committee to superintend the work, consisting of Mr. Douglas W. Freshfield, Col. Godwin-Austin, and Mr. J. K. Laughton. The *General Index* to the fourth set of ten volumes of the Society's *Journal*, announced in the ACADEMY of April 30, is now published; and the second supplementary catalogue of the library is in the printer's hands.

COL. C. E. STEWART, who has lately returned from Tejed, has brought with him much valuable information respecting that part of Central Asia, as well as material for the construction of a map. It may be hoped that the obstructive traditions of the India Office will not interfere with his enlightening the public on the subject of this almost unknown region.

Two young Baptist missionaries have just accomplished a notable feat of exploration on the Congo. When Mr. Comber made his last and unsuccessful attempt to reach Stanley Pool from San Salvador by way of the Makuta towns, two of his comrades, Mr. Crudgington and Mr. Bentley, started for the same destination along the north bank of the Congo. As their journey was only of a preliminary nature, they were in light marching order, and had with them very few carriers and stores. After about three weeks' hard travelling, they arrived at Stanley Pool, which Mr. Comber had vainly endeavoured for some eighteen months to reach by the other route. Want of provisions, of course, prevented a lengthy sojourn; and after examining both banks of the river and visiting M. de Brazza's station, they returned to Vivi. Mr. Stanley's station below the Yellala Falls, where they arrived early in March.

MR. O. CATTLEY is actively engaged in organising a service of vessels in this country to trade with the Ob and the Yenisei Rivers. It is not likely, however, that this project will be in working order before next summer, as it is necessary to provide suitable barges to bring the wheat, &c., down the rivers from the interior. A Danish company has also been formed for trading with the same region through the Kara Sea.

CAPT. CAMBIER, who founded the first station of the International African Association at Karema on the east side of Lake Tanganyika, has lately returned to Belgium, and has been presented by the Geographical Society there with a gold medal in recognition of his services to geography in East Central Africa.

CAPT. GALLIENI, whose surveying expedition from the Senegal to the Niger we have before alluded to, was detained for many months near Segou-Sikoro on the latter river by the Sultan Ahmadu; but he has at length been allowed to leave, and arrived on April 10 at Medina, a French post on the Senegal. After its various misfortunes, his expedition has been very successful on the whole, as he has not only surveyed and added largely to our knowledge of the region traversed, but has secured important and exclusive commercial advantages for the French on the Upper Niger.

PÈRE DELORME, who went with M. de Brazza up the Ogowé at the end of last year, on his return journey made an excursion up the Ngunié affluent, where he found many eligible positions for stations. In his recent letters from the Gaboon, giving details of this journey, he sends some useful information

respecting the various tribes on the banks of the Ogowé, from the sea to the upper course above the falls.

THE death is announced of M. Stahl, a botanist, who had lately gone up the Ogowé with M. Mizon to take charge of one of M. de Brazza's stations in Western Equatorial Africa.

The Statistical Atlas of England, Scotland, and Ireland. By G. Phillips Bevan. To be Completed in Fifteen Parts. Parts I. to V. (W. and A. K. Johnston.) The maps of this atlas published up to the present time deal with the religious condition of the people, education, industries, criminal statistics, and pauperism. As an example of the manner in which the author has dealt with his subject, we may take the map "illustrating the criminal condition of the people." Here various symbols are employed to show convict prisons, industrial schools for boys and girls, reformatories, industrial school-ships, prisons, assize towns, petty sessional divisions, and boroughs having separate quarter sessions or commissions of the peace. In addition are given the number of the police, of persons committed for trial, of known thieves, and of prisoners in convict prisons. These figures are absolute, and not proportionate to the population; and hence we conceive that the author fails to illustrate the criminal condition of the people. His map ought to have shown at a glance those parts of the United Kingdom in which criminal offences are most frequent, and where they are least so; and his letterpress ought to have furnished an explanation of the phenomena thus conveyed by him in a graphical manner. Still, although this atlas does not come up to our ideal of what a statistical work of this kind ought to be, it contains a considerable amount of useful information.

M. J. KÖRÖSI, Director of the Municipal Statistical Office of Pest, explains, in a pamphlet (*Plan du Dépouillement du Recensement de la Ville de Budapest*), in what manner it is proposed to publish the facts ascertained in the course of the last Hungarian census. The information collected on that occasion is far more comprehensive than that obtained through our own census, and the authorities at Somerset House would do well to pay some attention to what is being done in foreign countries.

THE June number of *Good Words* contains a first paper on Tunis by Mr. Ralli Stenning, which is very acceptable just now. We hope that a subsequent instalment may deal with the port of Bizerta, to which so much attention has lately been called.

MESSRS. GRIFFITH AND FARRAN are about to add another volume to their "Geographical Readers," by J. R. Blakiston, entitled *Early Glimpses, introductory to Glimpses of the Globe*. It is intended to bridge over the gap between the object lessons of infant classes and the elementary geography of more advanced classes, and to assist teachers in training children to habits of observation and enquiry—the earlier chapters being arranged with a view to implant a taste for physical, the later for commercial, geography.

SCIENCE NOTES.

The Smithsonian Institution.—Anthropology always forms an important feature in the work of this Institution. The Report for 1879, which we have recently received from Washington, contains several valuable papers on this subject, collected in the shape of a "General Appendix," which follows the Report of the secretary, Prof. Spencer F. Baird. One of the most notable features in this Appendix is an anthropological bibliography for the year 1879, carefully

compiled by Prof. Otis T. Mason. The papers are classified under the heads of anthropogeny; prehistoric, biological, and psychological anthropology; ethnology; linguistic and industrial anthropology; sociology proper; and the science of religion. Under these several heads, about 550 papers are registered; and, in addition to this list, there are eighty-eight publications catalogued under the title of "The Instrumentalities of Research." It is obvious that, if such a record can be kept up year after year, it will prove indispensable to students engaged in working out anthropological problems.

M. OCTAVE DOIN has just published the first *livraison* of a *Dictionnaire des Sciences anthropologiques*, which numbers among its contributors many of the first Continental savants in anthropology and the allied branches of science.

AN important addition to surgical literature is announced under the title of *The International Encyclopedia of Surgery*, of which Messrs. Macmillan and Co. will be the English publishers. The editor-in-chief is Dr. John Ashhurst, Professor of Clinical Surgery in the University of Pennsylvania, and among his coadjutors are some of the most distinguished surgeons of France, Germany, Austria, America, and England. The work will be complete in six large volumes, the first of which may be expected in October, and it is intended to issue the succeeding volumes at as nearly as possible regular intervals of three months. Vol. i. will contain contributions from Drs. Verneuil, of Paris; Stricker, of Vienna; Kraske and Volkmann, of Halle; Johnston, of Baltimore; Lyman, of Chicago; Delafield, Lewis Smith, and Van Buren, of New York; Agnew, Brinton, Gross, Hunt, Hunter, and Stillé, of Philadelphia; Wales, of the United States Navy; Mr. Butlin and Dr. Mansell-Monller, of London; and the editor.

AMONG their forthcoming scientific works, Messrs. Longmans and Co. have nearly ready *Essays on the Floating Matter of the Air, in Relation to Putrefaction and Infection*, by Prof. Tyndall; and a fourth edition of Webb's *Celestial Objects*, revised and adapted to the present state of sidereal astronomical science. The same publishers announce as preparing for publication an important work on the Marine Steam-Engine, by Mr. Richard Sennett, Chief Engineer, R.N.

PHILOLOGY NOTES.

AT a recent meeting of the Académie des Inscriptions et Belles-Lettres, M. Bréal read observations upon the etymology of some Latin words. "Imperium" he derived from *in* and a verb *paro*, meaning "to buy," connected with the Greek *πράσσω*, but to be distinguished from *paro*, "to appear." "Annona" is originally the name of a goddess, derived from *annus*, as Pomona from *pomum*, and Bellona from *bellum*. "Sponte" is the ablative of a forgotten noun, *spons*, connected with the Greek *σπένδω*, the change of thought being shown in the following lines of Vergil (*Aen.* iv. 340, 341):—

"Me si fata meis paterentur ducere vitam
Auspiciis, et sponte mea componere curas."

"Sedulus," "proportio," and "proprius" are all three compounded of a preposition governing a substantive, "sedulus" being *se-i.e., sine-dolo*; "proportio" being *pro portione*, as the French, like ourselves, have formed a new word out of *prorata* and *pervert*: "proprius" being *pro privo*. "Splendeo," which with its derivatives is the only word in Latin (except *splen*—"the spleen") beginning with *spl*, M. Bréal would derive from *splen*, the order of ideas being seen in Horace's expression—*splendida bilis*.

DR. CARL JEURICH, of Halberstadt, has published a dissertation on "Die Mundart des münchener Brut."

THE last quarterly number of the *Revue de Linguistique* is occupied chiefly with the Basque. Prof. Vinson prints some inedited fragmentary, but valuable, remains of a work on Basque grammar by Sylvain Pourreau, in 1660. He next republishes, with copious and excellent comments, the letters on the Early Basque vocabulary which appeared in the ACADEMY in August last. M. Luchaire follows with a careful paper on Basque names in Latin mediæval charters. The Bohemian war-song of Jean Ziska is given, with a French version and notes, by A. Dubois; and Prof. Vinson translates a specimen of a modern poetical legend from the Tamul. Lastly, P. Sébillot discourses pleasantly on sea-fish in folk-lore.

THE Oriental Academy of Belgium is about to commence the publication of a *Revue Critique Internationale*, to be edited by Mgr. de Harlez.

O. LOTH, Professor of Arabic at the University of Leipzig, who died recently at the age of thirty-seven, has left behind him an edition of that portion of the *Tabari* which contains the Life of Muhammad. For this edition he had collated himself the MS. of the *Tabari* at Constantinople. We learn from the *Revue Critique* that it will now be published, being passed through the press by Dr. von Jong.

MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 24.)

MAJOR-GEN. A. PITT-RIVERS, F.R.S., President, in the Chair.—Mr. E. H. Man read a paper on "The Arts of the Andamanese and Nicobarese." After exhibiting and describing the new objects from the Andaman and Nicobar Islands comprised in the second collection recently presented by him to Gen. Pitt-Rivers, he gave a slight sketch of the aborigines of the former group. He stated that they are divided into at least nine tribes, linguistically distinguished, and in most, if not all, of these there are two distinct sections—viz., inland and coast men. In confirmation of this statement, Mr. Man read a translation he had made of an account obtained in 1876 from a member of the inland branch of the Awko-jūwai tribe, inhabiting a portion of Middle Andaman, regarding their habits and mode of life, the details of which had since been fully corroborated. In many mental characteristics affinity to the Papuans would appear to exist; and the standard in social and marital relations is shown to be far higher than could be expected from a race so entirely outside the pale of civilisation. The previous accounts of their laxity in this respect are now proved to be erroneous. They have no forms of religion, or ideas of worship; and, though they have faith in a Supreme Being, the Creator, their belief in the Powers of Evil is much more strongly developed. The habitations of the eight tribes of Great Andaman are of three varieties, partaking almost invariably of the nature of a simple lean-to; while those of the remaining tribe, Jarawa-(da), are somewhat similar in form to the huts erected by the Nicobarese. The rights of private property are recognised and respected; there also appears to be a fair division of labour, and perfect equality between the sexes in their social intercourse.—Dr. Allen Thomson, F.R.S., read a paper on "Some Bone Necklaces from the Andaman Islands." Several of the specimens exhibited were constructed entirely of human bones, while some were composed of bones of various animals, and others were partly made up of pieces of coral.—Mr. J. Park Harrison, M.A., exhibited an incised slate tablet and other objects from Towyn. The figures upon the slate appeared to represent celts, urns, &c.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, May 25.)

CHARLES CLARK, Esq., Q.C., in the Chair.—Mr. C. Pfoundes read a paper on "The Popular Litera-

ture of Old Japan," in which he gave an account of the ancient classical, poetical, middle-age, and modern literature of Japan, with the romances, folk-lore, and dramas, &c., current in that country. Several specimens of Japanese compositions were read in the vernacular, and translated; and the Chinese written character, as used in Japan, was explained. A number of specimens of Japanese books and drawings were exhibited, as well as photographs, in illustration of various Japanese customs.

ROYAL ASIATIC SOCIETY.—(Anniversary Meeting, Monday, May 30.)

MAJOR-GEN. SIR H. C. RAWLINSON, K.C.B., President, in the Chair.—The council and officers for the ensuing year were elected:—President, Sir T. Edward Colebrooke, Bart., M.P.; Director, Sir H. C. Rawlinson; Vice-Presidents, Sir E. C. Bayley, Sir H. C. Rawlinson, Sir Richard Temple, Bart., Col. Yule; Council, E. L. Branderth, Sir Barrow Elliot, James Fergusson, Sir Bartle Frere, Bart., Col. Keatinge, V.C., Lieut.-Col. T. H. Lewin, Gen. MacLagan, J. W. McCrindle, Major Mockler, H. Morris, Col. Sir Lewis Pelly, Maj.-Gen. Sir Arthur Phayre, the Lord Stanley of Alderley, Lieut.-Gen. Sir H. E. Thüillier; Treasurer, E. Thomas; Secretaries, W. S. W. Vaux, H. F. W. Holt; Hon. Secretary, R. N. Cust.

FINE ART.

THE SALON OF 1881.

(Third Notice.)

IT is hardly necessary to say that *La Source*—by M. Henner—is a single figure of a woman, detached on a dark brown and green background, with a rift of blue sky showing through the thick branches above her head and reflected in the little pool of water at her feet; nor is it necessary to add that the painting of the flesh—both in this work and in the study of an aged and bearded man lying on his back, which M. Henner has christened *Saint-Gérôme*—is of the same masterly quality, and that the modelling shows the same habit of abstract calculation—one had almost said the same mannerisms—as of old. For habits do tend to become mannerisms—even the habit of making, as does M. Henner, a highly scientific summary of the facts of Nature, when the said summary never includes any new facts, but only formulates afresh—with, perhaps, some slight differences of relative position—those which it has already presented to our admiration. And thus we grow ungrateful to M. Henner, even for the splendid tone, which is ever of the same quality, and obtained by the same calculations; ungrateful even for the plenitude and vigour of his flesh painting, the beauty and certainty of his modelling; we grow fretted by the trick of repetition, and weary of a skill, consummate in its way, which holds no surprises in reserve. Yet those who love paint for paint's sake will always be able to forget in the play of M. Henner's brush his indifference to definite excellence of line, and his curious incapacity for composition, and will be able to take a sincere, if limited, pleasure in the perfection of his art. Admirable painting, too, is to be found in M. Morot's *La Tentation de Saint-Antoine*—a subject susceptible of infinite variety of treatment; handled frankly by the vagabond fancy of Callot, although illustrated by the coarsest incidents, the result is less indecent than M. Morot's offensively suggestive version. The strong hand which gave us last year *Le bon Samaritain* here again shows its power; and perhaps there is no better piece of work in the Salon in its way than the figure of the woman who is—not seducing St. Anthony. The pretty reflections and carnations of the flesh-painting are as noteworthy as they were in M. Morot's previous work, and infinitely more appropriate. The helpless distress of the

Saint on his *paillason* is touched with real, if vulgar, humour; and the whole is clever, comic, and *canaille* to the last degree. In the same room with the work of M. Cabanel's able pupil, hangs M. Henri Martin's *Peinture décorative*. M. Jean-Paul Laurens has evidently found in M. Martin a nature peculiarly susceptible to his influence, and yet M. Martin's work seems to promise a distinctly individual talent. It looks as if he appreciated the force, gravity, and sobriety of his master's genius to the full; while, at the same time, tempted by a strain of poetic aspiration to try a class of subject less material and positive in aspect than those which are habitually chosen by M. Laurens, and to seek for means of appeal to the imagination which he has always steadily renounced. Yet no page ever unfolded before us by "le peintre des morts" could be more austere in character than that in which his pupil shows Death refusing the embrace of desperate Youth—youth for whom life has in store its most precious gifts, which are seen in a golden vision beyond the skies. The story is so well told that we do not need the verse from de Musset inscribed upon the frame to explain it and reveal the identity of the "affreuse ghoulé," the terrible lady of death who, draped in long garments of mourning, issues from the thicket on the right in answer to the passionate appeal of the lad, who kneels with arms wide outstretched to receive her. M. Martin's execution shows, also, that he has learnt much from his master; he has, of course, much yet to learn. His chief merit is, perhaps, that of promise; and it is rather because I think the promise which he gives is of a decidedly personal character than because his picture is in itself exceedingly remarkable that I have noticed it at length.

M. Maigron has chosen, as the attractive theme of his this year's contribution, the lovely lines in which Dante describes his meeting with Matilda, the "lady beautiful," set in prodigal variety of the "tender maybloom, flush'd through many a hue," who appeared to the wondering eyes of Dante and his guide as they passed through the forest of the terrestrial Paradise. The deep violet and strong russet robes of the two men—who pause in reverent admiration of the woman, whose looks are "warmed with Love's own beam"—tell in the darker half of the picture, as they stand in the foreground to the left. Behind them, above their heads, under a clear sky, we see the little winding path by which they have come; at their feet, the little brook, whose rippling waters bend the grass. Standing on the rocks at its brink, as on a pedestal, is seen the white-robed figure of Matilda, and all about her is a rosy cloud of blossom. The moment which M. Maigron has chosen is not that in which Dante first catches sight of her as she "went alone singing and gathering her flowers," but that in which she turns and listens to his appeal, and approaches the stream which divides them, that he may hear her song, as Carey's version has it:—

"Upon the opposite bank she stood and smil'd;
As through her graceful fingers shifted still
The intermingling dyes, which without sed
That lofty land unbosoms. By the stream
Three paces only were we sunder'd."

But what has M. Maigron done with Statius? When Dante and Vergil met Matilda they had a third in their company—Statius, who joined them as they quitted the purgatory of the avaricious, and who, being cleansed and on his way to Paradise, remained with Dante even after Vergil had left his charge in the hands of Beatrice. The suppression of his figure in the group to which Matilda appears casts an air of unlikelihood over the whole scene, and makes it almost unrecognisable in the eyes of those to

whom the *Divina Commedia* is familiar, and who would otherwise be charmed by M. Maigron's graceful presentation of the lovely dame whom the Lord had made glad. While M. Maigron dwells on the spiritual and mystic aspect of passion, M. Ferrier, in *Printemps—Panneau décoratif*—gives us a frank exposition of Ronsard's verses:—

"Tandis que votre âge fleuronne,
En sa plus verte nouveauté.
Cueillez, cueillez votre jeunesse;
Comme à ceste fleur la vieillesse
Fera ternir votre beauté."

M. Ferrier's wonderful dexterity of manipulation lends itself happily to work of this description. His troop of girls come curving down the road, their hands full of flowers, their fluttering draperies of pale yellow, and blue, and rose passing into pale rose and white, and telling near the russet and gray robes of the last to issue from the little thicket above, which makes a mystery of foliage in the right-hand corner. The movement of the girl in gray, who turns, as she comes forward, to call on her unseen companions, has something very graceful and almost noble in its character; and graceful is the leading figure of the band—at whose side presses a much younger little maiden, and who offers a flower with half-compassion, half-coquetry, to the old Academy model, sitting lazily in the foreground, and regarding her gift with a *nonchalant* air of comic deprecation. The bright sky seen through the branches of the left is a pretty relief to the light, gay hues which predominate throughout. But the general effect is a little marred—in spite of M. Ferrier's great skill in combinations of this character—by the crudity of certain passages of colour; as, for instance, the blue which is contrasted with the yellow draperies of the principal figure, with the ugly green of the bramble branches in the foreground. The use of this particular green—as may be recollected in Mr. Dicksee's *Harmony*—is, of course, a trick by means of which great brilliancy of effect is obtained at a given distance; but it is never very satisfactory, as, except at the particular point of view for which it is calculated, this hue invariably tells false. M. Ferrier's second contribution, the portrait of M. *Claudius Popelin*, hanging in the Salon d'Honneur, is also noteworthy, as showing the brilliant dexterity of M. Ferrier's brush. The little bit of coloured design for an enamel on the table contrasts with equal justness and force against the leaves of the book in M. Popelin's hand; and, if the painter's interpretation of his subject misses the deeper signs of life, he gives us, at any rate, a marvelously sure surface reading.

M. Boulanger's clever pupil, M. Bompard, seems to have been studying M. Munkacsy in his *Début à l'Atelier*, and thus challenges a comparison which cannot be to his advantage, for it is easier to imitate the simple scheme of colour which M. Munkacsy affects than to command the experience and skill which put life and nature on the canvas. There is a want of simplicity, a certain amount of pose, about M. Bompard's *personnages* which prevents one from feeling—as one ought to feel—that the scene which he depicts happened exactly as he depicts it. The owner of the atelier in which the *début* in question takes place is seated, with his back to us, in front of his easel; he is about to paint a Japanese picture. One model—a young girl in full costume of purple spotted red, and a broad yellow sash—is stretched on a couch covered with a Persian carpet in the centre; in the shadow, to the left, is seated a middle-aged woman. She has brought for inspection another and younger girl, who undresses with an awkward and unpleasant air of consciousness. The whole ground of the subject is made up of warm tones—tapestry on the

walls, tawny felt and tigerskin on the floor; but the blues in the Persian carpet break up the monotony of these tints, and are repeated in the trousers of the painter, whose brown coat has great importance in the arrangement, telling, as it does in the foreground, against the gay hues of the Japanese dress of the girl on the couch. The stuffs, throughout, are better executed than the nude; and the work, taken as a whole, gives an impression of solidity and strength which evidences the possession of considerable power, if of a second-rate quality. M. Löwe's *Pythouisse* is also a work showing great power, but of a wholly different order. The Pythoness, exhausted by a fit of inspiration, lies back outstretched in a great gray marble chair; her deep purplish-gray draperies have escaped from the golden belt about her waist, and slip to the ground, winding in a sinuous coil about her limbs. The background is clear golden above her head, and the rose-tinted marble columns on the right give much beauty and value to the prevailing grays and purples. The execution, if not carried very far, is extremely vigorous and effective, and shows much of the strength and breadth of handling proper to the work of M. Löwe's able master, M. Luminais. *La Charmeuse*, by M. Trouillebert, is attractive at first look. There is something fresh and suggestive about the quality of the paint, and the way in which the flesh tints of the *charmeuse*—who is exercising her powers upon a very vicious-looking snake—are relieved against the white-washed wall, beneath which she has spread her seat with yellow furs. This white is ingeniously broken up by patches of red brick, telling in convenient points where the wash has been rubbed off; but the figure of the *charmeuse* herself looks to me an insufficient piece of work.

There are many well-known names which, even in this brief notice, must not be forgotten. Adrien Moreau has forsaken his usual beribboned smartness to paint Bohemians encamped under a ridge of heath and rocks above, which shows the crescent moon. The red kerchief on the head of a wild girl, who sings and plays to the swarthy band grouped on the ground before her, tells against the sky, the sole spot of colour—repeated only in the cap of one of the men—in the dull neutral tints of the picture. M. Chelmonski has sent a study on a vast scale—a study of an immense void plain in which a single thistle breaks the barren monotony; to the right there is just a glimpse of water—one recalls the shores of the Balaton See; in the centre, thundering down upon us, are four horses driven onwards by a mau wearing white, which is made conspicuous by the darker garb of his companion. This work lacks the variety and interest of his smaller subjects; it is too big for its emptiness, but, as a study, is a remarkable piece of work. M. Loir also sends a larger work than usual; and the sky of his *Giboulées* is well worth attention, so full of air it is, and so much does it enhance the truth of the general aspect. It is in just those qualities of light and air that the sky of M. Billel's *Glaceuses* is deficient; there are some charming things in the figures, but the horrible heaviness of the clouds prevents the naturalness of outdoor effect, and seems to deprive the conspicuous cast shadows of the *glaceuses* of their proper quality. Jules Breton, who still stands chief of all those who deal with this class of subject, sends this year only a single half-length study, *L'homme de l'Artois*; the head is modelled in open-air light and relieved against the sky; the drawing of the mouth, which is full of mobility, is remarkably skillful. There is a charming sketch of fisher-girls, too, by Feytaud-Perrin, *La Pêche à Pied, Souvenir de Cancale*; and the figure which he has christened *Astarté* shows a pretty movement, prettily thought. M.

Feyen-Perrin has, indeed, a great deal of taste, and his work is invariably fresh, only, when looking at it, one is always inclined to ask if it is not easy to be fresh in a sketch. Now, there is a small painting, *Les Orphelins*, by Mr. Hawkins—a new name in the Salon—which has much of the freshness which attracts at first sight, but which also bears examination. His subject—orphans visiting a newly made grave—is just one which requires the finest sense and feeling in its treatment if it is to appear neither sentimental nor melodramatic. It is a great thing that Mr. Hawkins has been proof against these weaknesses; and his strong and quiet execution, which is in perfect harmony with the directness and gravity of his conception, has enabled him to render the situation with the touching charm of perfect simplicity and truth.

E. F. S. PATTISON.

LA SOCIÉTÉ DES AQUARELLISTES.

MESSRS. GOUPIIL'S pleasant rooms change as a kaleidoscope. It seems but the other day since the *Gloom of Idwal* and the rest of Mr. Herkomer's brilliant harvest of the year covered the walls now hidden by the first exhibition in England of the French Society of Painters in Water-Colour. Meanwhile, a charming collection of Dutch water-colours have come and gone. One of these—a sweet, sad figure of a girl watching the sea—we pass as we enter the changed rooms, where Blommers has given way to Heilbuth, and Bisschop to Leloir. It is a change generally from gray skies to blue, from grave to gay, from the world of every-day to that of fancy, from sentiment to wit.

As water-colourists, Frenchmen are but making a *début*; but it is the *début* of skilful artists in oils and in black and white. Such technical practice as has been necessary to make them expert did not need a long novitiate; and a Chevallier and a Doré working in water colour instead of oil produces the same effects with more transparent colours. There is, perhaps, another difference in the colours—that of purity. There is a brightness and freshness of tint about these *aquarelles* which is often wanting in French work. Judged with English water-colour exhibitions, the superiority in the drawing of the figure and the limited range of the landscapes are, perhaps, equally palpable.

It is to Maurice Leloir that the chief honours are due. By him are the dainty card of invitation and the clever group overlooking a portfolio which forms an appropriate decoration to the title-page of the luxurious catalogue. One of the many perfect *photogravures* with which Messrs. Goupil have enriched this beautiful volume is taken from the same artist's *Enlisting*—a masterly group of two old soldiers plying a recruit with liquor before a village inn. This is perhaps the most notable work here; but the palm is disputed by two works of Louis Leloir—one called *Retreating*, also engraved in the catalogue, and the other *Without Mercy*, in which a beautiful woman is pleading her cause before a stern officer, who, with one eye shut, is regarding her with cold-blooded apathy. On either side of her stands a soldier, as pitiless as their commander, who, with his lieutenant, is seated at a table piled with large gold pieces. The cruel story is admirably told. Heilbuth has some of his admirable compositions of quiet landscape and picturesque figures; and Gustave Doré some mountain scenes marked by his usual sense of immensity and striking effects of light. For intensity of colour, and for the completeness with which the unattractive individuality of each is worked out, J. G. Vibert's *Executioner* and *Spanish Dancer* are remarkable; and his power of more elaborate composition and discrimination of character is shown in *Rouge et Noir*. There are so few drawings here that do not merit distinctive praise that

it is impossible to do more than mention generally the works of other artists. Among these, the exquisite painting and pleasant humour of Chevallier, the fine studies of Détaille, L. E. Lambert's kittens, and C. O. de Penne's dogs. Jules Worms' brilliant scenes from Spain, Linder's charming studies of piquante beauty, de Beaumont's pretty fancies and frivolities, and Jacquet's dashing sketches will be sure to meet with just admiration. Nor can the strong but unattractive realism of E. Duez, the studies of Maxime Claude in Hyde Park and Trouville, the graceful and brilliant groups of flowers and fair ladies by Mdlle. Lemaire, the bold bright views in Venice by Mme. la baronne Nathaniel de Rothschild, or the classical compositions of V. Pellet be passed without recognition of their merit. A portrait of *Miss Samary* by Bastion-Lepage will shortly be added to this exhibition, to the pleasures of which J. L. Brown, E. Ciceri, Henri Dupray, E. Yon, and E. Lami also contribute.

COSMO MONKHOUSE.

OBITUARY.

WE regret to record the death of the highly esteemed landscape painter Samuel Palmer, which occurred a few days since at his home in Surrey at the age of seventy-five years. Samuel Palmer belonged, not only by his years, but likewise by his method in art, to another generation than ours. His landscape was far more imaginative than imitative. It is said that of late years he looked but seldom at nature; and it is certain that the traditions of his school, to which he remained faithful, made far more of the virtues of composition than of fidelity to fact. Samuel Palmer, who in his youth knew Blake, and who was allied for many years with Finch—a landscape painter of quite the old school—was above all things poetical. Among landscape painters he was, if not peculiar, at all events to some extent exceptional, in being inspired very much by works of literature. Milton was his favourite poet, and the *Penseroso* and the *Allegro* his favourite poems. Palmer retained his faculty to the last, or, if during some years there had been some little decline, his recovery this year was incontestable; one or two of the noblest drawings he has ever produced adorn the present exhibition of the Old Society of Painters in Water-Colours. Palmer was likewise an impressive etcher. It is true that there was much in his etchings that did not answer to what has been of late years put forward by some etchers as the especial aim of etching; his work was quite unlike brilliant sketching. It was elaborate, finished, poetical, sometimes even artificial as his water-colour drawings.

THE death is announced at Stockholm of F. Scholander, the first of Swedish architects. Born 1816, he studied at Paris under Lebas, where he had for fellow-pupils MM. Ballu and Garnier. The city of Stockholm owes to him most of its modern monuments, and also the restoration of its old buildings. Besides being an architect, he also wrote poems, which he illustrated with his own pencil. But his best-known work is upon art in Egypt, Persia, and India. At the time of his death, he was Director of the School of Fine Art at Stockholm and a corresponding member of the French Institute.

GÉRARD FLATZ, a pupil and follower of the great German painter, Peter von Cornelius, has recently died at Bregenz, at the age of eighty-one.

ART SALES.

MESSRS. CHRISTIE, MANSON, AND WOODS held last Saturday a sale of modern pictures which proved remarkable for the merit of the works and the prices obtained. *The Woodcutters*, a landscape by John Linnell, was knocked down to Mr. Agnew for 490 guineas; the *Trent Side*, one of the most important landscapes ever painted by Creswick, sold for 2,000 guineas (Thomas); one of the late Paul Falconer Poole's most striking designs, illustrating the arrival of the messenger to Job announcing the death of his servants, went for 700 guineas. But these prices were as nothing compared with those realised by one or two of the reputed masterpieces of Sir Edwin Landseer, whose humorous picture, *Well-bred Sitters, who never say they are bored*—a title it is difficult to imagine Sir Edwin can himself have given to the work—was knocked down for 5,000 guineas (Agnew); while the same painter's *God proposes, Man disposes*, fetched £6,300 (Thomas), and his *Stag pursued by a Greyhound*, 5,000 guineas (Saunders). Miss Thompson's engraved picture of *Quatre Bras* fell for 710 guineas; Mr. Millais' *Princes in the Tower*, 2,800 guineas. Upwards of £45,000 was realised by the day's sale, which was the most important sale of modern pictures which has been chronicled during the present year.

NOTES ON ART AND ARCHAEOLOGY.

THE exhibition of French paintings in Leicester Square, called *Le Salon à Londres*, will open to the public on Monday next. The private view is to-day, June 4. We hear that M. Gérôme has taken a personal interest in this exhibition, to the extent of coming over from Paris and London to help with his advice.

WE understand that Mr. Thomas Hayter Lewis has resigned the Professorship of Architecture in University College, London, which he has held for the past sixteen years.

FOLLOWING an example set last year, Messrs. Hildesheimer announce a prize exhibition of designs for Christmas and New Year cards, to be held shortly in the Egyptian Hall. A total sum of two thousand pounds will be awarded in prizes for the best seventy sets of original designs. Mr. G. D. Leslie, R.A., Mr. Briton-Rivière, R.A., and Mr. W. Hagelberg, of Berlin, have consented to act as judges.

THE second Japanese National Exhibition was opened at Tokiyo on March 1. The number of exhibitors is upwards of 31,000—very nearly double that of those of the first exhibition in 1878. Complaints are made of the dearth of the articles, and still more of the impossibility of getting anything choice, every desirable article having been snapped up directly, and most of them by the officials before the exhibition was opened.

AMONG a few new pictures which have varied without greatly strengthening the Exhibition of Swiss Art at 168 Bond Street is a fine work by the late Ch. Humbert called *The Wengernalp in an Approaching Storm*. There is a beautiful case of miniatures here by Swiss artists old and modern. Of Petitot there is a good, but not particularly interesting, example; but by Thouron there are very beautiful portraits of Necker and his wife, and an admirable one of himself. Of the modern enamels there are exquisite pieces of work by Glardon, and a dainty clock decorated with Limousin enamels, brilliant and delicate, by Marc Dufaux, Director of the Société d'Emmailleur genevoise. The subjects are scenes of the Protestant persecution in France.

THE second article on "The Curio Market" in the *Japan Weekly Mail* is even more in-

teresting than the first. The writer, whose knowledge of articles of *vertu* is evidently not confined to those of Japan, gives some hints about the old "blue and white" of Hirado, and a great deal of valuable information respecting the imitation of old bronze work. These imitations appear to be made by the finest artists, and are therefore difficult to detect. The best worker of all, Zoroku of Kioto, though imitating the signs of age, sets his name honestly to his elaborate and beautiful work. The writer speaks of Dr. Dresser's statement, that no two pieces exactly alike are ever produced, as an "extraordinary delusion."

THE circumstance of a work of wood-engraving having been admitted into the Royal Academy this year for the first time is commented upon in the *Chronique des Arts* this week, it being pointed out, as a strange anomaly, that the country which above all others has excelled in wood-cutting should so long have kept her Academy hermetically closed against this mode of illustration. The work now admitted (No. 1227) is by a Frenchman (M. Albert Bellanger), and reproduces Sir Frederick Leighton's picture of *The Music Lesson*. M. Bellanger's wood-cut is exhibited also in the Salon this summer.

THE medals of honour of the Paris Salon were awarded last week by the artists who are exhibitors, conformably to the new *règlement*. M. Paul Baudry carried off the *prix d'honneur* for painting, by a large majority of votes, for his grand work, already described, representing *The Glorification of Law*. For sculpture, the *prix d'honneur* was not awarded, on account of no competitor obtaining a sufficient majority of votes, the new *règlement* having provided that the agreement of one-third of the votes was necessary. The greatest number of voters (seventy) were obtained by M. Allar for his marble group, *The Death of Alcestis*. In architecture, M. Formigé carried off the prize; and in engraving, M. Théophile Chauvel. The remainder of the medals will be awarded next week, the Salon remaining closed on Saturday, Sunday, and Monday for that purpose.

A VALUABLE painting by Gentile de Fabriano has been discovered hidden in the belfry of one of the old churches in Florence.

FROM the Report of the Metropolitan Museum of Art, New York, presented at the annual meeting of trustees last month, we take the following:—The city of New York has expended £113,000 on the building in Central Park, and about £3,000 annually for maintenance. The other receipts are trifling, being derived only from fees of members and payments on admission. The total number of visitors during the year was over 1,200,000. The chief gifts acknowledged are a collection of original drawings, 690 in number, by old masters of the Italian, French, Spanish, and Dutch schools, presented by Mr. Cornelius Vanderbilt; a large collection of casts of works of art, ancient and modern, presented by Mr. Hunt; and a sum of £10,000, from an anonymous benefactor, to form a permanent endowment for schools of technical art. The president of the trustees is Mr. John Taylor Johnston.

THE photographs in the May number of *The Great Historic Galleries* are from Mrs. Hope's Terburgh (or, as the name is now spelt, Ter Borch)—*An Officer writing Orders*—which will be remembered at the last Winter Exhibition at Burlington House; Frank Hals' fine portrait of *Admiral de Ruijter* from Althorp; and three miniatures from Windsor Castle, one of which is Isaac Oliver's large (for a miniature) *Prince Henry Frederick*, the eldest son of James I., who died in 1612.

THE May number commences a second volume of the *Revue des Arts décoratifs*, which

is appropriately opened by a letter from the Marquis de Cheunvières to the Duke de Chaulnes, giving a congratulatory account of the experience of the six months of union between the Société du Musée and the Société de l'Union Centrale, and a clear exposition of objects sought to be obtained by the Museum in the future. It is to be the Luxembourg of decorative art and a South Kensington in one, and, above all, a place for study by the artisan. Such aims as these are worthy and sure of complete success.

THE illustrations in the second number of *Pompeii* (an illustrated art periodical published at Naples), though somewhat rough, show a distinct improvement on the first. The number contains an article on the seventeenth exhibition of the "Promotrice" at Naples, and the first of a series on the exhibition at Milan. Both are illustrated by wood-cuts of works exhibited, drawn by the artists themselves; and we are promised a large number of such illustrations of the Milan Exhibition. In the ancient section is an interesting account of the pretty little drinking fountain of the Siren at Naples, built by Don Pierre de Toledo, Viceroy of Naples under Charles V.

THE *Zeitschrift für bildende Kunst* has for frontispiece this month an etching by Fritz Werner from his amusing picture exhibited six years ago called *Eine Conversation*. It represents five old Rottsdam Grenadiers leaning over the railings of Sans Souci and joking with a couple of nurse-maids carrying babies. The laughter on all faces is so full of fun that it is impossible not to join in it. The first article of the number deals with the newly found statue of the *Athene* of the Parthenon, which is described and commented on by C. von Lutzow. The question as to whether Perugino or Raphael was the author of a drawing in the Berlin Print Room is discussed by Ivan Lermoloeff; and the composition of Raphael's *Spasimo di Sicilia* and its predecessors is treated with considerable knowledge by G. Dehio.

THE first parts of *Peintres et Sculpteurs* deal with Henri Regnault and Meissonier. M. J. Claretie contributes the text, and the portraits are engraved by M. L. Massard. This series forms a pendant to that of *Comédiens et Comédiennes*, with which our readers are familiar.

AN *Album Mariano Fortuny*, containing upwards of eighty reproductions of works by the deceased master, is in course of publication. The text is in Spanish, and is from the pen of Don Salvador Sanpere y Miguel.

UBICO HOEPLI, publisher at Milan, will shortly issue *Artisti lombardi a Roma nei Secoli XV., XVI., e XVII.*, by A. Bertolotti.

THE Basselland *Landschäftler* reports that the frescoes on the *façade* of the Rathaus of Liestal, the capital of the half-canton, which date from the year 1590, are to be "restored" during the present summer by the competent painter, K. Jauslin, of Muttenz. The Rathaus was rebuilt in 1568, according to a date upon the *façade*. The subject of the chief picture is significant of the period, as it is neither Biblical, hagiological, nor local, but taken from classical antiquity. It represents the story of King Zaleukos, who instituted blinding as the punishment for adultery. When his only son committed this crime, the king rigidly upheld the law; but, as the criminal was his own son, he had one of his own eyes put out and only one of his son's.

THE STAGE.

THE ACTORS FROM MEININGEN.

THE very special note of the performances at the Theatre at Meiningen is the acting of the supernumeraries (they are mostly soldiers from the neighbouring barracks) who make up the *crowds*. Very great care is bestowed on their training, so that the theatre is almost unique in its manner of presenting pieces in which the acting of masses—as opposed to that of individuals—is of importance. In the trial of Hermione in *Winter's Tale*—to take an instance—the idea of independence in well-considered gesture and facial expression among the sympathising crowd is so well carried through the whole scene, that the spectator may look in the face of every supernumerary by turn without having his stage illusion destroyed; while the effect of this massive portrayal of emotion can be likened to nothing to be seen on any other stage, unless, indeed, on the stage of Rotterdam. Another feature—fortunately not peculiar, among German theatres, to the one at Meiningen—is ease, smoothness, absence of anything to jar on the auditor, such as the hopelessly vulgar pronunciation or the *physique* hideously unsuited to the part that we so often have to shudder at in our own theatres. The company "embraces in all," we are told, "a total exceeding eighty persons" (and any one of these, we venture to say, would put to shame by mere modesty and reserve in acting, if by no more positive merits, many of those who take the parts of second importance at our London theatres); but then follow the words—"in addition to the hundreds of supernumeraries." Now, of course, these are not the Meiningen "statisten"—the men picked as successful out of those who have been first chosen as most fit for Herr Chronengh's careful training. Whenever the company goes from home it has to depend on the help of new supernumeraries. Can these be taught, in a few weeks, to *act*? As far as we may judge by the test of *Julius Cæsar*—almost a crucial one—the Ducal Intendant, although he has done wonders in making his Drury Lane crowd what it is, has failed to make it the life-like thing which those who have been to Meiningen look for. To be recognised in the crowds, on Monday night, were several of the company proper; but, among those who were supernumerary, there was no spontaneity, no individuality, their acting in unison was sometimes ridiculous, and when on Antony's uncovering the corse of Cæsar the women began to sob in chorus, a slight titter went through the house, and, for a moment, there was danger of the tragedy being marred by an outbreak of merriment. There is no fault on the part of Herr Chronengh in this—he has had time only to *drill* his supernumeraries, he has not had time to *train* them. The acting of the ordinary members of the company—especially when several were on the stage together—provided a lesson that London managers would do well to lay to heart. The assassination of Cæsar was almost perfect—might have been quite perfect were it not that the supernumeraries again failed fully to realise what was required of them. While the *role* of each Roman citizen is filled with quiet dignity, there is not the least attempt on the part of those entrusted with very small parts to thrust themselves forward.

It is when we come to the very important parts that we are again not quite satisfied. The company which acts at Meiningen is without a great actor, certainly without a great actress. With commendable diffidence it has been strengthened for a visit to a city which has been invited to compare it with the Comédie française. Thus we have for Antony a former Meiningen, Herr Barnay, who has long left the little *residenz* town for a larger field of renown; and another

guest of our guests, Fräulein Anna Haverland, gave a fuller and more generous rendering of the part of Portia than it would have received from any member of the company, for the very care bestowed on education sometimes stiffens acting into correct, soulless, metallic *technique*. We cannot help regretting, however, that so little confidence is shown by the manager in the younger members of his school that—according to the published *castes* of the plays to be performed here—the most promising of the Meiningen *ingénues* will appear only once, and then only as the page in *Fiesco*.

So much has been said of the scenery that was to be furnished that it is right to record its mediocrity. The coming on of the storm in the first act of *Cæsar* was—so far as the scenery was concerned—miserably ill-managed. We have wondered how the Meiningen scenery could possibly be used for a stage so much larger than that for which it was made—a stage so unusual to the Meiningers that it is only the patience in training that has prevented them from being embarrassed even on their first appearance.

We do not know in what sense the advertisements which heralded its approach have spoken of this as the “model company.” In its manner of training, its selection and continual studying of new plays, its thoroughness, it may be well so-called; and, if a body of artists-born, informed with the literary spirit, could on this model form themselves into a body of actors, their performances would be as valuable, perhaps, to Shakspeare students as another series of *Commentaries* by Gervinus. But, while the Meiningers can teach us very much, they have to learn that acting is an art and not a science, and that there is no great acting without great artists.

MR. BYRON'S NEW COMEDY.

THE discovery of a resemblance between Charles Dickens and Mr. H. J. Byron has been made rather lately; and it has been made, we imagine, *à propos* of the smart, yet pathetic, new comedy at the Vaudeville, into whose acquests somebody must have been allowed to peer. There is certainly much in Mr. Byron's *Punch* to suggest the resemblance; and the likeness is not one of the kind that may be produced by conscious imitation, nor is it, to tell the truth, any nearer likeness than may sometimes be traced between undeniable genius and highly cultivated talent. *Punch* resembles a story of Dickens's in that it sets forth the virtues of the lowly, displays something of Dickens's own wonderful sympathy with a lower middle class or a Bohemian career, and something of his sense of the genuine pathos with which such a career may be charged. “Professor” Mistletoe—that trick is likewise Dickens's, of making the Bohemian delight to assume a Philistine dignity of title—Professor Mistletoe, the proprietor of a puppet-show, is at bottom much such a man as Dr. Marigold, and his part is one that Dickens himself would assuredly have been delighted to act. He is an honest and hard-working fellow, whom his one servant-girl, “Lizer,” rightly assumes to be “warm”—that is, comfortable as to his pocket. He is able to put his one adopted child to a school of the kind that may be relied upon for transforming a girl into “a lady.” And he is able, in the nick of time, to do a good turn to his once yet more prosperous brother—a self-made man, who aspires to the honours of a bank directorship and of the county bench. “Professor” Mistletoe is, of course, the central character of the story; sometimes, indeed, he does not seem to exist for the sake of the drama—the drama rather exists for him.

Mr. David James makes of this character all that it is possible to make. The play is a

genre picture, and Mr. James's is the best figure in it. It has humour, pathos, continual truth to Human Nature, as Human Nature is to be studied in the Westminster Road. To begin with, the “make-up” is excellent—the worn, seamed face, grizzled hair, and tuft of beard at the chin. The gait and gesture are as good; and the voice—hearty and full of feeling, though uncultivated. Mr. James presents capably the joy that the Professor feels in his adopted daughter, and his sorrow when she goes out to be a lady's companion—an office this shrewd observer of the world does not hold in high respect; but Mr. James's acting, satisfactory everywhere, is most individual and most strongly marked in the scene in which he agrees to befriend and conceal his brother—the bank director for whom a warrant has been issued, and who is wanted by the police and the public prosecutor. The self-made man has been very indifferent to the prosperity of the proprietor of *Punch*; he has not behaved with complete discretion in the matter of the adopted daughter; but “Professor” Mistletoe is not revengeful. And it is a really fine scene—a piece of natural, realistic acting of the highest kind—the scene in which Mr. James portrays Mistletoe's hesitation as to what it is his duty to do, and then the suddenness and the heartiness with which he acts when it is clear to him what line he must take. “We are brothers, after all,” says the erring director, who had of old been less impressed with the fact of the relationship. “Not after all—before all,” says the “Professor,” with tears in his voice, and with that heartiness of conviction which Mr. James is, perhaps, better able to convey than anybody else upon the stage. The character may not be exquisite enough for the over-dainty—who prefer a study of the manners of drawing-rooms and of the elegant vices of society; but we have no hesitation in saying that, while it is healthily conceived, the fashion in which it is acted is one that could not possibly be improved.

Though the play shows signs of having been, if not actually written for Mr. David James, at least adapted to the manifestation of his peculiar skill, it is not, properly speaking, a one-part piece. Considerable study is made of the “self-made” brother, both in his prosperity and in his adversity, and Mr. William Farrer seems to carry out very well Mr. Byron's conception of this part. He is pompous, yet continually oppressed by his deficiencies of education; really tender-hearted to those to whom he is near, though contentedly enough neglectful of his absent relative. There is a vivid sketch of his wife, an over-dressed woman, who would still be a coquette if occasion offered, and whose only redeeming point amid her general vulgarity is an affection for her spouse, which yet does not prevent her from employing a superannuated detective to watch his more suspected pursuits. The honourable young man of the piece—Arthur Dalton—owes nearly everything to the masculine grace and chivalry of his representative, Mr. Graham, who is here seen at his best, and as a *jeune premier* he is indeed infinitely preferable to the band-box *jeune premier* of former days. There are yet two other male characters of some importance. One of them is a physician, the announcement of whose dinner-hour strikes awe into the breasts of the inhabitants of the Westminster Road; though, as he is continually found to be “passing” and “looking in” in that locality, his practice would appear to be chiefly suburban, and his aristocratic habits to be confined to the hours of his meals. He is, in truth, a somewhat shadowy being, and is less a character than a piece of machinery necessary to the conduct of the story. The other personage is one “Chirpey,” the “Professor's” male pupil and successor. He takes that melancholy view of

the world which has been taken by the comedian from Molière to Rich, and so downwards. By the ladies, not much is done; nor is much demanded of them. Miss Bishop is invariably a discreet actress; Miss Larkin is individual; and Miss Cicely Richards gives people pleasure by her assumption of a certain good-natured shrewdness which belongs, it is supposed, to useful young women of the class she spends her life in representing so well.

STAGE NOTE.

THE arrangements for performances of the First and Second Quartos of *Hamlet* within a few nights of one another, as suggested by Mr. Furnivall, have now been completed by Mr. Marlande Clarke. The plays will be acted on Saturday, July 2, and Saturday, July 7, at the Montefiore Literary and Art Club, Tavistock Place, at the south-east corner of Tavistock Square, W.C.; and about eighty places will be reserved for the public, at the price of 5s. 6d. each for the two performances. Mr. Marlande Clarke will act *Hamlet*; his wife, *Ophelia*; Mr. W. Poel, *Polonius*; and the other characters will be taken by professional or amateur actors. Mr. Furnivall has written some “Introductory Remarks” on the purpose of the acting, in order to do away with the extraordinary misconceptions that prevailed about the former performance of the First Quarto.

MUSIC.

LISZT FESTIVALS AT ANTWERP AND BRUSSELS.

A GRAND festival was held last week at Antwerp in honour of the celebrated Abbé Liszt, organised by the Société de Musique of that city, under the direction of M. Pierre Benoit, himself a composer of some distinction. This society has already acquired considerable renown by the festivals given in 1876, 1877, and 1879, and the one just concluded will certainly add to its already well-deserved reputation. Franz Liszt—born in 1811, and therefore now in his seventieth year—up to 1847 was principally known as a *virtuoso*; since then he has devoted himself almost exclusively to composition, and has produced a number of works which certainly entitle him to rank among the chief musicians of the nineteenth century. In 1849 he settled down in Weimar, where he remained for the space of twelve years; and during that period he wrote his twelve celebrated symphonic poems, his *Dante* and *Faust* symphonies, and some sacred works of considerable importance. For the knowledge of his music in England we are principally indebted to his pupil and friend, Mr. Walter Bache, who, at his annual concerts, invariably produces one of his master's important works. Last year Liszt received and accepted an invitation from the Antwerp Society to be present at the festival. He came, but only, to quote his own words, “en simple auditeur;” he declined to conduct any of the music. He arrived in Antwerp in time for the public rehearsal held on Wednesday evening, May 25. On entering the hall (both at the rehearsal and at the concert), he was received with a roll of drums and a flourish of trumpets, followed by loud and enthusiastic cheering, which lasted for some considerable time. At the concert he was repeatedly called to the platform; and, after the first part of the programme, he received some magnificent bouquets, and was also deluged with smaller ones thrown by the ladies of the choir. A few simple and touching words were addressed to him by the burgomaster, M. de Wael, and the golden book of the city of Antwerp was placed before him to receive his signature.

The programme of the festival consisted entirely of Liszt's compositions. First, the Solemn Mass, written about twenty-five years ago for the inauguration of the basilica of Gran, in Hungary; hence known as the Graner Mass. It is for full orchestra, soli and chorus, and an *obligato* organ part. The Kyrie is a solemn and stately movement opening in the key of D; a change is soon made to B flat, and a short and beautiful phrase of four bars is given out by the orchestra and afterwards taken up by solo voices and chorus to the words "Christe eleison." A return is made to the original key and the first part resumed, but in condensed form. The Gloria opens *pianissimo*: the principal theme is allotted to the brass, accompanied by divided strings in *tremolo*; the chorus enters at the fifth bar, and voices and instruments are gradually worked up to a *fortissimo* on the words "in excelsis Deo." Throughout the phrases introduced in the course of the movement illustrating the various sentences of the text, the opening theme is constantly heard, now by strings, now by wind, and thus a certain unity is imparted to the whole of this section. Another mode of procedure adopted by the composer connects and binds together in a striking, effective, and logical manner the various portions of the Mass. For example, the "Qui tollis" of the Gloria is sung to the "Christe eleison" theme above mentioned; the Gloria theme accompanies the words "Et resurrexit" in the Credo and the "Hosanna in excelsis" of the Sanctus. Again, the "Benedictus" is based on the "Christe eleison" theme; in the last movement, the words "dona nobis pacem" are sung to the "et in terra pax" phrase taken from the Gloria, and the final "Amen" is accompanied by the principal theme of the Credo. We mention these only by way of illustration, not as an exhaustive list. The Gloria and Credo contain many points of interest, but space prevents us entering into any detailed analysis. Some of the music can scarcely be styled sacred; and, amid passages of great beauty and strength, we meet with others lacking in depth and meaning. Of all the portions of the Mass, we consider the Credo, notwithstanding its many merits, the most unequal and unsatisfactory. The Sanctus, the Benedictus, and the Agnus Dei are comparatively short movements; they contain some very charming and delicate music, though here again we feel at times a want of dignity and solemnity. The orchestration throughout is extremely interesting. The solo parts were taken by Mdlle. Kufferath from Brussels, Mdlle. Anna Schauenburg, M. von zur Muhlen, and M. Em. Blauwaert. The chorus consisted of about three hundred members, and it is impossible to speak too highly of their fine voices, pure intonation, firmness of attack, and careful observance of the various marks of expression. M. Pierre Benoît is an able and energetic conductor. He is, however, more successful in loud and vigorous passages than in those requiring care and delicacy.

It is scarcely possible to imagine an uglier or a more difficult piece of music than a *Danse Macabre sur le Thème grégorien du "Dies Irae,"* performed by M. de Zarembski, professor of the Conservatoire de Bruxelles, in a manner which showed that difficulties have ceased to exist for him. His playing, though very wonderful, appeared to me, however, cold and lacking in charm. Some beautiful songs, *Mignon*, &c., were given with much taste by Mdlle. Kufferath and Mdlle. Schauenburg. *Les Préludes*, the third of the symphonic poems, concluded the programme.

The immense hall of the Société Royale d'Harmonie was crammed both at the rehearsal and at the festival. The Musical Society of Antwerp may well be proud of the success, both

artistic and financial, of this important and interesting festival.

On Sunday, May 29, a *matinée musicale* was given in honour of Liszt at Brussels, in the Salle du Palais des Académies, by his disciples, M. Franz Servais and M. and Mme. Jules Zarembski. The programme commenced with one of the finest of his symphonic poems, *Tasso (lamento e trionfo)*. The composer has taken as the theme of his musical poem the melody to which, three hundred years after the poet's death, he heard the gondoliers of Venice sing upon her waters the opening lines of his *Seriusano*:

"Canto l'armi pietosi e l'Capitano
Che l'gran Sepolcro liberò di Cristo."

Out of this plaintive theme he has constructed a work full of charm, beauty, and variety. The orchestration is lovely, and the work abounds in delightful contrasts. M. and Mme. Zarembski performed his grand *concerto pathétique* for two pianos. The piece abounds in brilliant and showy passages, and was magnificently played. Mme. Zarembski, like her husband, possesses a wonderful *technique*, but a more refined and delicate touch. Mme. Kufferath sang Liszt's *Lorelei* with orchestral accompaniment with great taste and expression, and well deserved the enthusiastic reception given to her. The *Faust* symphony concluded the programme. We need not enter into detail respecting this work, having noticed it on the occasion of its production in England by Mr. Walter Bache. The *Tasso* and the *Faust* were conducted in a most able and intelligent manner by M. Servais.

The Queen of the Belgians was present at the concert, and applauded all the pieces with great enthusiasm. Three medals in bronze, silver, and gold were presented to the illustrious composer in the name of the Association des Artistes-musiciens by M. Gevaert, the head of the Conservatoire de Bruxelles. The enthusiasm displayed by the public was quite as great as at Antwerp.

One brief word in conclusion respecting Liszt as a composer. Whatever may be the position finally assigned to him, we do not hesitate to declare that the writer of the Graner Mass, the *Tasso*, and the *Faust* has something to say, and knows how to say it. J. S. SHEDLOCK.

PHILHARMONIC SOCIETY'S AND MR. GANZ'S CONCERTS.

THE Philharmonic Society has now given the sixth and last concert of its sixty-ninth season. The speciality attaching to it was the appearance of Mme. Sophie Menter as the exponent of Beethoven's concerto, No. 5, in E flat, for pianoforte and orchestra. On two recent occasions when this lady was heard in two of Liszt's concertos and in two of his fantasias, the universally expressed opinion was to the effect that as a *bravura* player she is unrivalled. But, in qualification of this, it was generally added: "Let us hear her in a more classical work—e.g., a concerto by Beethoven—before offering a decided opinion as to her merits." This has now been vouchsafed. Nor has hope been disappointed. Mme. Menter's rendering of this monumental work was technically perfect; and at the same time replete with warmth of expression and feeling, without being over-demonstrative. Endowed, as she evidently is in the highest degree, with self-control, self-forgetfulness, and reverence for the intentions of the master whom she undertakes to interpret—three inestimable virtues—she, very properly, seemed fully alive to the fact that, in such a work, the pianoforte, though it has a prominent and important part to sustain, forms but one of the several factors which together constitute an organic whole. Thus, though the pianoforte was always well to the fore, it never became obtrusive. With Liszt's

Don Juan fantasia she created the same *fuore* as on the former occasion of her playing it at the Crystal Palace. The orchestral scheme included two overtures—viz., Mendelssohn's *Isles of Fingal* and Beethoven's *Leonora* (No. 3)—and Schumann's symphony, No. 1, in B flat. "Perfunctory" seems to be the mildest term applicable to the general manner in which they were executed. In the case of the last-named work, it might be alleged in excuse for the conductor, Mr. Cusins, that Schumann, like Chopin, though the beauty of his subject-matter has not been surpassed, never attained to the art of laying out his works in the most practical and effective manner for the orchestra. Like the works of Schubert and Mendelssohn, they do not (so to speak) "play themselves," but require a tender treatment on the part of their conductor, who should not only feel a deep sympathy for Schumann, but also possess a sufficient knowledge of instrumentation to enable him to regulate in some passages the dynamic force of certain instruments by giving prominence to some and repressing others. By such a process only, as has been repeatedly demonstrated, especially by Mr. Manns, can Schumann's intentions be fully brought to light. The vocalists were Mme. Albani and Mr. Herbert Reeves. The lady was heard at her best in the Italianised version of "Elizabeth's Gobet," from *Tannhäuser*, and in the cavatina, "Sovvenir de' miei prim' anni," from Hérold's *Le Pré aux Clercs*, in which the important *obligato* violin part was ably sustained by Herr Straus. The reverse was the case with the gentleman, who was evidently still suffering from the effects of a cold.

The main attraction of Mr. Ganz's concert was the opportunity accorded of a further hearing of Berlioz's *symphonie dramatique, Roméo et Juliette*, which, it will be remembered, excited wide attention on two recent occasions when it was performed in its entirety by the Philharmonic Society. Its latter portion was then felt by so many to be redundant that Mr. Ganz acted wisely in omitting all that follows the "Queen Mab" *scherzo*, as Berlioz himself did when he conducted a performance of it for the New Philharmonic Society in 1852. This remarkable work has recently been so fully discussed that it seems sufficient to state now that Mr. Ganz, who had evidently profited by the experience gained and the criticism evoked, succeeded in attaining by far the best of the three performances. Proverbially odious as comparisons are, it is due to him to assert this. And not only was it the best of the three; but, if the chorus had been as well at home with their part as the principal vocalists (Miss Orridge and Mr. Faulkner Leigh) and the band, there would have been little more to desire. Space fails to add more than that Herr Ernst Loewenberg, a pupil of M. Rubinstein, by his performance of his master's concerto (No. 4, in D minor) and Liszt's fantasia on *The Ruins of Athens*, gave ample proof, on this his first appearance, of his claims to be classed as a pianist of first-rate ability; and that the performance of Mendelssohn's overture, *The Hebrides*, by the band, was exceptionally fine. C. A. BARRY.

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LITERATURE.

How I Crossed Africa. By Major Serpa Pinto. Translated from the Author's MS. by Alfred Elwes. In 2 vols. (Sampson Low.)

(Second Notice.)

THE second volume opens with August 25, 1878, and becomes far more sensational. Let all those who are disposed to prefer the Pagan before the Moslem African turn over these pages and see what a sink of iniquity, a scene of abominations, of licentiousness, and of brutal drunkenness a Negro Court is. It is some satisfaction to know that all the actors who figure in the villanous drama submitted to the public have been killed off, except, perhaps, one Mashauána, head-boatman to the Munari (missionary?) Livingstone, who is shown in one of his illustrations (p. 498) taking a frog-like header when a hippopotamus capsized the canoe. Our explorer briefly fills up (chap. ix.) the gap between the conquest of Lui by Chibatano, or Sebituane, and his Basuto, who became "Ma-Kololo," a mixed multitude. He shows King Libossi, a fat lad, in billycock hat, overalls, socks of Scotch thread, and patent leather shoes. The *billet-doux* found in the pocket of a Portuguese uniform worn by one of the princes is suggestive. Lastly, we have a profile likeness of Gambella, Prime Minister and murderous villain, who has charge of the "War Office" and the "Foreign Office." These are wild beasts in human shape, apeing civilised man.

The first step was to forbid, under pretext of a civil war in which Muzungos (Wazungu, or whites) were aiding the enemy, Major Pinto from marching east upon the Zambeze. This line, *via* Cainco, on the River Loengwe, and through the Chuculumbé country, would have shortened the journey by a third. The explorer was invited to act against the Europeans, who proved to be Mr. Selous, an English antelope-hunter lately returned home. He refused; accordingly, his party was reduced by desertion to fifty-eight men, and a felon attempt was made to assegai him. As the attack was checked by the revolver, his camp was fired on September 6; two of his "braves" were killed, and the scene is described as follows:—

"It was like a glimpse of the infernal regions to behold these stalwart Negroes, by the light of the lurid flames, darting hither and thither, screaming in unearthly accents, and ever advancing nearer, beneath the cover of their shields, while they brandished in the air and then cast their murderous assegais. It was a fearful struggle, but wherein the breech-loading

rifles, by their sustained fire, still kept at bay that horde of howling savages."

Nitro-glycerine won the day; and the murderers, a hundred to one, fled from the explosive balls.

King Lobossi denied all complicity in the attempt, and proceeded to starve out the explorer. Serpa Pinto retired to a neighbouring village, Catongo, where he could find fish. Then the last card was played. The traitor, Caiumbuca, "second in command," who had disappeared during the attack, came into camp, made an excuse which was accepted, and superintended the desertion of the whole party, except eight, of whom two were women. Major Pinto was again in despair; "it must be in some such state of mind as the one in which I was then plunged that men commit suicide." Yet he had by his side the brave Augusto, the politic Verissimo, and the faithful Camutombo. The fugitives had walked off with the ammunition; but they left "the King's Rifle" and thirty cartridges, which were eked out by making others. And again things had come to the worst. The explorer was informed that a Macúa (English) missionary had applied for leave to enter Lui, and resolved to march upon his station, Patamatenga Kraal, distant 375 miles. He honestly tells us that he would have preferred a Frenchman (ii. 98); and a sub-acid flavour runs through his book when speaking of England and the English who treated him so hospitably. Such is Portuguese feeling in our day. National benefits are so far contrary to the "quality of mercy" that they curse those who give and those who take.

When African "kings" fail to murder you, they become, after a fashion, subject. Lobossi was told to his face that he was a "crafty knave, a robber, and an assassin;" consequently, he supplied three canoes, he gave the truth-teller a "tusk of ivory," and they "parted the best of friends."

On February 24 the expedition started down the Liambai; but as the three craft would carry only three men, the rest marched along the bank, including Cora, the goat. She met with the fate of most pets; but Calungo, the parrot, who travelled on his master's shoulder, reached Lisbon. There is little to say of the voyage. The Itufa house (ii. 77) explains the Numidian "Magalia": the cats must have been brought there by some trader. The shooting of game (a lion and an elephant) and of rapids is described picturesquely. The Liambai, which runs through the great salt plain of Lui, lacustrine in ancient days, is broken in the lower bed by a succession of rapids and cataracts. The "gigantic Gonha" is forty-nine feet high; and the last bar, called "Cattina-Morira" (fire-extinguisher), reminds one of the Cachoeira Tira-calcoens (off with your trowsers!) on the Brazilian São Francisco.

These features make pretty pictures; snowy foam sparkling and dashing over coal-black rocks; emerald vegetation on the hilly banks and various gem-like aits; clear air, in which the mirage shows herds of animals with hoofs turned skywards; and no noise, the trees acting as mufflers. These features are caused by the fall of the country eastwards, and by walls of eruptive basalt crossing the stream.

The same is the case with the "largest cataract in the world," the Mosi-wá-tunya Falls on the true Zambeze, composed of the Liambai and the Cuando. Major Pinto would call the upper Zambeze the river from its sources to the Main Falls; the middle course from these to the Kebrabassa Rapids; and the lower to the Indian Ocean. I should prefer the terms Liambai-Zambeze, upper Zambeze, and lower Zambeze. He visited this "wonder of the Zambeze," and erroneously translates it "the Great Water." The words Mosi (smoke, spray) wá-tunyá (does thunder)—i.e., "Thundering Spray"—form the Sisuto (Basuto) name fairly rendered by Dr. Livingstone; it may be "cumbrous," but it is picturesque and appropriate. The explorer took immense trouble with his sextant, and ran some risk. It is to be hoped that a geologist will presently visit the country and determine the centre of eruption whence the basaltic dykes originally flowed. Like the extinct craters of Auvergne, the volcano must have been upon the border of a great lake.

"The Coillard Family" (the second part of the book) opens with meeting two white men, Dr. Benjamin F. Bradshaw (zoologist) and his assistant, Mr. A. Walsh. Presently appeared the Rev. François Coillard, ex-director of the Leribe station, and one of the French missionaries who have overspread Basutoland. This gentleman settled an unpleasant and even serious "palaver" with the greedy and treacherous natives, and went northwards on business. Major Pinto travelled south-east to Luchuma, where he found "two guardian angels," Mdme. and Mdle. Elise Coillard, who poured hot tears over "cheeks that were parched and cracked with fever."

Good nursing, chloral, and laudanum enabled the traveller to visit the grand "Thundering Spray." On this trip he again describes those mighty storms which all African travellers have encountered and which none can forget. They dwarf the petty meteors of Europe. In Unyamwezi I was able to read small print by the electric light, which was continuous as that of the Aurora Borealis in the Far North; and the roar of the thunder was an incessant bass, varied, but not broken, by the rattling treble when the "bolt" is supposed to fall. On Camarones Mountain I saw the "Roman-candle"-like display described by Major Pinto. The fireballs in the blazing air separated near the ground into two, three, four, and even five, which darted along horizontally and struck as many different points—I made my men lie down under their blankets. The Africo-Portuguese explain these meteors by the universal presence of iron in the soil. Their violence must be due to electrical conditions which call for scientific investigation.

As provisions fell short at Patamatenga Kraal and Daga, the missionary family, fifteen souls, including Major Pinto and his men, in four waggons set out (December 2) for "thirty days in the desert." They skirted the Eastern edge of the "Sahara of the South, the terrible Kalabári," a counterpoise of the great North-African waste; the two lie south and north of the regular Tropical rains, and taught both ancients and moderns the stock phrase "desert in Central Africa." The vast Kalabári sands intersecting the stiff clays

swallow up the huge streams fed by the highlands nearer the Equator, and hence the enormous salinas. The typical "pan" called Masaricare is an elliptical depression 9 to 16 feet deep, and measuring 120 to 150 by 80 to 100 miles in length and breadth. The double flow of the Zouga or Botletle River, the lowest course of the Cubango, is confirmed and well explained by Major Pinto. He has named the great tract between the Zambeze and the Kalahári "Baines Desert;" and that energetic explorer, so harshly treated during life, well deserves the posthumous honour.

On the last day of 1878 the party entered unwholesome Shoshong, the capital of Khama, convert and king of the widespread Bamangwato tribe, the "most notable nation of South Africa." Shoshong is a big bee-hive of 15,000 souls; the native cells are mud-and-thatch huts; the missionaries and merchants prefer brick, roofed with galvanised iron. The explorer was well treated by the hard-riding king and the English settlers; it is again a wonder that "beefsteaks, potatoes and ham, tea and cigars," did not kill him. Mr. Taylor supplied him with "Fly," a "horse of the desert," that had been "salted"—why call it *salé*?—and a loan of £200. This enabled him to hire a travelling waggon, in wretched condition, from a poor devil of a Transvaal-Englishman, called Stanley, and on January 14, 1879, to set out for Pretoria.

After losing the way, our explorer crossed the Limpopo, Oori, or Crocodile River, and entered the Transvaal, a name which has come to smell strong in the British nostril. The journey produced nothing but a few sporting episodes with antelope and ostrich, leopard and lion. Presently he reached a Boer camp, and was hospitably received, "because Portuguese, not English." He has no illusions about these Afrianders; he tells us openly that, "though Europeans in colour and professing the faith of Christ, they are the veriest barbarians in customs and behaviour" (i. 355). Yet most pathetic, as he tells it, is the tale of these unfortunates, whose treatment by the weakness of the Colonial Office and by the rapaciousness of the English colonist is a scandal to our history. Their wanderings for liberty and conscience' sake, their successive expulsion from the Cape to the Orange River, from the Orange to the Vaal River, from the Vaal to the Transvaal, and from the Transvaal to the drouthy desert, is a commentary on the Jewish exodus as told by the Jews. We may remark that Major Pinto gives no specimens of Boer "barbarism;" he was everywhere well treated by them. Nor can he now complain that "so little has been written about the Boers." One of his sentences sounds *quasi*-prophetic. "It is devoutly to be wished that they may not one day be goaded into proving their valour on the heads of those who so systematically slander them" (ii. 305).

Major Pinto, "speaking with greater frankness than usual," declares that the sin of discrediting the Boers lies with the missionaries. He is in no wise anti-missionary; but he paints in vivid colours the practice of pitting the African against the European. "To tell the ignorant savage that he is the equal of the civilised man is a false-

hood; it is to preach revolt; it is a crime. It is to be wanting in all those duties which were imposed upon the teacher when he set out for Africa. It is to be a traitor to his sacred mission." These brave words deserve to be read between Sierra Leone and Cape Town.

At "Soul's Port" mission-house took place the last death in Major Pinto's reduced party; here he buried Marcolina, the wife of the brave Augusto. The survivor reached Pretoria on February 12, 1879. The miserable Zulu War then raging prevented his making Lourenço Marques. After enjoying society, and not enjoying the impertinence of a booby lieutenant who could not see a gentleman under an old coat, he travelled to Durban by a dog-cart and the railway. Here he embarked (April 19), touched at various African ports, and crossed Egypt to Lisbon. He carried with him the "remnant of the expedition," reduced to seven, and photographed in *memoriam*.

We have now crossed Africa from sea to sea with Major Pinto. His book has one great merit—it makes us thoroughly acquainted with the author, body and mind; while the consensus of reviews pronounces him an uncommonly good fellow. His sentimentalism comes naturally from a Southron; in the case of an Englishman we should think of that sleeve-wearing of the heart that attracts daws. Hence he prefers the sugared insipidities of Dom Jayme, the "blossoms of the soul," to the glorious song of Camoens. A "man of feeling," he is subject to fits of anger, of despair, of excitement; he even believes in the unluckiness of the thirteenth day, and storms affect him with the horrors. He is energetic as Dr. Livingstone in freeing slaves by main force; and he is not rebuffed even when the slaves assure him that they do not want his freedom. He testifies to the change worked in inner Africa by the suppression of the export trade, and his testimony encourages us to hope for the best. Slavery, cannibalism, and polygamy were universal, prevailing at different times in all regions; and the former did good work by saving life and by laying the first feeble foundations of human society. But now they have ended their task; they are looked upon as abominations, like other effete things, by civilised society. And civilised society is right; only it ought to recognise the reason of its abomination—the injury done to the slave and the evil effects upon the slave-master. Finally, he suffers from "terrible attacks of spleen and home-sickness;" and it is "hard lines" for a man to be delayed for months by runaway porters when a young wife and a fair child are awaiting his return. The song tells us that

"Married men should stay away
From the hunting of the bear."

Perhaps Benedict, when young, could do better things than explore inner Africa.

Physically speaking, Major Pinto is not made for a life in Africa, where the weak must go to the wall. Dr. Livingstone advised the embryo elephant-hunter to test his nerve by standing in front of a railway train and jumping aside before it can touch him. I prefer two trials; how my novice enjoys a beefsteak and onions on waking at

four a.m., and how he can spend a week under a tree with the *minimum* of occupation. Major Pinto's emotional nature makes him, like a French *Alpiniste*, a traveller *malgré lui*; and his outer man is not tough enough. He sleeps in sheets; he uses spectacles; he wants salt with his meat—the condiment may be necessary with eggs, cereals, and vegetables, but a flesh diet contains sufficient salt to feed the blood. He yearns for bread; his eyes grow misty with tears at the sight of a loaf harder travellers have not eaten bread for years, and hardly care to eat it again. He hates the "unholy chorus of jackals and hyenas;" to my ear few sounds are more pleasantly exciting than the music of the "golden dog." Lastly, he must carry a bath, make a toilette, and use perfumery; and he seems never to have tried the wholesome native practice of greasing the skin.

Prof. Elwes has done his work well; his translation appears Portuguese in the spirit only, not in the letter. Of course there are minor lapses. Why should the well-known M. Antoine d'Abbadie (i. 10) be called Antonio; or "Caffre-clicks," *cliques* (ii. 189); or a Kruboy, Keruboy (i. 18)? "Hystrix Africano" (i. 48), Fetus Arboreos (for Filix arborea, *Cyathea dregei*? i. 245), "infusory animalcula" (in the plural, i. 252), Numida meleagris, a guinea-fowl turned into a partridge (ii. 81), and Penicetum for Pennisetum (ii. 117) call for correction; while "*Audacia* Fortuna juvat" (i. 93) was certainly not a watchword of the Romans. "Kiosque," "wigwam," and "tomahawk" are used in the usual loose, vague way; sycamore is the vulgar English spelling for aycomore; gingerba (i. 244) is a misprint for jinguba, a ground-nut; malanco (i. 353 and ii. 84) stands for the mpalanca (*Hippotragus equinus*); and Calahári (in two places, ii. 225 and 323) for Kalahári; while tsee-tsee is better written tsetze; and Betania should be "Bethany." Scorpions sting but do not bite (i. 330); and a man never lies *perdue*. Here and there we have awkward English, like "the residences of white ants" for termite-hills (i. 248); "the spot was an arid one;" "the re-appearance [emersion] of a satellite;" "caustics" used for blisters (ii. 272); a "lot more requests;" a "convocation to war," and "consumed the remainder" for "ate the rest." We are puzzled to understand "In April 1878 the remains of the Swede, Oswald Dagger, were likewise consigned to the earth, and whose body lies in Luchuma" (ii. 172). The Portuguese *remedio* is better rendered "medicine" (a charm) than remedy; *cobra* should be translated generically, snake or serpent, not left to suggest a species; and *Negro* is not a "nigger;" the latter word, which occurs thrice in three pages, means, not a black man, but a black slave.

To conclude this long notice, which I have vainly attempted to shorten. Thanks to pen and pencil, to author and translator, to artist and publisher, *How I Crossed Africa* gives a peculiarly vivid and life-like idea of the country and its people; indeed, I know no other that in this point excels it.

RICHARD F. BURTON.

Loci e Libro Veritatum: Passages selected from "Gascoigne's Theological Dictionary," illustrating the Condition of Church and State, 1403-58. With an Introduction by James E. Thorold Rogers, M.P. (Oxford: Clarendon Press.)

To those interested in the social and religious history of England prior to the Reformation, the publication of this book supplies a great desideratum. "Gascoigne's Theological Dictionary," as it is called, has been quoted by a few historians and antiquaries in relation to some special subjects; but the original MS. is not accessible without a journey to Oxford, and a seventeenth-century transcript in the Cottonian Library was so much injured by the fire at Ashburnham House that the text is considerably mutilated. Yet if MS. copies of the work had abounded in every public library, they could not have afforded the means of studying it attentively, as we may very well perceive by the fact that it was referred to by both Anthony Wood and Hearne, but neither of these zealous antiquaries made further use of it than to transcribe a few notices relative to the University of Oxford. Most people will probably agree with Mr. Rogers that, if Hearne, at least, had known what else was to be found in it, he could hardly have forborne to publish some more important extracts.

The author, Thomas Gascoigne, a man of good connexions, with two sisters married into noble families, was a native of Hunslet, a hamlet now absorbed in the suburbs of Leeds. He himself incidentally tells us that the year of his birth was 1403; and Mr. Rogers shows that he must have gone to Oxford not later than 1416, when he was only thirteen years old. Such early attendance at the universities was quite usual in that age. He seems to have resided at Oxford almost continually from that date to his death in 1458. He was made Doctor of Divinity in 1434, and the same year he was Chancellor of the University—a dignity to which he appears to have been several times re-elected in later years. His thoughts were much devoted to theology, and very little apparently to sound principles of grammar. His writing is the most careless that could well be imagined, full of redundancies and endless repetitions, besides being characterised by occasional solecisms in the use of the inflections which we should hardly have looked for in one who was in his own day eminent for learning. But, with all this, the matter of his comments is frequently of the very highest interest in connexion with the moral, religious, and intellectual struggles of the fifteenth century. Other writers of the time give us the details of civil war. Gascoigne is absolutely alone in showing us how the heart of the nation was stirred in matters affecting social and religious life.

His *Liber Veritatum*, commonly called his "Theological Dictionary," is a transcript made in accordance with directions contained in his will of a number of papers which he wrote and bequeathed to Sion Abbey, the whole being arranged under headings in alphabetical order. Eight or ten transcribers, Mr. Rogers informs us, must have been engaged upon the work; and the cost of

copying could not have been less than £50 in money of the time. Evidently the worthy doctor did not undervalue his own performances when he made costly bequests to have them grouped and classified and transcribed in this manner. The case is somewhat like that of Zachary Boyd and his metrical version of the Bible; except that Gascoigne, who lived before printing was introduced into England, fortunately did not insist on the publication of an edition every year. Nor does he write such balderdash as the benefactor of Glasgow University, but his literary style is not a whit more polished. And though possibly he was not so much moved by mere vainglory as by a sincere desire to preserve the memory of some important facts, the fate which has overtaken his work has been pretty much what might have been expected when a man thinks a good deal of what he has done himself. It has slept for four centuries in MS., all but universally forgotten.

Nevertheless, as we have said, from an historical point of view there is matter in this book of very high interest indeed. Nor can we do more than indicate briefly the sort of revelations to be met with in its perusal. Occasionally, but it is comparatively seldom, there are crumbs of information even on political history. For instance, it is something to know, if Gascoigne is right about the matter, that Jack Cade's assumption of the name of Mortimer was not absolutely unwarranted, as he was descended from a bastard branch of that family. This we are told as a positive fact (p. 190); and it really, perhaps, makes the story of his insurrection a little more intelligible. It is added, but only as a rumour, that he was betrayed by one of his servants, when he was wounded and brought dead to London. But the main interest of the whole book centres in the state of the Church in the days when Gascoigne wrote; and what he has to tell us in this respect is certainly not a little remarkable.

What with schisms in the Papacy and a number of other abuses, the Court of Rome had already lost much of the respect that had been in old times paid to it. It was believed, Gascoigne informs us, that a Pope who should attempt to reform the Court of Rome would incur great danger of being poisoned or slain. That Court was the fountain from which flowed indulgences for sin and illegal "provisions" to benefices. Rome levied the first-fruits of newly elected bishops, and took care not to confirm their appointments until the tax was paid. It was an abuse that somewhat smacked of simony, and Bishop Pecock no doubt scandalised other good people besides Gascoigne by defending it. The venality of Rome had been publicly denounced in Rome itself by Friar Thomas de Calva, but he fell a martyr to the resentment of two of the cardinals, who caused him to be burnt as a heretic. Yet such was his reputed sanctity, and so numerous were the miracles ascribed to him, that we are told he would have been afterwards canonised by Pope Nicholas V. but for the opposition of the College.

In fact, it was precisely at its centre of government that the Church was most corrupt; and it was generally the higher benefices in

every kingdom that were the most unworthily filled. There was a shameless traffic in these at Rome; and fat English livings were occasionally held by Italians, like Prosper Colonna, who, even after being deprived by Papal authority, when his archdeaconry of Canterbury was given away by Archbishop Chichele, addressed any Englishmen he met at Rome with the demand, "You English, give me back my benefice!" In a state of such utter laxity it is not wonderful to hear that boys were promoted to bishoprics and fools got preferment, while old divines and scholars were neglected. Gascoigne himself feels a little personal soreness on this point, contrasting his own case with that of an empty-headed fellow who was Archdeacon of Oxford, and held twelve prebends besides, without ever having been ordained. This man never visited any of his benefices; he was utterly illiterate, and was in the habit of getting drunk daily. Many of the bishops, too, were absentees attending on the Court; for the Courts of princes did not exercise a much more favourable influence on the Church than did that of Rome. Even the pious and well-meaning Henry VI. made things worse rather than better by selecting bishops as his confessors contrary to the practice of former kings, who merely chose good divines and left the bishops free to attend to their dioceses.

Unfortunately, the one bishop who appears to have been the ablest, and who was probably the best of his time, was looked upon by Gascoigne, and many others as the special enemy of the Church. Bishop Pecock does not seem to have been one who neglected his episcopal duties; but he maintained, in opposition to the Puritan feeling of the day, that preaching was no necessary part of a bishop's functions. The main object of Pecock's writings was to stem the tide of Lollardy by argument, and vindicate ecclesiastical institutions and usages against the constant objection that there was no sufficient warrant for them in Scripture. But the remedy was considered worse than the disease, for Pecock seemed to disparage the authority of Scripture itself, and adopt something of a rationalistic tone. This gave deep offence to the religious prejudices of the vulgar, and Pecock was compelled to abjure before men who were certainly far from his equals in theology. But Gascoigne is particularly bitter against him for putting forth the doctrines that bishops were not bound to preach, and that they did not sin in paying first-fruits to Rome for their bishoprics. It was these declarations, he seems to think, that gave birth to the tumults and insurrections that preceded the civil war.

It is impossible to do justice within the limits of an article like this to the many subjects of interest contained in the book before us. Prefixed to it is a very interesting and well-written historical Introduction by the editor, which the reader will find of considerable service. It is rather astounding, however, to meet with such a statement as at p. xxii., that the despotism of Henry VIII. made England, till the time of Cromwell, a third-rate Power in Europe. This is certainly a new view of history.

Mr. Rogers tells us that he has read the whole of Gascoigne's MS. through, and that there is little matter of interest in the purely

theological part of the work. But has he omitted nothing else that is of value? I copied a few years ago some extracts from Dr. James's transcript in Vitellius C. ix., which he seems to have omitted; and, among others, under the heading "Rex," I find the following relating to Henry VI., which surely is of some importance:—

"Item, idem Rex debet quinquies centena millia librarum aliis, et non habet unde vivat honeste, nec unde debita sua solvere poterit; et tamen consiliarii ejusdem Regis quos fecit dominos de garcionibus instanter consulunt Regi quod non resumatur redditus regios quos ipse consiliariis et aliis dedit; et non permittunt petitionem parliamenti audiri quod instanter petiit Regem resumere illa quae a seipso alienavit et a suis successoribus; quae resumptio esset juridica autoritate totius parliamenti. Et tamen idem Rex ad hoc non concessit; eo quod praedicti mali consilarii dixerunt ei quod hoc esset dedecus Regi; et tamen majus dedecus et majus malum sequitur ex hoc quod non facit sicut parliamentum suum petiit fieri, eo quod Rex illius regni nec habuit unde viveret nec unde debita sua excessiva solveret nisi de collectis factis per totum regnum suum. Item idem Rex, quantumcumque irascitur cum servo suo probato falso, in crastino ejusdem irae obliviscitur, et applaudit et favet eidem falso consiliario ac si nunquam peccasset idem falsus consiliarius contra Regem suum."

Apart from the account here given of Henry VI., I am astonished that a passage so interesting for the feeling it expresses touching parliamentary government should have escaped the notice of such a student of constitutional history as Mr. Rogers.

JAMES GAIRDNER.

Foreign Secretaries of the Nineteenth Century to 1834. By Percy M. Thornton. In 2 vols. (W. H. Allen.)

MR. THORNTON is, we are afraid, doomed to a great disappointment. He has set his heart upon accomplishing the impossible, and there can be but one end to his labours. The wave of public opinion is flowing in a channel which he dreads, and he has undertaken the duty of diverting its course. In these evil days there are politicians who can even regard with equanimity "a Lord Mayor's show degraded to such a commonplace level that the good citizens of London do not care to walk across the street to behold what is fast becoming the shadow of its former splendour;" and such persons Mr. Thornton recoils from with horror. Mr. Canning, "we may be quite sure, would not have been found endeavouring to deprive us" of the pleasure which attends that ennobling spectacle. That was a great merit in Mr. Canning's character; but unfortunately there existed side by side with this virtue defects which prevented him from rising to the proud position occupied by his rival in the House of Commons. Lord Castlereagh is the statesman whom "with pride we designate our hero," and this feeling leads the enthusiastic biographer into some very strange conclusions. The cries of exultation which burst from the lips of many of the bystanders at the burial of Lord Castlereagh in Westminster Abbey could not, fierce as was then the struggle for supremacy in the Senate, have sounded with pleasure in the

ears of his political opponents; but such a scene should at least make the historian hesitate before he describes the funeral of Lord Castlereagh in that national mausoleum as the tribute of a grateful nation. The peace which was framed at Vienna is the test of the foreign policy of Lord Castlereagh, and that must decide whether his views for the settlement of Europe were good or bad. Mr. Thornton contemplates the provisions of the peace, and pronounces them very good. One part of Poland has been annexed to Austria, and another has been absorbed by Russia. The minor States of Italy and Germany have ceased to possess a separate existence, and are merged in greater kingdoms. Holland and Belgium have long since been dis severed from the unequal yoke which bound together two nations of opposite tastes and opinions. "Turkey in Europe," in the forcible language of Mr. Thornton, "has shrivelled up, and Greece become a kingdom, while Austria has lost the leading position in Germany." All this he recognises, but still exclaims that "the general tenor" of the provisions of the peace remains unaltered. Mr. Thornton may, perhaps, desire to change his eulogy of the work of Lord Castlereagh for the plea that at all events it was in accordance with the views of his supporters; but even that defence cannot be accepted as correct. There were politicians—Southey is one of them—of the same party as the Foreign Secretary of 1815 who ardently longed for the creation at that time of a great power in the North of Germany and for the formation of a United Italy.

The author of these *Lives of the Foreign Secretaries of 1800 to 1834* has evidently come to his task with strong opinions as to the course of action which the rulers of England should adopt in reference to the other Powers of Europe; but it is only fair to acknowledge that for the most part he holds his opinions well in check. If, in referring to a well-known literary Review, he speaks—somewhat incorrectly, by-the-by, as to fact—of "the sober pages edited by the refined and eloquent Croker," there is, fortunately for the happiness of his readers, little trace in the chapters of this work of the peculiar sobriety which distinguishes Mr. Croker's essays on politics or literature. The views of Mr. Thornton place him in antagonism to both the great political parties in the State; and it is, perhaps, for this reason that he has forborne from bringing his own theories more frequently under the notice of his readers. To a sympathiser with the "forward" school of foreign policy, the sentiments on the great struggles of the European Powers with the forces of Napoleon which were expressed by Mr. Fox and Lord Grenville must seem utterly opposed to the true interests of his country. Even a strong Liberal, little as he could sympathise with the longings of Mr. Thornton, could not feel much surprise if he condemned the speeches of the prominent Whigs of that period. But Mr. Thornton, instead of yielding to the temptations which beset his path at this part of his labours, has endeavoured to show that there were both justice and moderation in the arguments of Mr. Fox and his colleague in the Upper House.

There is, it must be confessed, a delightful

feeling of good temper about these pages; their author regards all the Foreign Secretaries of this century with admiration, and lauds them all to the skies. If his testimony can be accepted as conclusive, the world has allowed the recollection of some of the most eloquent speeches which ever fell from the lips of English orators to perish. Even the late Lord Harrowby, whose name is only remembered because, at the time of the first Reform Bill, he exerted himself to secure its passing through an unwilling House, is described "as essentially an eloquent man;" and "a great speech of his at an early meeting of the Bible Society" is revived from the obscurity of sixty years since. When Lord Dudley took his seat in the House of Lords, in 1825, he discharged the time-honoured task of moving the address "in a world-renowned speech," which had the good fortune to combine "ingenuity and precision of thought" with "elegance of style." Mr. Thornton is perhaps the only man in England who could, without a smile, bring himself to put on record the sentence that, "as an orator, Lord Castlereagh cannot aspire to the highest rank."

One piece of good fortune has fallen to the lot of Mr. Thornton. He has been allowed, through the liberality of their present owner, to examine the papers of the first Lord Bexley, and to reproduce in *facsimile* a few of the letters which that forgotten Chancellor of the Exchequer received from his colleagues in public life. No politician of the present century has dropped out of the knowledge of mankind more completely than the fortunate Minister who for nearly twelve years had the care of England's finances. But the importance of the times in which he lived, and the prominence of the statesmen among whom he moved, would justify the publication of a memoir of his life. It should be Mr. Thornton's duty to revive the recollection of Mr. Vansittart. The work should prove a success, but that gratifying result could only be attained by his learning to express himself with greater clearness than in the *Lives of the Foreign Secretaries*. There are many sentences in this work which, like sour grapes, set the teeth of the reader on edge.

W. P. COURTNEY.

The Mythe of Life: Four Sermons; with an Introduction on the Social Mission of the Church. By Charles William Stubbs, M.A., Vicar of Granborough. (Macmillan.)

WE could have wished that Mr. Stubbs had chosen a more appropriate title for his valuable little book. *The Mythe of Life* formed the subject of a lecture on the tenth book of Plato's *Republic*, which was delivered by him in St. Jude's Church, Whitechapel. And some sort of connexion between it and the subsequent sermons may certainly be traced; but the title fails to indicate the thoroughly practical character of most of the volume. The point which Mr. Stubbs urges with great power and no little eloquence is the larger range which Christianity must take if she is to retain her hold upon the masses. Religion must not only deal with future happiness and distant blessings, but do something to brighten and beautify the life

that now is. The dulness of village life and the squalor of town life are the practical difficulties which beset the clergyman in his endeavours to ameliorate the condition of the poorer classes. To expect that high spiritual graces will flourish where decency and morality barely exist, is not less extravagant than to look for elevated hopes and desires where the daily round is made up of labour and sleep and feeding, and the whole existence is "of the earth earthy." Mr. Stubbs has seen too much of the realities of village life to join in the usual rhapsodies of poets and novelists, and is not the man to ask an agricultural labourer, "What is your highest idea of human happiness?" and be shocked with the reply: "A public-house fire roaring up the chimney, and a fiddle going." He thinks it his duty as a clergyman to provide his poorer neighbours with stimulants which shall not be vicious, and with pleasures which shall not be merely gross and sensual. His plan is to give the people in church cheerful services, hearty music, and simple sermons; to provide workmen's clubs and temperance coffee-rooms where the interest of the public and not that of the publican is the first thought; to circulate books and newspapers, and have plenty of "penny readings" and popular concerts, and to do all this as a part of the clerical work of the parish. And, lastly, he suggests another means by which some rays of light may penetrate the heavy atmosphere. "Let us make our village school-rooms into picture galleries and museums of art." He shows that, at a very small cost, the walls might be hung with objects more interesting and attractive than the maps and diagrams which now scarce relieve the bareness. Copies of good pictures, portraits of the heroes of our own country and other countries, and works of art selected for the specific end of training the taste of the children might be bought for little, and form the subject of many an entertaining lesson.

Mr. Stubbs, no doubt, is supreme in his own village school; but we shrewdly suspect that a committee of farmers, especially in these days of agricultural depression, would pooh-pooh his suggestion and decline to incur expenses which, after all, the auditor might justly disallow. Such matters must be left to the generosity of an aesthetic and enthusiastic rector, or to the young ladies of the Hall, or to the good offices of the Kyrle Society.

With the main purpose of the book we have no fault to find. On the contrary, it deserves, and has, our heartiest approval. The country parson has the best opportunities for benefiting the labourer if he will but avail himself of them. He is generally a landowner, and might surely in these times reap advantage himself by taking the labourer into partnership in the cultivation of his glebe. He is personally acquainted with the dwellings of the poor, and might surely do his best to render them decent and wholesome. He has had the parish committed to his charge; and there is nothing in his commission to show that his care is to be restricted to the souls, and not to extend to the bodies in which they are enshrined.

CHARLES J. ROBINSON.

The Georgics of Virgil. Translated into English Verse. By James Rhoades, Assistant-Master at Sherborne School. (C. Kegan Paul & Co.)

It is always pleasant to welcome a scholarly version of the Roman Hesiod, to ring again the changes on the corn, trees, cattle, and bees, whether under the inspiration of Virgil's text studied as by Mr. Doddridge Blackmore in his classic market-garden, or polished by Mr. Rhoades in the scholarly cloisters of Sherborne. No exercise gives alike greater nicety and exactness to the Muse; none tends to such well-weighed thought and mature production of which the painstaking and tentative grower need not be ashamed. The hardship is that space for quotation is perforce limited nowadays. It is simply vain to attempt even a taste of each Georgic. Even an admired sample of a favourite passage no sooner charms with a new and happy version than stern discipline bids us defer to a less-encumbered season the contemplation of the mysteries of grafting and inserting eyes, of the Corycian sage, and the trim, smiling gardens of Paestum. Howbeit, it is delightful ever to hark back to the beneficent guidance which reformed the golden age ("Ante Jovem nulli subigebant arva coloni": *Georg.* i. 125-60.)

"Before Jove
Fields knew no taming hand of husbandmen
To mark the plain, or mete with boundary line.
E'en this was impious; for the common stock
They gathered, and the earth of her own will
All things more freely, no man bidding, bore.
He to black serpents gave their venom bane,
And bade the wolf go prowl and ocean toss;
Shook from the leaves their honey, put fire
away,
And curbed the random river's running wine:
That use by gradual dint of thought on thought
Might forge the various arts, with furrow's help
The cornblade win, and strike out hidden fire
From the flint's heart.
Then divers arts arose. Toil conquered all,
Remorseless toil, and poverty's shrewd push
In times of hardship. Ceres was the first
Set mortals on with toils to turn the sod
When now the awful groves 'gan fail to bear
Acorns and arbutus, and her wonted food
Dodona gave no more. Soon, too, the corn
Gat sorrow's increase, that an evil blight
Ate up the stalks, and thistle reared her spines
An idler in the fields; the crops die down;
Upsprings instead a shaggy growth of burrs
And cat-trops; and amidst the corn-fields trim
Unfruitful darnel and wild oats have sway.
Wherefore, unless thou shalt with ceaseless rake
The weeds pursue, with shouting scare the
birds,
Prune with thine hook the dark field's matted
shade,
Pray down the showers, all vainly shalt thou eye,
Alack! thy neighbour's heaped up harvest-mow,
And in the green wood from a shaken oak
Seek solace for thine hunger."

In verses 144, 145 we like better Mr. Blackmore's rendering,

"Then came the various arts: Oh! grand success
Of reckless toil and resolute distress."

But in 155 the same translator englishes "votisque vocaveris umbram," "And call with many a vow the shower to aid." Perhaps Mr. Rhoades's version is here the more terse. An excellent specimen passage might be quoted without detriment to the new translator from *Georg.* i. 370-86. The premonitory signs of rain, and indeed the portents which were

harbingers of Caesar's death, are equally well rendered. Such passages breathe a classic atmosphere, and suggest a lively appreciation of Virgil's courtly, cultured muse. But we must cull a few lines on grafting and inoculating from *Georg.* ii. 65-82—"scilicet omnibus est," &c.

"But the rough arbutus with walnut fruit
Is grafted: so have barren planes ere now
Stout apples borne, with chestnut flower the
beech,
The mountain-ash with pear bloom whitened
o'er,
And swine crunched acorns 'neath the boughs of
elms.
Nor is the method of inserting eyes
And grafting one; for where the buds push forth
Amidst the bark and burst the membranes thin,
E'en on the knot a narrow rift is made
Wherein from some strong tree a germ they pen,
And to the moist rhind hid it cleave and grow.
Or other wise in knotless trunks is hewn
A breach, and deep into the solid grain
A path with wedges cloven: then fruitful slips
Are set herein—and no long time—behold!
To heaven upshot with teeming boughs the tree
Strange leaves admires and fruitage not its own."

It does not strike us that there is so much power in the rendering of the last four lines as in Mr. Blackmore's conclusion of the same passage, where we read:

"Nor long
Till a great tree with laughing boughs leaps
out,
And looks up in astonishment and doubt
At stranger leaves and fruit that must be wrong."

Fain would we take another leap to the scenery of the Third Georgic, to Mantua, and

"Where Mincius winds more vast in lazy coils
And rims his margin with the tender reed,"

and, sallying thence, scan with modern critics the points of the cattle of old. One verbal question we must advert to. When invoking Pales, in iii. 294 *et seq.*, to keep the sheep through the winter months in well-littered sheds, Mr. Rhoades talks of "pen-cotes" (p. 77). We doubt authority for this word, whether in English dictionary or local glossary.

JAMES DAVIES.

NEW NOVELS.

The Free Lances: a Romance of the Mexican Valley. By Capt. Mayne Reid. In 3 vols. (Remington & Co.)

The Future Marquis. By Catherine Childar. In 3 vols. (Hurst & Blackett.)

The Net with the Golden Meshes. By Matthew Seton. (Remington.)

The Heirs of Errington. By Emma Jane Worboise, Author of "Joan Carisbroke," &c. (James Clarke & Co.)

CAPT. MAYNE REID's novels are always heavily spiced with adventure. It would be scarcely fair to criticise them as works of literary art, for we imagine their highest purpose is to be entertaining. In this they usually succeed, and *The Free Lances* is no exception to the Captain's rule. "Cut and thrust" might have been its motto, and it is full of the blood-and-thunder business so dear to the hearts of boys, if not to the average Mudie readers. It opens with a picture of certain volunteers for Texas at New Orleans, the chosen captain of the band being the

hero of the novel—or rather one of its heroes—Florence Kearney, an Irishman. He is in love with Luisa Valverde, whose father, a Mexican refugee, is a victim of the tyrant Santa Anna. Kearney has a rival, both in love and war, in Don Carlos Santander, with whom he fights a duel, and whose life he spares—an action which he lives to repent. The one having called the other a “cur of an Irishman,” and the latter having retorted with “cur of a Creole,” the feud becomes, of course, a deadly one, leading ultimately to the death of the base wretch Santander under extraordinary circumstances, which we must leave the reader to discover for himself. The truly graphic style of the novel may be gathered from this description of Santander’s bearing, after his card has been demanded by Kearney:—

“‘Take it!’ hissed the Creole, flinging his card on the table. Then, glaring around as if his glance would annihilate all, he clutched hold of his hat, bowed haughtily to Don Ignacio, looked daggers at his daughter, and strode out into the street.”

All which is very fine, and to the manner born of a Spanish or Mexican bravo; and that would be cold and contemptible criticism which could stop to enquire how Don Carlos could *hiss* out the words “Take it!” In the duel to the death, the reader will be in fear for some time lest his favourite hero, Kearney, should be pinked; but the Irishman happens to know *tierce* as well as *carte*, and, being able to keep a straight arm also, all goes off as it should do, and he remains the conqueror. The hair-breadth escapes which the gallant volunteer is taken through in the course of these three volumes are truly wonderful, and it would be really too bad to attempt a summary of them. The course of true love runs anything but smoothly for some time, but in the end all is adjusted, and two pairs of turtle doves are made happy. The very titles of some of the chapters will show what a treat there is in store for the reader. Take, for example:—“A Lady in the Case,” “A Colonel in Full Feather,” “Do your Darndest,” “Tyrant and Tool,” “A Wooden-legged Lothario,” “A Pair of Beautiful Petitioners,” “A Woman’s Scheme,” “In the Sewers,” “A Mysterious Missive,” “The Play of Eyes,” “Over the Cliff,” “A Danae’s Shower,” “Under Arrest,” and “Surrender.” The “reading” of this novel has been very badly done. The well-known Latin phrase appears as “*res augustae domi*”; we get Luisa and Louisa, Talpam and Tlalpam; *arriere pensee*, both words without accents; “Patriar y Libertad,” &c.

Miss Childar’s story, if not very strong in talent, is exceedingly readable. If it be, as we imagine, a first effort, it is very promising. Most persons will follow with interest the fortunes of Tom Hayling, a young artist, who afterwards becomes Marquis of Dorset, and of the girl who remains true to him through every vicissitude, Mary Lamont. It is something in a novel when the writer so draws her chief characters that you feel a genuine desire to know what becomes of them, and this is certainly the case as regards the present story. There is a wicked, under-

mining girl in the story, one Zoe Ridsdale, who makes the running for Mary, and we were rather curious to know what would become of her, for die she must according to the exigencies of the story. Miss Childar, nevertheless, disposes of Zoe by an exceedingly bold stroke, and one that would not disgrace a practised craftsman in the art of storytelling; yet we are bound to say that the manner in which this naughty woman leaves the world is a good deal more ingenious than probable. We noticed several things which, in our opinion, disfigured the book, notably another advertisement of Cockle’s pills. Now, as regards our literature, Capt. Burnaby did quite enough for Cockle. Just as there were strong men before Agamemnon, so there were pill-makers before Cockle, as indeed there have been since; and it only seems fair to give one of the other preparations a chance.

One scarcely knows what to say of Mr. Seton’s volume. It is certainly not without talent; but the humorous strokes are thrown on in such a slap-dash manner as to become burlesque. *The Net with the Golden Meshes* is the story retold of the collapse of a great Scottish bank. The life of splendour and luxury led by the chief director, and the ruin he ultimately brings on hundreds of families, are well depicted. Of course, there is a love-story in the case, but it has a terrible ending, Mr. Seton pointing by this example the moral of the far-reaching misery and ruin which these gigantic bank catastrophes involve. But there is surely exaggeration in the manner in which Mr. McRory, the rich bank director—a religious Pecksniff, and worse—is drawn. And when Mr. Seton describes him as “an active member of the Scottish Sabbath Desecration Alliance,” he has surely inadvertently omitted to place the word “Anti-” before the title of the society. When this amiable being is further described as “proffering” the elements to the attendants at the sacrament, we presume that the word “proffering” is meant. Far be it from us to place any limits upon the stupidity and ignorance of rich *parvenus* like Mr. McRory, but when a man pays seven thousand three hundred guineas for a picture at Christie’s he certainly ought to know whether it is “a J. M. Turner or a Linnle.” This Mr. McRory does not know, and he speaks of another picture by Faed, for which he also gave a large sum, as the work of “some-one beginning with an F—‘Frail,’ or ‘Firth,’ or ‘Frith,’ or some name like that; anyhow, it was the man who painted the ‘Derby Day’ and the ‘Railway Station.’” While Mr. McRory is robbing the poor, he is so consistent in his daily life that he would refrain from opening a letter on the Lord’s-day, or from taking a look into his Monday’s newspaper lest it should have been printed late on the Sabbath night! The plot of this short story is very slight, but it is worked out well enough.

Miss Worboise holds a unique position as a writer for that large class of persons who like novels, but like them with a distinctly religious tone. Her stories do not exhibit that masterly touch which we recognise as genius, but they still have many merits, chief

of which is that they are always readable. *The Heirs of Errington* is no exception in this respect, and there is no doubt that it will be very popular with the author’s numerous admirers.

G. BARNETT SMITH.

CURRENT LITERATURE.

The Collected Works of Francis Sibson, M.D., F.R.S. Edited by William M. Ord, M.D. In 4 vols. (Macmillan.) The late Dr. Sibson was one of the most industrious and painstaking of observers. At an early period of his career his attention was drawn to the changes in form and mutual relation of the internal viscera occurring under various conditions of health and disease; and he followed up this subject with untiring perseverance during a long and laborious life. Many, perhaps most, investigations in the domain of physiology and medicine are unavoidably ephemeral. Their results are speedily incorporated into wider generalisations, or replaced by others founded on newer and more accurate methods. It is the privilege of anatomical enquiries that they are less subject than any others to this law of absorption and replacement. Their value, such as it is, remains unaffected by the lapse of time. This is the excuse, if excuse be needed, for the re-issue of Sibson’s papers in a collected form; though the somewhat luxurious fashion in which the book is got up may doubtless be ascribed to the piety of survivors. Twenty-six papers are included in the collection. Of these a great majority are anatomical in substance if not in name; a few are concerned with the physiological action and therapeutic uses of certain narcotics. Those belonging to the former group are unquestionably of greater permanent value than those included in the latter. All are marked by the distinguishing qualities of the author’s mind—unwearied industry and what may almost be called a passion for accuracy and precision of statement, even when this does not seem to be called for by the intrinsic importance of the matter in hand. He had the artist’s reverence for every detail, however trifling, which might contribute to the completeness of the picture. The editor deserves much praise for the taste and judgment with which he has performed his task. The short biographical notice of the author is a model of its kind; it tells us all that we need know about him, and nothing that we have no right to know.

The Dentists’ Register for 1881. (Published by Spottiswoode and Co. for the General Medical Council.) A list, issued by authority, of persons registered under the Dental Act. The most interesting part of the volume is a table on p. 24 showing the nature of the qualifications in virtue of which the names of 5,266 persons have been put on the Register. We find that 565 have obtained licences in dental surgery from various examining boards in the United Kingdom; three are doctors in dental surgery of American universities; while no less than 4,698 owe their place on the Register to the fact that they were, on their own declaration, in *bona fide* practice of dentistry before July 1878. It follows, therefore, that registration does not, at present, afford any guarantee to the public that the registered person has been taught his business, or that he is, in any sense, competent to carry it on.

The Chain of Ages traced in its Prominent Links by Holy Scripture. By W. B. Galloway. (Sampson Low.) This is a book which it is an impertinence in an author to call upon a reviewer to read. The first and most obvious duty of a writer who undertakes to handle the chronology of ancient history is to make himself acquainted with all the materials for the

work which have been brought to light by modern research. Any discussion of the subject is worthless which ignores the monumental evidence of Egypt and Assyria. Of all this, however, Mr. Galloway is not only utterly ignorant, but when he does show a glimmering consciousness of it he contrives to misunderstand his authorities. But enough has been said of a book which believes the age of the world to be revealed in the height of the "Great Pyramid," which finds the "lost tribes" in the English people, and which tells us that "the Ethiopian tyrant and Sophi or philosopher, Sesostris, by race designated 'Aithiops,' also pronounced and written 'Aphiops,' and by abbreviation 'Phiops,' varied as Aikheops or Aighiops, and thence 'Kheops' and Aegyptus, [is] the same person with 'Osymandyas.'" And yet the man who can write thus presumes to determine the chronology of the ancient world. Before finishing with Mr. Galloway, we hope for ever, we would ask how he came to know that, in the year B.C. 1796,

"the burning out of the region of Sodom and Gomorrah . . . which had been going on from generation to generation . . . caused a subsidence of the land to a lower level than the Ghor of the Arabah . . . and the waters therefore spreading and accumulating over a wide surface produced the flood in the time of Ogyges?"

We are afraid that these statements will not gain the assent either of geologists or of any visitors to the Dead Sea who can use their eyes.

Das Goldland Ofir. By Ad. Soetbeer. (Berlin: Herbig.) Dr. Soetbeer argues with considerable ingenuity, in favour of placing the Biblical land of Ophir on the western side of Arabia, in the neighbourhood of the present district of Asyr, where, according to Agatharkides, gold was found. The arguments, however, with which he attempts to set aside the identification of Ophir with the Indian Abhira are not convincing. He has not fairly met the philological arguments, more especially the remarkable similarity of the Hebrew *thukiyim*, "peacocks," to the Tamil *toyei*. His chief argument is based on the assumption that the gold brought from Ophir to Solomon was the product of a single expedition. But there is nothing in the Biblical account to justify this; on the contrary, it would seem from 1 Kings x. 22 that expeditions returned home every three years, and that the large amount of gold collected by Solomon was the combined result of these. Dr. Soetbeer is not likely to find other critics to agree with him in thinking that the passage he quotes from Eupolemos is other than a confused echo of Biblical history.

A Book of the Beginnings. By Gerald Massey. In 2 vols. (Williams and Norgate.) A book of this kind must excite a feeling of pity in the most icy-hearted critic. It bears evidence of unstinted labour, no cost has been spared in its production, and, above all, its author is a man of genius who thoroughly believes in all that he has written. And yet we are safe in predicting that no other sane man will be found to do the same. Mr. Massey finds the Egyptians everywhere. They have colonised the British Isles, have inspired the books of the Old Testament, and have even made their way to New Zealand. The method by which these conclusions are reached makes one despair of driving into the heads of the present generation any idea of what is meant by scientific enquiry. Mr. Massey goes to language to support his theories, and imagines that long lists of Egyptian words placed side by side with English or Hebrew or Maori words of more or less similar sound and meaning are enough to prove their common relationship. *Act*, for example, is the Egyptian "*akh*, verb of action; *t*, participial terminal." Can Mr. Massey, with the irony

permissible to poets, be simply laughing at us? If so, the joke is somewhat heavy and over-long.

William Ellery Channing: a Centennial Memory. By Charles T. Brooks. (Boston, U.S.A.: Roberts.) Channing was a good and, from some points of view, a great man, but had we not known these things before we are pretty sure that we should have been unable to have extracted them from the pages of this biography. A weaker book we have seldom come upon. To find a fitting parallel we must turn to some of the silly Lives of modern saints—ecstatic nuns and so forth—which are from time to time put forth by the less-cultivated members of the Latin Church. Edification is the common excuse for this very feeble sort of literature. We do not know whether the American Unitarians have found it necessary to say anything to arrest judgment in Mr. Brooks's case. If they have done so we would remind them that silly biographies, though they may give some pleasure to a very few stupid people, and even be of real service during the contest for the election of a President, are, in themselves, an evil; and that it is little short of an outrage to write them about good and thoughtful people who are no longer with us. All English-speaking people honour the memory of Channing for many good reasons quite apart from his theological convictions, one of the most prominent of which is that he was an enemy of slavery before the great movement from which it received its death-blow had taken form. He was, indeed, an almost absolutely consistent advocate of rational freedom in nearly every direction, and yet never uttered his opinions in a clamorous or vulgar manner.

The Manliness of Christ. By Thomas Hughes, Q.C. (Macmillan.) The greater part of this work has already appeared in *Good Words*. It has, however, been carefully revised, and, if we mistake not, undergone considerable enlargement. The tone is orthodox throughout, but it is a wide and liberal orthodoxy far different from that of our old divines and most of their living representatives. To criticise such a book as it deserves would carry us very far away, and into regions where it is not at the present wise to enter. Thus much may be said, that assuming the Gospel narratives to be in the main true chronicles of events, and that the miraculous portions of them are an integral part of that truth, we do not believe that Mr. Hughes has overstrained his facts or painted his picture in too deep colours. Mr. Hughes is not by any means a commonplace writer or thinker; whatever he says on a grave subject, whether we agree with him or not, is worthy of serious thought. The following passage on miracles is highly instructive, though it suffers much in being cut off from its context:—

"It seems to me to be going quite beyond what can be proved, or even fairly assumed, to speak of His miracles as supernatural, in the sense that no man has ever done or can ever do the like. The evidence is surely all the other way, and seems rather to indicate that if we could only have lived up to the standard which we acknowledge in our inmost hearts to be the true one—could only have obeyed every motion and warning of the voice of God speaking in our hearts from the day when we first became conscious of and could hear it—if, in other words, our wills had from the first been disciplined, like the will of Christ, so as to be in perfect accord with the will of God—I see no reason to doubt that we too should have gained the power and the courage to show signs, of if you please, to work miracles, as Christ and His apostles worked them."

On whatever subject Mr. Hughes writes, speaks, or lectures, we may be sure of having historical and political illustrations; sometimes they are very apt, at others we cannot but think them incongruous. We fear the latter may be said

of his noble words concerning John Brown the anti-slavery martyr. We are not concerned to discuss whether any mention of him in the precise place where it occurs is in the best possible taste, but if it be not we can quite easily forgive him, for the rising generation are but too likely to let John Brown drop out of memory, and we cannot afford, for many a day to come, to lose the stimulus that the contemplation of that noble and simple life is calculated to give.

Eastern Proverbs and Emblems, illustrating Old Truths. By the Rev. J. Long. (Trübner.) The title-page of this work is likely to mislead, especially as the book forms a part of "Trübner's Oriental Series." It ought to have borne some such words as "Biblical Emblems explained and compared with Eastern Proverbs." Mr. Long has selected from the Bible a number of texts, in the greater part of which some simile or comparison is contained, each of which he accompanies by moral reflections suggestive of sermon notes, with a few proverbs appended by way of conclusion. To the religious world the book may possibly prove remarkably attractive; but it can have no value for scholars. As by far the greater part of the volume is occupied by Mr. Long's moralising, the fairest way of dealing with it will be to cite, without comment, one of its briefer sections. The following specimen will speak for itself:—

"THE BURDEN OF SIN.—MATT. II. 30.

"A burthen presses heavily on the chest as the tenderest part, so sin on the heart, provided it be not past feeling, Eph. 5, 14; Christ, pressed by the weight of the world's sins, sweat blood, Luke 22, 44; a burthen impedes action, so does sin, Heb. 12, 1; believers are to bear one another's burthens Gal. 6, 6; not so did the priest who passed by on the other side of the way, Luke 10, 31; the Jewish law ordered one to relieve even the ass of an enemy. Sin is to be carried not as a golden chain round the neck, but as an iron chain round the feet. The devil, when he mocked Eve, did not see sin a burthen, neither did the old world when it ridiculed Noah's building the ark, Gen. 3, 4, 5. A burthen is unpleasant.

"China—Forethought is easy, repentance is hard.

"Bengal—Faith in God is the root of all devotion; deliverance from evil is only her servant.

"Japan—Good physic is bitter."

Aristology; or, the Art of Dining. By Thomas Walker, M.A. With Preface and Notes by Felix Summerly. (Bell.) The editor of this little book need not have disguised himself under a *nom de plume*. He deserves the thanks of all those—and they are many—whose digestion compels them to refuse the copious, but ill-judged, hospitality of modern dinner-givers. Bad as was the state of things against which Walker lifted up his testimony nearly half-a-century ago, it was hardly worse than it is now, notwithstanding the great changes which increased intercourse with the Continent has brought about. The sacrifice of comfort to show, the absence of originality and invention, the lack of any guiding principle, are as conspicuous as ever. Reform is urgently needed; and Walker's Cobbett-like plainness of speech may perhaps do something to lift the average Amphitryon out of the groove into which, consciously or unconsciously, he has allowed himself to settle.

NOTES AND NEWS.

DR. SCHLIEMANN has lately returned to Athens from a tour of exploration in the Troad, and has since started for Berlin. Among other discoveries he believes that he has ascertained the site of the altar of the Twelve Gods.

LIEUTS. CONDER AND MANSELL are now at Jerusalem. They have found that they cannot

begin work in the Hauran at present, in consequence of the Druse troubles in that district.

For the second time an offer of a Professorship of English in one of the leading colleges in the United States has been offered, in most flattering terms, to Mr. Henry Sweet; and on this occasion the offer is backed by the guarantee of a thousand a year, and the help of a tutor for class-work, for eight months' lectures in the year. But, as absence from England means absence from Anglo-Saxon MSS., and severance from old friends and from those students whom Mr. Sweet is forming here into the new phonetic school of which he is the acknowledged head, he has felt obliged to decline the graceful and tempting offer of the American scholars to join them permanently in their teaching work in the States; though he has expressed the hope that, as soon as he is clear of the four books he has now in hand, he may be able to pass a winter in America and deliver one course of lectures there.

THE Clarendon Press are just publishing an edition of the *Agamemnon* of Aeschylus by Mr. Arthur Sidgwick, of Corpus Christi College, Oxford. The *Agamemnon* is well known to be so hard a play that it is only read at schools in the upper forms, and only there because of its incomparable beauty. This edition is, accordingly, rather more elaborate than the school editions of easier plays, and is intended to meet the needs both of sixth forms at schools and of university students.

MESSRS. C. KEAN PAUL AND CO. will publish immediately *A New Commentary on the Gospel according to Matthew*, being the first volume of a Commentary on the Historical Books of the New Testament, on which Mr. E. B. Nicholson, the principal librarian of the London Institution, has been for many years engaged. One marked characteristic of it will be the abundance of "Jewish" illustrations from the Talmud and other sources. Another will be the entire absence of theological discussion, and of the implication of particular theological opinions. Our new *New Testament—An Explanation of the Need and a Criticism of the Fulfilment*, also by Mr. Nicholson, is about to be published by Messrs. Rivington.

MESSRS. BEMROSE AND SONS have in the press *The Chronicles of the Collegiate Church, or Free Chapel of All Saints, Derby*, by Mr. J. Charles Cox, author of *Notes on the Churches of Derbyshire*, and Mr. W. H. St. John Hope. The work is compiled chiefly from the churchwardens' accounts and books of orders, which are complete from 1465 to the present time, and contain copious inventories of service-books, jewels, and vestments. It will be illustrated by thirteen plates of monuments, bell-marks, stained glass, &c.; and the head and tail-pieces are copied mainly from the beaten iron-work in the church and the details of the noble tower. Full Indices are given of persons and subjects.

MESSRS. W. SWAN SONNENSCHIEIN AND ALLEN's announcements include a second edition of Prantl and Vine's *Elementary Text-book of Botany*; a *Student's Handbook of German Literature*, by E. Nicholson; an addition to their series of Linear Blackboard (Outline) Wall-maps, viz., the *Two Hemispheres*; and a *Comparison of Foreign Standards of Teaching*, with an Introduction, by Mr. A. Sonnenschein. This last volume will also contain the new Standards just proposed by the Code Conference Committee.

MR. BROWNING'S *Balaustion's Adventures* is now in its third edition.

THE English Spelling Reform Association have addressed through their president, Mr. A. H. Sayce, a memorial to the Educational Committee of the Privy Council, praying that

certain changes may be made in the present Code, and also offering to lay their views personally before the Committee by means of a deputation. The special complaint of the spelling reformers is that the present Code does not allow children, when examined in Standards I. and II., to offer any other system of spelling than that commonly in use. It is suggested that, as school-books have now been printed according to more than one of the improved systems, such new systems might now be permitted as alternatives by the school inspectors in both writing and dictation.

MRS. COWDEN CLARKE has nearly ready a new and revised edition of her *Concordance to Shakspeare*. We hope that it will include his poems; refer to lines as well as acts and scenes; separate words of different meaning spelt alike, as *tear* verb and *tear* (teer) noun; distinguish the senses of every word, as Schmidt's admirable Lexicon does; and give specimens, at least, of the chief uses of auxiliaries and particles, as Schmidt also does.

DR. EUG. OSWALD is engaged upon compiling a series of short articles on contemporary English authors for the *Biographisches Lexikon der zeitgenössischen Litteratur*, which the firm of J. Meyer will shortly publish at Leipzig, under the editorship of F. Bornmüller, as well as for a new edition of the well-known *Conversations Lexikon*, published by the same firm.

A NEW edition of Luther's complete works is now in course of publication at the instance of the German Lutheran Synod of St. Louis, Missouri. The text chosen is that of Dr. Walch, with a few slight alterations. Two volumes have already appeared, containing Luther's Commentary upon the Book of Genesis. The edition is a stereotyped one, and, though expensive, has already sold well in America.

THE Society of Friends of Archaeology in the Caucasus propose to hold a congress at Tiflis, beginning on September 20, under the honorary presidency of the Grand Duke Michael. The working presidents of the society are Count Uwaroff and Gen. A. Komaroff. The discussions will last for a fortnight, and will be subdivided among the following eight sections:—(1) Prehistoric antiquity, (2) classical antiquity, (3) Christian antiquity, (4) Muhammadan antiquity, (5) art, (6) epigraphy, (7) languages, (8) history and ethnology. The Government has granted a considerable sum of money towards the necessary expenses, and several archaeological excursions and excavations have already been planned.

THE Historische Verein of the Canton of Schwyz held its annual meeting on Ascension Day in Einsiedeln. Kanzlei-direktor Kälin read a paper on the relations between the great Benedictine Abbey and the Waldstatt Einsiedeln, dealing chiefly with the regulations which the civil authorities, the "Gnädigen Herren and Oberen" of Schwyz, enforced from time to time upon the pilgrims and the booth-keepers with whom they traded. It appears that it has always been difficult to prevent the dealers in pictures, crucifixes, beads, and pious books from adding "Schnaps" to their store, and inviting the pilgrims to drink. Landammann K. Styger read a monograph upon the Einsiedeln artist-family of the Kurigers, whose works in clay, marble, and wax were popular in Vienna and Paris at the beginning of our century. Two of the brothers, Xavier and Augustine, were murdered in Paris, according to the belief in Einsiedeln, by jealous rivals. A collection of works by the Kurigers was exhibited at the meeting. The committee of the society contemplate the publication of an annual as a *Neujahrsblatt*.

THE accomplished Zand scholar, M. James Darmesteter, has now produced his edition of

Shakspeare's *Macbeth*, which we announced last year that he was preparing. He has by it placed himself at one bound in the very front rank of Shakspeare critics. The third section of his Introduction especially, on "The Work of Shakspeare and the History of his Genius," may challenge comparison with the best of the best work that has preceded it in any language. So also may his remarks on how Shakspeare treated his *Macbeth* materials, and re-created them into his great tragedy. M. Darmesteter belongs to the new school of Shakspeare criticism—

"L'école critique on historique, toute récente, est d'origine anglaise: elle est représentée par MM. Farnivall et Dowden, et par le groupe de la *New Shakspeare Society* fondée en 1874 par M. Farnivall;"

and of this school M. Darmesteter has proved himself the first and right able French apostle. We hope that his disciples will be worthy of him. His little book is one of the *Classiques anglais* of the Librairie Ch. Delagrave, Paris.

PROF. A. SMIRNOF, of the University of Kazan, has recently published, under the title of *Angliiskie Moralisti XVII V.*, or "English Moralists of the Seventeenth Century," what is intended to form the first volume of "A History of English Ethics." He is evidently well acquainted with the subject of his work, and he has turned to good account his remarkably wide and deep knowledge. It is much to be hoped that his projected work may arrive at completion.

A GERMAN translation, by E. Spleidt, of *John Ploughman's Pictures*, by Mr. Spurgeon, is about to appear at Norden.

At the meeting of the Clifton Shakspeare Society held on May 28, reports in connexion with *Taming of the Shrew* were presented from the following departments:—Classical and Mythical Allusions, by Mr. C. A. Scott Watson; Dress and Social Customs, by Mrs. E. Thelwall; and Oaths and Exclamations, by Rev. H. P. Stokes, M.A. Communications on the authorship of the play were given by Rev. H. P. Stokes and Dr. J. E. Shaw. A paper on "Katharina," by Miss Constance O'Brien, was read; and Mr. C. P. Harris, B.A., read a note on "Petruchio." This meeting brought to an end the work of the society's sixth session. The society is now about to materially increase its library, so as to make it more helpful than it has hitherto been. The hon. secretary, Mr. L. M. Griffiths, 3 Hanover Place, Clifton, will be grateful for hints from Shakspeare students.

M. A. CAUVET has just published (Paris: Ollendorf) a book entitled *La Prononciation française et la Diction*, which is dedicated to M. Delaunay, the player. The author has followed the standard adopted by the Comédie française and by the Conservatoire, while he has not disdained to treat of the play of feature and the animated gesture which really form such an important element in speech, as they also do in the history of language.

THE letters upon Bimetallism recently contributed by M. Emile de Laveleye to the *Indépendance Belge* have just been published in a collective form by MM. Merzbach and Falk at Brussels. In a letter dated June 2, the eminent Belgian publicist ascribes the present crisis in English agriculture largely to our persistence in a gold standard.

MR. EDMUND MAURICE is at work on a history of 1848.

A "ROSSETTI SHAKSPEARE" is to be brought out by D. Lothrop and Co. in the United States.

A NEW and revised edition of Appleton's *American Cyclopaedia* is to appear shortly.

M. L. BECQ DE FOUQUIÈRES has published with Charavay Frères *Lettres critiques sur la Vie, les Œuvres, les Manuscrits d'André Chénier*.

THE *Memoirs of Madame de Rémusat* have reached an eighteenth edition in Paris.

THE Société des Amis des Livres has just issued its *Annuaire*, with contributions by M^{me}. Edmond Adam, M. Octave Uzanne, &c.

CANON CLAESSEN has just published at Louvain a History of the Archbishops of Malines.

DR. HERMANN ROLLET is about to publish (Vienna: Braumüller) an important work on *Portraits of Goethe*, illustrated with etchings by Unger, and many wood-cuts. Over a hundred original portraits of Goethe exist, and over three hundred different engravings or other reproductions of these.

WE learn from the *Revue Critique* that the eighth volume has just appeared of the edition of the works of *Derjavin* which is being published by the Academy of Science at St. Petersburg. This contains a biography extending over a thousand pages. A ninth volume will conclude the work, which was begun in 1864.

A CRITICAL edition of Klopstock's *Messiah* is being prepared by R. Hamel, of Rostock; and F. Muncker is engaged upon the publication of the correspondence of Klopstock with Hemmerde and Meier, which will also give details concerning the *Messiah* and its early editions.

AMONG the fresh Vice-Presidents of the New Shakspeare Society are the Marquis of Bath, the Earl of Bessborough, the Earl of Dartrey, Prof. March, of Lafayette College, U.S.A., Prof. Schipper, of Vienna, Prof. Wülcker, of Leipzig, and Prof. Zupitza, of Berlin.

AMONG forthcoming German books may be noticed: *Die Religionen der europäischen Kultur-völker in ihrem geschichtlichen Ursprung*, dealing especially with the origin of the religions of the Lithuanians, Slavs, Germans, Greeks, and Romans, by Julius Lippert (Berlin: Hofmann); *Ueber die quintilianischen Declamationen*, by Constantin Ritter (Freiburg: Mohr); the first part of a German translation of Hamilton's *Elements of Quaternions*, by Paul Glan (Leipzig: Barth); *Der Feldzug in Nord-Virginien im August 1862*, by F. Mangold (Hannover: Helwing); *Das Alphabet des Meisters E. S. 1466*, facsimile reproductions, by J. B. Obernetter (München: Kellner); &c.

A SOCIETY has been founded at Upsala, under the title of Svenska Literatursällskapet, with the double object of publishing old Swedish MSS. and of reprinting rare Swedish books. The president of the society is C. R. Nyblom, Professor of Literature in the University of Upsala. The first number of a periodical Review furthering and exemplifying the aims of the society has just appeared.

A MUSEUM of palaeography has been established at Venice, under the charge of Profs. Crechetti and Predrelli, in which will be collected inscriptions, MSS., charters, and all that bears upon the early history of writing.

A CORRESPONDENT asks:—

"Why do people find such fault with Carlyle's grumblings in his *Reminiscences*? They put up contentedly with his talk, his *Latter-Day Pamphlets*, &c., in which he abused every living thing and every living body, and now that they find in his book abuse of only many bodies, with strong praise of a few others and idolatry of his supposed angel, they turn round and complain of him. It seems to me most unreasonable. They ought to give him credit for having at last proclaimed that he had really found about one living person in a million who wasn't a fool or a follower of the devil."

OBITUARY.

M. LITTRÉ.

IN M. Littré, France has, by common consent, lost her foremost scholar in the best and widest sense of the word. Maximilien-Paul-Émile Littré was born in Paris on February 1, 1801, and had, therefore, more than completed his eightieth year. He at first chose medicine as his profession, and, though he did not practise, much of his varied intellectual activity was directed to the scientific and historical side of the subject; indeed, his first work of great importance was his edition and translation of *Hippocrates*, the first volume of which appeared in 1839, while the last (more than twenty years after) came out on the eve of the appearance of the Dictionary. Medicine and philology were, however, only part of the studies which occupied M. Littré. I am not aware whether his affection for, and familiarity with, Old French was a mere outgrowth of his philological researches for the purposes of lexicography, or whether, on the other hand, it was a determining cause of those researches. He certainly has quite other than merely lexicographic claims on the respect of students of Old French. In 1844 he took Fauriel's place in the company charged by the Academy of Inscriptions (of which he had been elected a member immediately after the appearance of the first volume of his *Hippocrates*) with the continuation of the *Histoire littéraire*, in which he did much good work. He did not devote himself to the task of editing and exhuming texts, but rather to that of comment and criticism; and he had a most remarkable faculty of writing the older tongue, which he showed especially in two translations, one of Homer, the other of Dante, published at an interval of more than thirty years. A great part of his time and energy was also taken up by his connexion with Comte and Positivism. He himself was, by temperament, inclined not to polemics against religion, but to a kind of ignoring of it in favour of science; and he had translated Strauss' *Leben Jesu* within four years of its publication. He adopted Positivism, as it at first presented itself, with vigorous partisanship, and produced in 1845 an excellent analysis of the *Philosophie positive*. His subsequent refusal to follow Comte in his later excursions, and the acrimonious polemic which sprang up between the party of which he was the real chief and the thorough-going disciples of the *Politique* and the *Synthese* and the *Catéchisme* and the rest, need only be mentioned here. Nor is it necessary to follow his connexion with politics, which was not small or unimportant, further than to say that he was an ardent Republican; that both in 1830 and 1848 he entertained hopes of the most sanguine kind; that he did considerable work as a journalist on the staff of the *National* and elsewhere; that in 1871 he was elected a Deputy and a Member of the Council-General of the Seine; and that in 1875 he was made a life Senator. His candidature at the Academy, and the obstinate, and for a long time successful, resistance with which it was met by Bishop Dupanloup, was one of the best-known things about him, though he was never understood to be very anxious for the honour. It is noteworthy, too, that he twice refused the Legion of Honour. In fact, there has, in all probability, never been a man of letters who was more unassuming, and more genuinely indifferent to anything save study for its own sake, keen as was the interest which he also felt in the practical things of life.

It is unnecessary, and would be almost impertinent, to attempt to pass sentence on the really great work of M. Littré's life in a few lines. All competent judges agree in placing the *Dictionnaire de la Langue française* among the combinations of knowledge, labour, craftsmanlike

skill, and successful accomplishment of which the examples in all literature may be counted on two hands. It is, and is likely long to continue, an indispensable assistance to all students of French literature.

GEORGE SAINTSBURY.

OXFORD LETTER.

Queen's College, Oxford: June 8, 1881.

The labours of the Commissioners are almost completed. The revised statutes of the colleges, as well as of the university, have been for the most part issued, and we can form some idea of the new constitution under which we are to live. Those who had hoped that some provision would be made for learning and research will be grievously disappointed. Nothing can be more unlike the expectations with which the Commission was heralded or the speech in which Lord Salisbury introduced the question of university reform than the spirit of the work actually accomplished. From first to last the Commissioners betray no consciousness of the claims of research upon the university; the ideal at which they have aimed throughout is a vast examining-machine, managed by persons whose incomes are nicely adjusted to the amount of cramming they have to perform, and propelled by prizes in the shape of idle fellowships. All the evils which first stirred up the agitation for reform have been simply intensified and made permanent. That peculiar state of things which has been the creation of the last half-century, which is the cause of all the restless discontent that distinguishes modern Oxford, and of which so many of us complain, has been assumed to be the normal, necessary, and perpetual constitution of the university. Henceforward, it will be more difficult than ever for anyone connected with university or college work to have either opportunity or inclination for disinterested and unremunerative study. For that we shall have to go, even more than before, to the happier universities of Germany. We asked for more freedom, more opportunity for real scientific work—above all, a career for the student—and we have been given instead an iron system, from which the student is carefully excluded. It is the old story of asking for bread and receiving a stone. In their terror lest they might endow research, the Commissioners seem to have forgotten that there is such a thing as research at all.

It is true that the colleges will be required hereafter to contribute to the needs of the university, though the building propensities of these venerable corporations and the fall of rents are likely to postpone the actual day of contribution until another Commission has come to sit on us. But what do the Commissioners consider these needs to be? Not learning, not scientific research, not the endowment of the Bodleian on an adequate scale, not the creation of archaeological and scientific museums, but the establishment of a certain number of men to supplement the already over-numerous staff of college tutors and lecturers in the work of preparing undergraduates for the schools. This, and this alone, seems the Commissioners' conception of the duties of a professoriate and of their nondescript coadjutors, the university readers.

The most obnoxious portions of the professorial statute, about which I wrote last year, have been toned down and made more agreeable to the susceptibilities of the existing professors. But the spirit of the statute remains unaltered. Certainly, the professor is no longer to be placed on a lower level than the college tutor, but he is not to occupy a higher one. The work of the university professor and the college lecturer is to be precisely the same,

and one can only wonder why any difference should be made between them. It will not be the fault of the Commissioners if the professor of the future ever gives a lecture above the heads of undergraduates preparing for an examination. His function will be that of the Camera at present—to assist unattached students who cannot afford private tuition to get through the schools. Of the possibility of any higher function, the Commissioners show no consciousness. The modes of election remain as unsatisfactory as ever; the duties of the professor are confined to residence during the academical year, and the delivery of a certain number of lectures in combination with the college teachers; and good care is taken that his official income shall not raise him above the rank of college tutors, or bring him near those exalted deities, the heads of colleges. The professor who teaches an unremunerative subject, like Celtic, is to have £400 a-year less than one who teaches a subject like Greek, in which he may expect to get both pupils and fees, the opinion of the Commissioners plainly being that a professor has no business with any subject which is not "recognised in the schools," and that anyone who comes dangerously near representing research must be starved out of the university as quickly as possible. Of course, no arrangements are made for the creation of life-professorships—that is, of professorships tenable for life by scholars of eminence—which, when vacated, would not be filled up unless scholars of equal eminence were forthcoming. Nor, among the new chairs that are to be constituted, is there any reference to Oriental subjects. While the interests of law and mathematics have been thoroughly looked after, the claims of our Eastern empire on our consideration are utterly ignored. The omission is rendered the more remarkable by the fact that the Commissioners have been specially memorialised on the subject, first by the recommendations of the Hebdomadal Council, then by the Royal Asiatic Society, and finally by a memorial forwarded to them last year, and signed by some of the most illustrious scholars in the country. But Oriental studies have not yet become subjects of examination here, and the professor of an Oriental language, whose pupils would be only graduates and scholars, is exactly the kind of man whom the Commissioners desire to drive out of our paradise.

Before I leave the professorial statute, in which the mind and aims of the Commission can be more clearly read than elsewhere, I would draw attention to two hardships from which the professor of the future will have to suffer. The first is the limitation of his official income, a limitation rendered the more invidious from its not being imposed on any other university or college official. At present, the Professor of Physiology receives £800 a-year as professor, and may receive an additional £300 as the fellow of a college; his successor will not be allowed to receive more than £900 a-year under any circumstances. The second is involved in the obligation imposed on a professor of giving up a fellowship he may hold for one in a college to which the professorship is attached. The result will be that he will be forced to resign a fellowship which he holds for life (upon the old foundation), and leave a college with which he has intimate relations, to receive instead a fellowship which he can retain only so long as he retains his professorship.

Those of us who were anxious for university reform may well feel disappointed at the result as it now lies before us. We urged the wants of the university, and pointed out how those wants could be supplied out of the revenues of the colleges; but the university which we had before our eyes was, like the universities of

Germany or the Oxford of a former age, a nursery of science, of learning, and of research, not the university of the Commissioners, which has been modelled after one of the chief cramming establishments of modern Oxford. What is called education here—that is to say, preparation for some examination—is already over-endowed, and needs no further encouragement and support. On the contrary, it is more than doubtful whether endowment of any sort has not done it more harm than good, causing the pupil to undervalue the teaching for which he pays but little, and limiting his choice of instructors to those who are paid to teach him. Certainly, the incomes of modern schoolmasters seem to show that free trade is as productive of wealth in education as it is said to be in the commercial world. What really need endowment are those higher studies which command no price in the market, and for which the piety of earlier times provided funds now diverted to the support of a Chinese education.

As long as there was any chance of these funds being restored to their legitimate purpose it was the duty of all those who had the interest of knowledge at heart to resist any scheme for scattering them through the country. But now that the Commission has by its action taken this chance away, there is no longer any reason why Oxford and Cambridge should be inordinately endowed for doing the work that is done quite as well, if not better, elsewhere. The centres of population are not now to be found in them; and the cause of education would be better served by subsidising it for the sake of the working classes, than for the sake of that richer middle-class which frequents our two older universities, where, too, vested interests and inconvenient traditions necessarily prevent us from getting the full value out of our revenues. It cannot be long before the system of prize-fellowships which the Commissioners have determined to establish meets with a general remonstrance from the country. If these valuable prizes are to be given away for proficiency in a single examination, there can be no reason for confining them to Oxford, or to those who have taken an Oxford degree. Why should not a member of the Victoria University, a graduate of London, or, in short, any clever and well-prepared young man have an equal chance of gaining them? The holders will have no connexion with Oxford beyond that of drawing their incomes from her. So far as the university is concerned, they will be more "idle" than even the holders of the "idle fellowships," whom the author of the Bill under which the Commissioners have acted would have abolished for the benefit of research. Much, indeed, might have been made out of these "idle" sinecures. They might have been bestowed on hard-working students, pioneers of knowledge and science, fellowship being added to fellowship as the holder proved himself better and better qualified to take rank among the intellectual leaders of mankind. But the chance of doing some good with them has been thrown away, and a lost chance seldom returns.

Fortunately, Oxford is not the whole world. The movement known as the "Endowment of Research," though pressed upon the universities before the country was prepared to give its principles a practical application, has been making steady way far beyond the most sanguine expectations of its first promoters. The work they have done will bear fruit hereafter, though it may be not among the parks of Oxford or the gardens of Cambridge. We may still take courage and believe that a time will come when the fever of the examination-mania will have passed away from the English nation, when the misapplied revenues of Oxford have been carried elsewhere, and when it will be recognised that one of the first duties of a great people is to enlarge the boundaries of know-

ledge, to explore the dark paths of nature, and to call from its grave the buried past.

I have little to record about the Bodleian Library beyond the fact that an attempt to give some relief to its small and hardly worked staff has, for the present at least, failed. The library has been enriched with Japanese translations of Buddhist Sanskrit texts, the originals of which have been lost, through the liberality of Prof. Max Müller, Dr. Wylie, and two young Buddhist priests from Japan who have been sent from home to learn from Prof. Max Müller the primitive doctrines of their own faith. They have been good enough to compile a catalogue of the Japanese works now in the Bodleian. The number of Chinese books possessed by the library has also largely increased; unfortunately, there is no room for them except the floor of a lower apartment. MSS. have been lent to Dr. Buber, of Lemberg, who is engaged upon Tanchuma, and a MS. of Ferazdak has been forwarded to Prof. Wright. Mr. Shapira, of Jerusalem, is expected to arrive in London with the Hebrew MSS. he collected in Yemen last winter. I can guarantee the great value of some of them from my own inspection of them; one, for instance, which is written according to a hitherto unknown system of punctuation, would be the earliest Hebrew text of the Old Testament in existence if any confidence can be placed in one of its colophons, and is in any case a well-preserved and beautiful specimen of Hebrew writing. It would be a pity if the collection were allowed to go to Berlin like its predecessor.

I must not omit to mention that Dr. Schliemann has presented a very interesting collection of Trojan, Mykenian, Ithacan, and Orkhomenian pottery and other antiquities to the university museum. A. H. SAYCE.

THE CALDERON CELEBRATION.

THE Spanish literary and scientific societies and journals of the last fortnight have been almost exclusively occupied with the second centenary of Calderon. The Ateneo devoted an evening to the celebration, in which Señors Moreno Nieto, Morat y Prendergast, and José Echegaray were the chief orators. Among the papers, *La Ilustración española y americana* has given a supplement in honour of Calderon. *El Imparcial* had the happy idea of extracting the "cuentos" from the dramas, thus showing how happily Calderon tells these stories, bringing out the point clearly and in the fewest possible words. *El Día* has an illustrated number, dated 25 de Mayo de 1641, in which incidents of the life and time of Calderon are narrated in articles signed by Cánovas del Castillo, Alarcon, Castelar, Cayetano Rosell, M. Cañete, Madrazo, Menendez Pelayo, and others of the best pens of Spain. As an appreciation of Calderon and of the Spanish theatre, perhaps nothing better has been said than the conclusion of the lectures of the last-named.

"What our theatre gains in nationality it loses in universality. We cannot hope to be admired and worshipped by the whole world of culture, as are Sophocles and Shakspeare; we smack too much of the soil for that; we are too exclusively national to appear natural to, and to arouse the sympathies of, another people. By dint of hard study, by their aesthetic disinterestedness, and by their power of generalisation, the Germans have been able to identify themselves with its spirit; the English, never; they have remained content with Shakspeare, and the French with Molière. With the exception of Don Juan, it is difficult to make the heroes of our theatre really popular to other nations. This is an advantage and a demerit. Our drama is perhaps the second, or at least the third, in the world. It may be invoked as a war-flag in a time of romantic (literary) revolution; but it cannot be adopted as a type or model."

the beautiful, as is the case with the idealistic art of Sophocles, and with the realistic art of Shakespeare, the two equally admirable Poles of dramatic art."

THE "OEDIPUS TYRANNUS" AT HARVARD.

Boston, Mass.: May 24, 1881.

The *Oedipus Tyrannus* was performed four times last week in the Sanders Theatre of Harvard College, before large and interested audiences. With the exception of the *Oedipus*, which was taken by a recent graduate, now an instructor in the college, all the parts were played by students of the university, by far the greater number being undergraduates. The fact that the *Agamemnon* was played in Oxford last June has, I know, given this performance, especially in the minds of those who saw the *Agamemnon*, the air of being merely a base imitation—an aping of English manners. There have been, however, sufficiently important differences in the New England rendering to make it worthy of brief note, and this would be the case even if the Greek tragedies had been composed "exclusively for English audiences."

In the *Agamemnon*, the music was of the simplest kind. For the *Oedipus*, Mr. J. K. Pain, Professor of Music in the college, composed an overture, music for the choric passages, and a postlude, which may be compared—and, I think, favourably—with what Mendelssohn wrote for the *Antigone*. Of course, no one will believe this statement without hearing the music, but those who heard it are unanimous in their admiration of its beauty and dignity. Some regretted its introduction, in spite of its merit, because the Greeks were ignorant of modern music. To us, however, it gave a pleasure, which the Greeks probably would not have denied themselves if they had been offered the opportunity. The chorus of fifteen—the acting chorus—were grouped in the pit before the stage about the *thymele*; they sang the strophes, the antistrophes being sung by a supplementary chorus of about sixty, who sat in part of a semicircle running from one end of the pit to the other. The other half of this semicircle was occupied by the orchestra of thirty-five players—six first violins, four second violins, three violas, three violoncellos, three double basses, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, and a pair of kettledrums. A fine effect was produced by some interludes arranged for strings, horns, and wood-wind in part of the dialogue between *Oedipus* and *Creon*, and the choruses were simply magnificent.

The dresses of the actors, attendants, and chorus were designed with great care, and were very handsome. The groupings on the stage were most impressive.

The acting was fine. The part of *Oedipus* was one from which any actor living might well have shrunk; the long speeches, the variety of intense emotions, were, however, given with wonderful beauty, and with a happy combination of intensity and that repose which, possibly, we have learned to associate with our idea of the Greeks from seeing them always in the form of statues. Certainly, the awful effect of the play was thoroughly impressed upon the audience, and not by the *Oedipus* alone; the *Jocasta* was admirably given. T. S. PERRY.

SELECTED BOOKS.

GENERAL LITERATURE.

- ARMSTRONG, W. Alfred Stevens, Sculptor. A Biographical Study. Remington. 10s. 6d.
BRIGHT, H. A. The English Flower-Garden. Macmillan. 3s. 6d.
BYRON'S Poetry. Chosen and Arranged by Matthew Arnold. Macmillan. 4s. 6d.
DELAPOSTOLLE, E. M. Léonce. De la Condition du Prodiges dans le Droit romain, le Droit français et les Législations étrangères. Paris: Lemerre. 10 fr.
GRANT, A. C. Bush Life in Queensland. Blackwood. 21s.

- GUTHRIE, Mrs. Life in Western India. Hurst & Blackett. 21s.
HERMANN, E. Weitere Mittheilungen über Shakespeares literarische Kämpfe. 2. Bd. Die polemischen Beziehungen der lustigen Weiber v. Windsor. Erlangen: Deichert. 4 M.
HILL, G. Birkbeck. Col. Gordon in Central Africa, 1874-79. From Original Letters and Documents. De La Rue & Co. 21s.
HUOBS, Thos. Rugby, Tennessee: an Account of the New Settlement there. Macmillan. 4s. 6d.
HUO, Victor. Les quatre Vents de l'Esprit. Paris: Hetzel; Quantin. 15 fr.
HUNTER, W. W. The Imperial Gazetteer of India. Vols. I. to VI. Trübner. 42s.
LEO, O. V. Allgemeine Nationalökonomie. Jena: Costenoble. 2 M. 40 Pf.
O'SHAUGHNESSY, A. Songs of a Worker. Chatto & Windus. 1s. 6d.
Portraits illustres de la Pologne au XIX^e Siècle. Dernière Série. Paris: Marpon. 5 fr.
SHAKESPEARE'S Sonnets. Ed. E. Dowden. C. Kegan Paul & Co. 6s.

THEOLOGY.

- NIEBE, A. Die Leidensgeschichte unsers Herrn Jesu Christi nach den 4 Evangelien ausgelegt. 1. Bd. Wiesbaden: Niedner. 6 M.
SPEAKER'S Commentary. Vol. III. Murray. 28s.
WINTERBOTHAM, R. Numbers. ("The Pulpit Commentary.") C. Kegan Paul & Co. 15s.

HISTORY.

- HEIDENHEIMER, H. Petrus Martyr Anglerius u. sein Opus epistolarum. Berlin: Seehagen. 4 M. 50 Pf.
SAVOY, E. Des Tribunaux répressifs ordinaires de la Manche en Matière politique pendant la première Révolution. T. I. Coutances: Salettes. 7 fr. 50 c.
ZELLER, J. La Diplomatie française vers le Milieu du XVI^e Siècle, d'après la Correspondance de Guillaume Pellicier, évêque de Montpellier, Ambassadeur de François I^{er} à Venise (1539-42). Paris: Hachette.

PHYSICAL SCIENCE AND PHILOSOPHY.

- CELEKOWSKY, L. Prodrum der Flora v. Böhmen. 4. Thl. Prag: Ráiwat. 4 M. 80 Pf.
FONTANNE, F. Les Inventaires du Bassin férial du Sud-Est de la France. 1. Barel: Georg. 35 fr.
MARTIN, K., u. A. WICHMANN. Beiträge zur Geologie Ost-Asiens u. Australiens. 1. Hft. Sedimente Timors. Leiden: Brill. 5 M.
MOORE, T., and M. T. MASTERS. Epitome of Gardening. A. & C. Black. 6s. 6d.
ROSE, K. Beiträge zur Biologie niederster Organismen. Marburg: Elwert. 1 M.
SCHWARZ, K. Ebbu u. Fluth, deren Ursache experimentell nachgewiesen. München: Kellner. 1 M. 50 Pf.

PHILOLOGY, ETC.

- BERLINER, A. Hebräische Inschriften in Italien. 1. Thl. 200 Inschriften aus Venedig. 16 u. 17. Jahrb. Frankfurt-a-M.: Kauffmann. 2 M.
BEANATY, J. Phokion u. seine neueren Beurtheiler. Ein Beitrag zur Geschichte der griech. Philosophie u. Politik. Berlin: Besser. 4 M.
CLAUS, A. De Dianae antiquissima apud Graecos natura. Breslau: Hirt. 1 M. 50 Pf.
POLAK, H. J. Ad Odyseam ejusque scholiastarum curae secundae. Fasc. 1. Leiden: Brill. 6s.
PROPERTIUS. Select Elegies of. Edited by J. P. Postgate. Macmillan. 6s.
ROTHE, O. Quaestiones grammaticae ad usum Plauti potissimum et Terentii spectantes. Berlin: Calvary. 2 M.
ZEITSCHRIFT f. ägyptische Sprache u. Alterthumskunde. Hrg. v. C. R. Lepsius unter Mitwirk. v. H. Brugsch. Jahrg. 1881. 1. Hft. Leipzig: Hinrichs.

CORRESPONDENCE.

THE REVISED VERSION OF THE NEW TESTAMENT.

Edinburgh: June 7, 1881.

As there are several mis-readings in my article of last week on the Revised Version, I may perhaps be permitted to explain that it was printed from the proof, my revision having arrived too late, apparently, to be made use of. It is probably not worth while to correct these errors now, as they did not materially alter the meaning; but I should like to say that some of my criticisms were intended to be qualified in a sense favourable to the Revised Version. I suppose I must have written "incorruptibility" at p. 406, col. 3, l. 24; but the word should be "incorruption."

R. B. DRUMMOND.

EDITIONS OF POLYCARP AND BARNABAS.

Laverton Rectory, Bath: June 1, 1881.

You lately inserted a letter of mine on some curious blunders in several editions of Polycarp. I now send you an account of two other curious blunders, one in several editions of Polycarp, the other in almost all editions of Barnabas except those of quite recent date. They will show in a remarkable manner the carelessness of many editors in printing their texts, and the tenacity with which an error, when once admitted, is apt to maintain its ground.

I. Near the beginning of chap. vii. of Polycarp's Epistle, *ἐλαυθῆναι* (for *ἐλαυθῆναι*) occurs in the following editions:—Ussher's (1644), Le Moyne's (1685), Ittig's (1699), Aldrich's (1708), Smith's (1709), Russel's (1746), and probably in others to which I have no means of referring. The correct form appears in the *editio princeps* of Halloix (1633), from which Ussher took his text. The mistake in which must therefore have been due to an error of the transcriber, or printer. It is singular that it is not corrected either in Ussher's own printed copy or in the long list of *emendanda* at the end of his edition. The correct form is given, however, in Cotelier's edition (1672), and in Le Clerc's two reprints (1698 and 1724), though the contrary is implied by Routh with respect to all three editions, and by Jacobson with respect to that of Cotelier.

II. In chap. vi. of the Epistle of Barnabas, *ἐν ἰσχύι* (for *ἐν ἰσχύι*) appears in the following editions:—Menard's (1645), Voss's (1646 and 1680), Cotelier's (1672), and Le Clerc's two reprints (1698 and 1724), Le Moyne's (1685), Fell's (1685), Russel's (1746), Reithmayr's (1844), and (which is most surprising of all, though the mistake is corrected in the *emendanda*) Dressel's (1857).

No doubt the error was originally due to a mere misprint in Menard's edition, which is one of the most incorrectly printed books in existence. Unfortunately, both in this and in numerous other instances, subsequent editors have been misled by the errors (many of them mere misprints) in Menard's text. In the notes also several curious mistakes occur, which are for the most part reproduced in Le Clerc's two editions, though some of the notes are, as they stand, perfectly unintelligible. As far as I know, this incorrectness in the printing of Menard's edition has never hitherto been pointed out.

There is, however, one old text of Barnabas's Epistle—in fact, the earliest printed of all—in which *ἰσχύι* is given. This is that of Ussher, printed at Oxford in 1642, and hitherto supposed to have been irrecoverably destroyed in the fire of October 6, 1644. Of a considerable portion, however, of Ussher's text, and of the whole of his Preface, I have been fortunate enough to discover a copy in the Bodleian, and the Delegates of the Clarendon Press propose to reprint this in *facsimile* size, page for page, with an Introduction of mine on the literary history of Ussher's entire edition of Polycarp, Ignatius, and Barnabas. I have for some time past been engaged in preparing this Introduction, but there are several most interesting points connected with the subject respecting which I am anxious to obtain further information. Some of these I propose to state in a future letter to the ACADEMY, and I shall be very grateful to any of your readers who can render me any assistance in the matter, either by writing to me at the above address or through the medium of your columns. I have already received most valuable assistance from several quarters, and especially from Dr. Ingram, the Librarian of Trinity College, Dublin, who most kindly examines for me, and sends me extracts from, any books which I have not myself the means of consulting.

I may add that a transcript of this unique Bodleian copy is now in my possession, having been most beautifully and accurately executed by Mr. Madan, who from the first has taken the greatest possible interest in the discovery.

I am now engaged in making a minute collation of Ussher's text (so far as it is preserved in this copy) with that of other editions. Two discoveries have resulted from this collation:—

I. Ussher repeatedly gave the correct readings of the old Latin version where they were given incorrectly by Menard, and from him by all other editors, till the correct readings were

recently restored from the famous Corbey MS. (now at St. Petersburg) by Hilgenfeld and Gebhardt. In numerous instances where Hilgenfeld pronounces all previous editions to be wrong, Ussher's was right.

II. The few notices of Ussher's readings given by Fell (hitherto our only authority upon the point) are in some cases positively incorrect, and in very many others most defective.

Fell's account, also, of the printing and destruction of Ussher's edition is seriously erroneous, and has misled almost all subsequent writers upon the subject.

J. H. BACKHOUSE.

PS.—(1) With respect to Menard's edition, it is only due to him and to the printers to state that the work was a posthumous one, and that the mistakes are probably in a great measure due to the state in which Menard's MS. was left. Apparently, the fault chiefly rests with Luke d'Achery, who took charge of the publication, and who ought to have revised his friend's MS. more carefully. Moreover, it appears from two notices near the beginning and at the end of the book that the printing was executed very rapidly—between November 10 and 30, 1644. (2) I stated in my last letter that in the fourth chapter of Polycarp's Epistle no editor has adopted Young's proposed correction of *ὑμῶν* into *ἡμῶν*. I have since, however, found that, in two editions (1833 and 1840) of Archbishop Wake's translation "our" is given, though the first and second editions (1693 and 1710) have "your." It would be interesting to ascertain when and by whom the alteration was first made, and whether it was due to Wake himself. I am inclined to believe that it was a mere printer's or editor's would-be correction, made to suit the supposed requirements of the context.

ON THE USE OF TROCHAIC PENTAMETER BY SHAKESPEARE AND OTHERS.

Hampstead, N.W.: June 7, 1881.

In his *Elements of English Prosody*, Mr. Ruskin says (p. 55):—

"Upon adding the fifth foot to our gradually lengthening line, we find ourselves fallen suddenly upon hitherto unfelt limitation. The verses we have hitherto examined may be constructed at pleasure of any kind of metre—dactyl, trochee, iamb, or anapaest. But, all at once, we now find this liberty of choice refused. We may write a pentameter verse in iambs only . . . the historical fact being quite indubitable and unalterable that no poet has ever attempted to write pentameter in any foot but the iamb, and that the addition of another choreus to a choreic tetrameter, or of another dactyl to a dactylic one, will instantly make them helplessly prosaic and unreadable."

I cannot but feel that, in making this statement, Mr. Ruskin has left out of consideration certain musical effects to be found in Shakspeare and Keats (and probably in other poets), as well as, in a more developed form, in Browning.

Two instances occur to me of Shakspeare's use of an occasional trochaic pentameter. One of these is in *Coriolanus*, I. ix. 65.

"*Caius, | Marcus, | Corio | lanus, | Bear |*
The addition," &c.

Even if *Corio* be scanned as a dactyl, it must be granted that the whole line is trochaic. It seems to me that in passing from the iambic

"call him,
With all the applause and clamour of the host,"
to the trochaic line I have quoted, we are conscious of a certain stately movement, peculiarly suitable to the occasion of the bestowal of the surname of honour on the victor. Is not the beautiful effect also as of the shaping of the line without the shaper's conscious touch?

The other instance is in *Lear*, V. iii. 258, where the iambic melody of "Thou'lt come no more" passes into the trochaic of the line following. It seems to me that we have here one of the finest verse-effects in Shakspeare. The terrible despair-cry,

"Howl! howl! howl! howl! O, you are men of stones;

Had I your tongues and eyes, I'd use them so
That heaven's vault shall crack,"

has died down;

"Why should a dog, a horse, a rat, have life,
And thou no life at all?"

says the old majesty, whom these same crosses have spoiled. It is not the wild, eager questioning of one seeking to find the solution of the problems that have sorely puzzled him, but the half-sorrowful, half-vague wonder of one whose sap of life is spent, and who cannot feel torture any more. Then slowly fall those trochees that are almost his last utterance ere death mercifully lays his hand on the vexed and forwearing heart:—

"Never, | never, | never, | never, | never. |"

In Keats's *Hyperion*, i., we have again this change of music—

"there shall be
Beautiful things made new for the surprise
Of the sky-children; I will give command:
Thea! | Thea! | Thea! | where is | Saturn? |"

If it be said that the instances I have quoted are only of isolated lines used for a special reason, I would refer to a poem of some two hundred lines written in trochaic pentameter—Browning's perfect love-poem *One Word More*. "Lines I write the first time and the last time," says our greatest living poet. Is this poem "hopelessly prosaic and unreadable"? or has Browning therein found

"his love a language
Fit and fair and simple and sufficient?"

Is an answer needed?

E. H. HIOKEY.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 13, 7.30 p.m. Aristotelian Society: "Ferrier," by Dr. T. Burna Gibson.

8.30 p.m. Geographical Society: "A Journey of Exploration in Western Szechuere," by Mr. W. E. Colborne Baber.

TUESDAY, June 14, 8 p.m. Anthropological Society: "Exhibition of Danish and French Photographs," by Mr. J. Park Harrison; "The Discovery of Flint Implements in the Gravel of the Nile Valley," by Major-Gen. A. Pitt-Rivers, F.R.S., President; "The Human Fossil at Nice," by Mr. Alfred Tylor; "Sepulchral Remains at Rathdown, Co. Wicklow," by Mr. Gerrard A. Kinahan; "Notes on Some Excavations made in Tumuli near Copiapó, Chili, in June 1880," by Mr. J. H. Madga; "Some Stone Implements from British Guiana," by Mr. F. E. im Thurn; "The Origin of the Semites," by Mr. G. Bertin.

THURSDAY, June 16, 4.30 p.m. Royal.
8 p.m. Linnean: "Flora of the Kuram Valley," by Surgeon-Major Atchison; "The Neuroptera of Madeira and the Azores," by Mr. R. MacLachlan; "Central African Plants collected by Major Serpa Pinto," by Count Ficalho and Mr. W. P. Hiern.

8 p.m. Chemical: "The Isomeric Acids obtained from the Ethers of Salicylic Aldehyde and from Conmarin," by Mr. W. H. Parkin; "Notes on Naphthalene Derivatives," by Mr. H. E. Armstrong; "The Synthetical Production of Ammonia," by Mr. G. S. Johnson; "The Sulphates of Aluminium," by Mr. S. Pickering.

8.30 p.m. Antiquaries.
FRIDAY, June 17, 8 p.m. Philological: "The Psychological Method in its Application to Language," by Mr. H. Baynes; "Scottish Place-names," by Mr. W. R. Browne.

SCIENCE.

The Nicomachean Ethics of Aristotle.
Translated by F. H. Peters, M.A., Fellow of University College, Oxford. (C. Kegan Paul & Co.)

THIS new translation of the *Ethics* will probably be received with general favour, and not undeservedly. It is a very honest and scholarly endeavour to put the book before us in a faithful English form, not

trimmed into elegance nor metamorphosed into modern philosophy, but with Aristotle's own thoughts and ways of thinking presented as far as possible in Aristotle's own words. Mr. Peters has been content to give us a close reproduction of the original, and this is, after all, no easy matter. To emulate the masterly brevity with which Aristotle packs much meaning into few words is indeed a task that would strain the powers of any living writer, and no ordinary translator can hope to discharge it adequately. But there are degrees of success or failure, and Mr. Peters' translation will find a place among the more successful.

It owes this success to its fidelity. The translator has achieved more than some others because he has attempted less. He seems to have proceeded to some extent on the very just principle that it is not a translator's business to re-write his author. What he has to do is to say in English just what the author said in Greek, the same things in the same form, matter and manner both in *fac-simile*. If the author is obscure, the translator should be obscure. If the original admits of two meanings, and there is a reasonable doubt which was intended, the translation should have two meanings too. It is sometimes a duty to be resolutely difficult and deliberately ambiguous. Irregularities and incorrectnesses of expression are not to be patched up and put right. We want authors as they wrote, not as we think they should have written. Still less, in dealing with ancient authors, are we at liberty to put our own modern meaning on their less advanced language. We have no business to substitute a special term for a general one, so long as we have a general one that will answer the purpose. The special term has a precision that the writer's thoughts had not. Nor have we any business, if we can avoid it, to put one of our modern general terms for an old one that was more specific. We are placing the writer at a point of view which he never reached; least of all should we force upon him some theorising term of modern origin, and commit him to a principle that half the critics deny him to have held. We should rather use some vaguer expression which is consistent with our explanation and not inconsistent with theirs.

Mr. Peters has not carried out these principles to their full extent; indeed few translators would have the courage and the self-control to do so. The fidelity of the translation would probably be imputed as a fault to the translator, and he would be blamed for the way in which the original was written. But the book before us is distinctly of the right kind. If we have not the actual and very Aristotle, we have at least something more like him than what some translators have given us. When the Greek is abrupt and awkward, the English is often abrupt and awkward too—as it should be. The extreme brevity of the Greek is not, as a rule, expanded. Usually, too, Mr. Peters has been conscientious with his philosophical terms, and has not put into Aristotle's mouth any that can be thought unfit for him. But he does not act on this golden rule when he translates *voûs* in the sixth book by "intuitive reason." Whether Aristotle would or would

not have used such an expression if he had been writing in a later age, it is a great deal more definite than the word *voûs*, and Mr. Peters is well aware that many people think it is not at all what Aristotle meant.

In a book with so many difficulties as the *Ethics*, no translator can expect that his renderings of this or that passage will satisfy everyone, or that any critic whatever can be satisfied throughout. No reasonable critic, on the other hand, though he may differ in opinion from Mr. Peters here and there, will presume often to say dogmatically that so scholarly and able a translator is wrong. There are, however, some few passages where it is difficult to think him right. In ix. 4, 4, the well-known passage *γενόμενος δ' ἄλλος οὐδεὶς αἰρεῖται πᾶντ' ἔχειν ἐκεῖνο τὸ γεγόμενον· ἔχει γὰρ καὶ νῦν ὁ θεὸς τὰγαθόν, ἀλλ' ὥν ὅτι ποτ' ἔστιν* is translated, "but no man desires that as he becomes another man [*i.e.*, as he grows older] that other self should be, in all respects, the same as the present self. (With God, indeed, this may be, for God already is in complete possession of the good; but that is only as being what he is [not man but God].)" This unusually diffuse rendering is surely unsatisfactory. Apart from the strange meaning put upon *γενόμενος δ' ἄλλος* and the unauthorised change of *πάντα* into *ταῦτά*, it involves an awkward insertion, and the questionable assumption that, in Aristotle's opinion, God *γίγνεται ἄλλος*. viii. 9, 6, supports a much easier explanation. In ix. 7, 4, it seems plain, both from the context and from other considerations, that *ἐνεργεῖα δὲ ὁ ποιήσας τὸ ἔργον ἐστι πως* and not *ἐστὶ* is the right reading. The unmeaning proposition that the maker is in a sense what he makes is in no way wanted; whereas the statement that by making he asserts his actual or active existence is not only intelligible and true, but also in strict logical connexion with what precedes and follows. If Mr. Peters were right, the words that follow, *στέργει δὲ τὸ ἔργον διότι καὶ τὸ εἶναι, οὐχὶ τὸ εἶναι καὶ εὐατόν*. When, again, in v. 5, 17, we find *ἡ δὲ δικαιοσύνη μεσότης τις ἐστίν, οὐ τὸν αὐτὸν δὲ τρόπον ταῖς ἄλλαις ἀρεταῖς, ἀλλ' ὅτι μέσον ἐστίν· ἡ δ' ἀδικία τῶν ἄκρων*, translated "it does indeed observe a mean, but both the extremes fall under the single vice injustice," we feel that Mr. Peters is putting off on Aristotle some very bad logic, and that in defiance of the Greek. He is making him confuse the proposition that justice is not an ordinary mean with the proposition that injustice is not an ordinary extreme. Mr. Peters' way of taking the phrase *βίος τέλειος* in i. 7, 16, and elsewhere is a common way, but almost demonstrably unsound. In every place the context not only admits, but requires, the limitation of its meaning to duration of time. We distort the plain meaning of words if we make it include any notion of external prosperity; and such an addition is not really wanted, because prosperity is presupposed in good *ἐνέργεια*, which are impossible without it. There can be no doubt that the author of the *Magna Moralia* understood it to refer only to time.

But in spite of these and other passages about which opinions differ, it should be repeated that the translation seems to be a work of essentially sound scholarship. The notes

which Mr. Peters has added are less thoroughly satisfactory. Most readers will certainly agree with his own remark upon them, that they are too many to accompany a translation, and, of course, far too few to constitute a commentary. It is sometimes not very plain why one place has a note and another not. They seem to stand in no determinate relation to the difficulties, but to be sprinkled about the ten books a little capriciously. They will also probably be found not quite equal in their kind to the translation. A word in conclusion as to the singular way in which the book is broken up in the printing into very short paragraphs, amounting constantly to five or six in a small page, and often consisting of only one or two lines. There seems to be no advantage in throwing it into this form. No one will understand it any the better, and it looks like a child's reading-book.

HERBERT RICHARDS.

A Memoir on the Echinodermata of the Arctic Sea to the West of Greenland. By P. Martin Duncan, F.R.S., and W. Percy Sladen, F.G.S. (Van Voorst.)

THIS memoir, which is illustrated by six plates, gives an account of the Echinodermata collected during the voyage of her Majesty's ships *Alert* and *Discovery*, under Sir G. S. Nares, in the Polar Sea, by the naturalists of the expedition, Major H. W. Fielden and Mr. Hart. The greater number were obtained between the very high latitudes 79° 20' N. and 82° 27' N.—that is, from Franklin-Pierce Bay to Floeberg Beach. Together with these are also described the specimens which Dr. J. Gwyn Jeffreys dredged during the *Valorous* expedition. The latter collection has already been noticed in the "Report on the *Valorous* Expedition" by Dr. Gwyn Jeffreys and Dr. Carpenter in the *Proceedings* of the Royal Society for 1876, in which the Echinodermata were described by the Rev. A. M. Norman. The present authors also published a brief account of the principal collection in the *Annals and Magazine of Natural History* for 1877.

Thirty species in all are described, nearly all of them being from the north of the Arctic Circle. The Holothuroidea, as a group, do not seem in this region to extend very far north of the Circle, although they do so elsewhere. A *Myriotrochus* is an exception, being found as far north as 81° 41' N. Among the Holothuroidea described, occur none of the important new forms which were obtained by Prof. Nordenskjöld to the north of Siberia and by the *Challenger* expedition in deep water, and which were described by Dr. Hjalmar Thel. The Echinoidea are represented by a single species only in the Smith Sound area, while of Asteroidea ten species were obtained from the same region, and seven of Ophiuroidea. These latter are very numerous in individuals, though comparatively so few in species. The finest species among them, the large *Astrophyton Agassizii*, extends up to lat. 78° 19' N. The present authors appear to have overlooked Mr. Norman's reference to a second species of *Astrophyton* (*A. cuenemisi*) which was among the *Valorous* collection, having been dredged at the entrance of Ballin's Bay in 175 fathoms. They mention

the one species only. The species of *Comatula* found north of the Circle were three. They extend up to lat. 81° 41' N.

No new species are described by the authors from among the collection. Many of the species, however, exhibit curious and interesting variations, and throw much light on systematic questions. The whole of the species in the collection appear to have a wide range in longitude as well as latitude. For example, the only Echinoid *Strongylocentrotus dröbachiensis* has a vast distribution as far north as Discovery Bay and south to Florida, from Iceland to Spitzbergen, and Novaya Zemlya to the British Isles. It has been found in Behring's Straits, Kamtschatka, and on the American coast to Vancouver. "It is essentially a Polar species, migrating now and then to the South, and it forms part of a true Polar fauna."

The conclusion of the authors with regard to distribution is that the Arctic Echinoderm fauna, "as a whole, is not an extension northwards of species from more temperate climates, but is essentially circumpolar." The Arctic marine fauna has, however, as yet been so little investigated that possibly this position may not be maintained altogether in the future. Dr. Gwyn Jeffreys' conclusion, formed after the *Valorous* expedition, with regard to the Mollusca of Greenland, is that these are decidedly more European than American, a westerly course of migration, and not an easterly, having occurred, so that the Mollusca are not circumpolar. The authors are to be congratulated on the completion of this handsome monograph.

H. N. MOSELEY.

SOME TRAVEL BOOKS.

General Index to the Fourth Ten Volumes of the Journal of the Royal Geographical Society. Compiled by Order of the Council. (John Murray.) This work, which will be of very great use to students and others desirous of consulting the mass of valuable matter contained in the society's *Journal*, has been compiled on the plan adopted by Col. Yule with the previous ten volumes. It consists of three distinct parts, the first of which comprises indices to the papers and to the illustrations, classified alphabetically under the headings of Europe, Asia, Africa, America, Australia, Oceania, Arctic, and Miscellaneous. The second part contains abstracts of the ten presidential addresses, and thus furnishes in a handy form a very fair history of geographical work during the period. The third part of the work is the index proper, in which are also given brief analyses of the more important papers; and this part is in some sense a gazetteer, as the name of the country is almost invariably given after those of towns, provinces, tribes, mountains, rivers, &c.

THE recent publication of M. J. L. Dutreuil de Rhins' *Carte de l'Indo-Chine orientale* (Paris: Dépôt des Cartes de la Marine) reminds us of the fact that the French have secured a footing in Eastern Asia which will enable them to build up a great colonial empire, extending over thousands of square miles, peopled by millions of industrious inhabitants, and traversed by rivers affording access to the very heart of China. As compared with British India, this "Further" India is more thoroughly Oriental in its geographical position; for, while the former turns its face towards Europe, the latter looks to the East, and forms part of the constellation in which China and Japan are the

most brilliant lights. But to return to the map under notice. It is published in four sheets, on a scale of 1 : 950,000; in addition to which there is what may be called a popular edition on half that scale. The author has spent five years in the compilation of the map, and the results of all explorations, whether French or otherwise, have been embodied in it. In an accompanying pamphlet the difficulties which had to be overcome in spelling the native names are duly set forth, and persons who have been engaged in similar work will be able to sympathise with the author and his learned co-adjutor, M. Lesserteur, of the Seminary of Foreign Missions. The old spelling of the missionaries, with its many diacritical signs and arbitrary employment of letters, has been rejected, and a phonetic system, based upon the value ordinarily given to letters in French, has been substituted. As a consequence, we get rid of the puzzling X so frequent on maps of Further India, which represents the sound of our S. We wish M. Dutreuil had gone one step farther and adopted an alphabet as intelligible to English as it is to French readers. It seems a pity that all efforts for introducing an international system of spelling geographical names should have failed hitherto, although it might easily be brought about by a few mutual concessions. England has already set a good example by adopting the Italian and German sounds of the vowels, and might possibly be induced to make still further concessions if greater uniformity in the spelling of geographical names would result therefrom.

LIEUT. G. KREITNER, who accompanied Count Bela Sechenyi in his travels through India, Japan, China, Tibet, and Burmah, has begun the publication (Vienna: A. Holder) of a description of their journey, under the title of *Im fernen Osten*. The work is to appear in thirty parts, and will contain upwards of two hundred original wood-cuts and several maps. From the geographer's point of view, it ought to prove of exceptional interest, as it gives an account of certain places, such as Lan-choo-foo, Soo-choo, and Sha-chow-wi, which we believe have never before been described.

THE June number of the *Monthly Record of Geography* contains the text of the lecture recently delivered by Sir R. Temple on Sikkim and the lake region on its eastern frontier. Some unusually good illustrations are given with the article, as well as a useful map of the whole of Sikkim and of part of the adjoining region. Mr. E. Delmar Morgan's account of Kegel's expedition from Kulja to Turfan is carefully written and annotated; but the most useful contribution to geography in the number is, without doubt, Mr. Selous' brief account of his explorations in Mashona-land. On the little map which Mr. Ravenstein has drawn to illustrate it Mr. Selous' routes are shown, as well as his rectification of the courses hitherto assigned to the rivers. In this respect Mr. Selous' chief discovery was that the Umfuli does not flow directly into the Zambesi, as was supposed, but into its tributary, the Umnyati. The Geographical Notes furnish recent intelligence respecting the progress of expeditions in Western Equatorial Africa, and particularly in regard to the proceedings of the Livingstone (Congo) Inland Mission party under Mr. McCall. There is also a note on the climate of French Cochinchina, and a letter from Mr. James Stevenson which refers to recent discussions about the long-vexed question of the longitude of Lake Nyassa.

Istruzioni scientifiche pei Viaggiatori raccolte da Arturo Issel (Rome: E. Botta) is a manual of scientific enquiry for the use of travellers, admittedly based upon similar works previously published in English, French, and German, but possessing features of its own which entitle it

to consideration. Prof. A. Issel and his collaborators, among whom are included some of the most eminent scientific men of Italy, have done their work conscientiously. They have more especially aimed at rendering their instructions of practical service. Still, we cannot help thinking that they have allotted a disproportionate space to theoretical considerations. Theories should be acquired at home; a traveller in the field requires, above all, practical instructions. Tell him what to observe, and how, but do not trouble him with the why. A really practical explorers' guide and remembrancer has still to be written. The *Hints to Travellers* published by the Council of the Royal Geographical Society are handy, no doubt, but they, too, contain much that may be dispensed with in the field, while omitting several things which would prove of real service.

NOTES OF TRAVEL.

THE London Missionary Society have recently received a munificent offer from Mr. James Stevenson, who has probably done more than any other individual towards promoting the exploration of the Nyassa region. Desiring to see the line of communication with the interior of East Africa by way of the Rivers Zambesi and Shiré and Lake Nyassa extended as rapidly as possible, Mr. Stevenson has offered to this society, conjointly with the Livingstonia Mission and the Central African Trading Company, to spend £3,000 on the construction of a road between the north end of Lake Nyassa and the south end of Tanganyika, and further to invest £1,000 in the company, on condition that each society should undertake a certain responsibility in connexion with the road. On their part the London Missionary Society have agreed to place a steamer on Lake Tanganyika, to found a station near its southern end, and to send out all the supplies for their expeditions at Ujiji, Mtowa, &c., by this route.

ACCORDING to letters from the Congo, Mr. H. M. Stanley contemplates departing, at least temporarily, from his original plan of making a road continuously along the north bank of the river. His farthest station is now at Isangila; and for some distance beyond this point the country is inhabited by the Basundi, a very troublesome tribe, whom, on his famous journey down the Congo, Mr. Stanley found to be suspicious, quarrelsome, and easily affronted. Quite lately they refused to let Mr. McCall pass through their country to Manyanga, and he had to take to canoes. Mr. Stanley also has determined to do this reach by water, for which course he is well prepared, as he has a steam launch and two steel whale-boats above the falls.

At the end of last November the Algerian missionaries in Urundi, near the northern end of Lake Tanganyika, despatched a party to found their first station on the west coast of the lake. The place chosen was Mulonowa, in the Masansi country, on the shores of the large gulf which Mr. Stanley named after Capt. Burton. Behind the village is a range of hills separating it from the country of the Wabembe, who are said to be cannibals, and frequently engaged in making fierce raids on their neighbours. The country round is covered with fine trees, the thick foliage of which affords ample protection against the tropical sun.

WE hear that the Swedish Missionary Society are about to send an expedition to the Congo, which will co-operate with that of the Livingstone (Congo) Inland Mission. It is expected that the party will start next month.

MR. ELLIOT STOCK, of Paternoster Row, has published an etching, by M. Léon Richeton, of Dr. Moffat, the well-known African missionary and traveller,

SCIENCE NOTES.

A Mid-Silurian Flora in North Wales.—Dr. Hicks has lately discovered some extremely interesting plant-remains in Pen-y-glog quarry, near Corwen, in Denbighshire—a locality which furnished him, several years ago, with obscure traces of similar fossils. The beds in which they occur may be placed at about the horizon of the Upper Llandovery rocks. The fossils include carbonaceous fragments, having the characteristic structure of the plant, which Mr. Carruthers has named *Nematophyculus*, and which he regards as an anomalous form of alga. It is the same plant which Dr. Dawson had previously described as *Prototaxites*. Associated with these marine plants are numerous spherical bodies agreeing with Sir Joseph Hooker's *Pachytheca* from the Ludlow bone-bed. These are probably the spore-cases of lycopodiaceous plants. Taken in conjunction with the evidence of other less definite fossils, their presence seems to indicate an extensive land-flora, which was probably supported on land to the south and west, chiefly islands, surrounded by a moderately deep sea in which graptolites abounded and in which the algae flourished. M. de Saporta's description of a fossil fern from the Mid-Silurian rocks of Angers, in France—and therefore of about the same geological age—was noticed in the ACADEMY for November 3, 1877.

THE annual meeting which the geologists of the Upper Rhine district have held for the last ten years has just taken place at Gebweiler. All the great towns from Basel to Mainz were represented. The chief subjects of discussion were the earthquake and meteorite questions. A visit was paid to inspect the famous "Meteorstein" which fell in the neighbourhood of Ensisheim, on November 7, 1492, the oldest-known, which is preserved in the Ensisheimer Rathhaus. The document recording its discovery is in Old-German verse—

"Als man zahlt vierzenhundert Jar,
Uff Sant Florentzen-tag das ist war,
Nüntzig und zwei um mittentag,
Gescha ein grusam Donnerschlag.
Drei zentner schwer fil diser Stein,
Hie in dem Feld von Ensisheim,
Drij Eck hat er verscherwetzet gar,
Wie Erz gestalt und Erd es war.
Tünov, Nekar, Arch, Ill, und Rin,
Switz, Uri, hört den Klapp der In,
Auch doent er den Burgundern vor,
In forchten die Franzosen ser."

Of the three "Zentners" of which the rhyme speaks, only seventy-five kilogrammes are now left. The other half has disappeared by the chipping of the stone from time to time to give portions to German Emperors and other favoured collectors.

MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, June 2.)

THE LORD TALBOT DE MALAHIDE, President, in the Chair.—The Rev. W. J. Loftie read some notes on "Recent Discoveries among the Egyptian Pyramids." One sentence of the paper in question deserves notice: "There are no universities in Europe of any importance without Egyptian teachers except those of England."—Mr. J. Park Harrison read a paper on "Incised Figures upon Slate, and Other Remains, from Towyn, Merionethshire." The incised slate was sent to the author, for examination and exhibition, by Mr. Richard Williams, of Clynnoog, Newtown, Mont., who obtained possession of it in the autumn of last year. The figures upon it were conclusively shown to be engraved and not to be mere surface-markings, and it was evident to the meeting that they had a meaning and were of great interest. Mr. Harrison believed that the work was Irish, and showed from the writings of Sir W. Wilde and Sullivan, who minutely describe the dress and arms of the ancient Irish, that the figures on the slate were very

similar in form, the resemblance of some of the outlines to Irish axes being very marked.—Capt. E. Hoare read a paper on some early tiles from Stanhoe and the ruined church of Barwick-in-the Brakes, Norfolk.—Mr. W. Thompson Watkin sent a paper on "Roman Inscriptions discovered in Britain in 1880." This is Mr. Watkin's eighth supplement to Dr. Hübner's volume of Britanno-Roman inscriptions, and his fifth annual list.—Mr. J. H. Parker called attention to some photographs of a remarkable series of wood-carvings in the church of Trull, near Taunton, dated 1560, which represent ecclesiastical dignitaries and officials in "unreformed" vestments.—Mr. W. Gain exhibited a plan and contributed notes on earth-works at Laxton and Egmanston, Notts.—Mr. Loftie exhibited a very fine series, perhaps the finest in Europe, of scarabs bearing kings' names.—Mr. Harrison sent a collection of antiquities, some as late as the seventeenth century, from Towyn.—Mr. Watkin exhibited a photograph of the great statue found last year at York, and gave reasons in his paper for suggesting that Britannia may be here represented.—Mr. G. Joslin laid before the meeting a rubbing from the inscribed Roman altar lately found at Colchester.—The Rev. A. Porter produced a fine Roman cameo, an Indian sardonyx, found in the late Mr. Davis's garden at York, and representing a youthful fawn.—Mr. O. Morgan exhibited a drawing of a beautiful Roman tessellated pavement lately uncovered at Caerwent, and drew attention to its remarkable characteristics of the various fish of the district being represented upon it, the salmon and the eel being very apparent. Mr. Morgan also exhibited a *couteau de chasse* of the unusual length of nineteen inches, apparently of the sixteenth century.—Mr. F. Rindler sent a human vertebra with a flint arrow-head embedded in it. This highly interesting relic was found by Mr. Madge in a burial-mound near Copiapo, Chili.

PHILOLOGICAL SOCIETY.—(Friday, June 3.)

A. J. ELLIS, Esq., President, in the Chair.—The paper read was "History of English Sounds, Part III., with Some Etymologies," by Mr. H. Sweet. The etymologies were:—(1) *Chicken* (Old-English *ciccen*), not formed from cock, but by direct imitation. (2) *Lo*, rhyming on *do* in the *Cursor Mundi*, cannot be the Old-English *lā*; the form *low* points probably to *lōg*, which may possibly be the Old-English *lōca*. (3) *Swoon*, from the participle *geswōgen*. (4) *Loathsome*, from *relatsum* by substitution of the more familiar *lāð*. (5) *Chill*, not from *cēle*, which does not exist, but from *cele* = original **kālī*. The subject of the rest of the paper was Old-English quantity as shown by the accents of the MSS., whose general accuracy was vindicated. Besides the lengthenings before *ū*, *nd*, &c., which were pointed out in an earlier paper, the following were some of the most important results:—(1) Change of *bræc*, &c., into *bræc* in West Saxon by the influence of the plural *bræcon*, whence Chaucer's *seel*: *feet*, &c., the modern *sat*, &c., being due to Mercian, which, like the other un-Saxon dialects, lengthened only a few preterites—*cōm*, *nōm*, and apparently *āt*. (2) The former explanation of *ōn* and *ūn* was withdrawn, and the lengthening was attributed to the rarity of words ending in *-on* and *-un*, and the influence of those in *-ōn* and *-ūn*. Similarly, the only words in *-of* are *of*, *lof*, and *hof*, all of which were lengthened in the earliest period. The same is the explanation of *vil*, *git*, and many other words. (3) *Niwe* and *hwo* by analogy. (4) Shortening before double consonants, as in *sohte* and *brotte*. (5) Length preserved before *st*, *sc*, as in *gāst*, *Crist*; and (6) in recent inflections and derivatives, such as *lōdde*, *gitsian*.

FINE ART.

THE SALON OF 1881.

(Fourth and Concluding Notice.)

BEFORE passing to the consideration of the sculpture, something must be said of a few at least of the many and meritorious landscapes of which this year can boast. Not to speak of old favourites like Karl Daubigny, Harpignies, Lavielle, and others previously well known

to us, there seems to be a large proportion of good work by younger men, although, oddly enough, there is hardly anything of first-rate importance. M. Lavielle has treated *La Crue de la Corbionne à Bretoncelles* with even more than his accustomed delicacy of observation; the study of the values in the middle distance, the graceful drawing of the leafless branches black across the pale gray-golden sky in which the moon is slowly rising above the meadows lying under water, are points specially worthy of attention. M. Masure, another pupil of Corot's, contributes in *Murée basse* an excellent study of an expanse of sea rippling under a cloudy sky showing breaks of red. M. Billotte has two delicately treated studies of evening effects: *Le Soir—Effet de Lune*, and *Le Soir—Neige fondante*, of which perhaps the moonlight is the more successful. The snow in his second work looks a little painty, especially if we turn to it after M. Denduyt's *Dégel*, in which the very action of the thaw going on under the pale gleam of a winter's sunset is rendered with remarkable truth. But M. Billotte's *Effet de Lune* rewards much looking; it is as broadly and finely conceived as M. Le Poittevin's *Effet du Soir—Étretat*, and presents a wonderful variety of suggestive detail. In the foreground is a woman driving home bullocks towards a quiet homestead far hidden in the wood; the full moon is shining in a lovely, tremulous sky over green meadows and fields in which the plough is at rest, and making infinite mystery of the middle distance and of the exquisite undulations, most delicately drawn, of the distant hills. Nor should a very finely composed landscape by Léon Flahault be neglected—a landscape which shows that the simplest subject, if the lines be only noble, will fill the largest canvas. Nothing could be simpler than the subject which M. Flahault has chosen—a broad road, along which a herdsman is slowly coming towards us behind his flock; there are fields to right and left, and on the right begins a belt of trees which stretches onwards dwindling and becoming a depth of dark just where the road turns in the very centre of the picture. The whole effect depends on the happy instinct with which the curves of the road, the line of the belt of trees, and the cloudy movement of the sky have been brought into relation with each other. The sky of M. Joubert's prettily chosen subject—*Une Gorge de Montagnes d'Arrets (Morbihan)*—is noticeable for its fine gradations from blue to golden-gray, against which the branches of a group of leafless poplars tell with much grace of effect; the course of the little stream in which two white herons are fishing is marked by pollard willows, and the white plumage of the birds accentuates the darkest point among the gray rocks of the foreground. Sketches of both these works will be found in M. Dumas' excellent *Catalogue illustré* of the Salon, which is this year even better than last. It scarcely seems to be sufficiently understood that M. Dumas admits no sketches in his catalogue except those executed by the artists themselves. He does not attempt to give complete records of the works selected, but simply such notes as their authors themselves present to him, and which must presumably have some personal value, and represent the points in each case to which they attach chief importance. Space, however, forbids our dwelling at length on this convenient book. Nor will space permit us to make mention of much in the section of engraving which is worthy of note. Gaillard, Gammerel, Rajon, Flameng, Bracquemond, and other distinguished names are all represented this year, and M. Bracquemond's reproduction of Delacroix's picture, *Séance de la Convention du 20 Mai, 1793, présidée par Boissy d'Anglas*, is extremely remarkable on account

of the exactness of the rendering of the character of the painting and of the nature of the execution; for the sombre grandeur of the *ensemble*, and the frankness and simplicity of the means employed. But, though there is much that is very good, I do not think that there is anything of capital importance; and, if this is true of the sections of engraving and of painting, it is even more true of that of sculpture.

M. Barrias occupies at least a considerable place with *La Défense de Paris en 1870*—a subject which he has embodied in an enormous group, the central figure of which is the Republic in the uniform of a *Garde nationale*, with a crown of towers on her head: the conception and treatment alike show a rather unhappy mixture of classic allegory and *la modernité*, with—in the figure of the little beggar-boy asleep behind—reminiscences of Italian style. The second contribution of M. Barrias, a standing statue of *Bernard Palissy*, looks—in spite of the ugliness of the bronze, which has the air of a coloured cast—a more real piece of work; there seems rather too much apron and oven and pots and fossils; but the head and hands are good in character, and the expression of the eyes is fine, so that, though all that one reads, or that tradition hands down to us, concerning Palissy leads one to look for a more rugged type, one may well be content to accept a version which, if too polished, is at any rate grave, thoughtful, and dignified.

Works of very great size, if not of very great merit, do indeed predominate in the garden this year, and Lord Ronald Gower bears away the palm, even from M. Barrias, as to size, with the production described in the catalogue as "*Shakespeare—statue, plâtre*"—a thing which looks like a Brobdignagian Twelfth-cake, and has been appropriately installed in front of the *restaurant*. I will not undertake to criticise a work which I confess myself wholly unable to understand, but the comments of professional sculptors, whether "modern" or no, seemed to vary only between "Tiens, c'est mauvais!" and "Tiens, c'est drôle!" to either of which now and then was added a long-drawn "*Le pauvre bon-homme de Shakspear!*" Another group of immense size, called *Charité romaine*, by M. Lemaire, is also of immense pretension; and, if the execution is not of that order which invites us to examine it in detail, the whole presents an amusing variety of treatment. Two bas-reliefs—one of which embodies, we are told, *L'Amour de la Vérité*, and the other *L'Amour du Bien de la Nature*—are inserted in the vast pedestal, and these are modelled after the example of Italian sixteenth-century work, but the group above is in all the glory of the blanket drapery which has recently become the fashion; even the kerchief on the head of the female figure is cut out of this solid material. Notwithstanding its apparent weight, a formless morsel of this stuff flies from her head, and suggests a pretence of concealing her action, as it rests on that of the aged man to whom she offers her breast. If blanketing is the chosen material, it is of course necessary to give it an air of proper solidity and thickness; but why should M. Aimé Millet have bestowed these same qualities on the lace veil which drapes the head and shoulders of his reclining statue for the tomb of the Princesse Christine de Montpensier? After the successful bronze of *Denise Papin* which he exhibited last year, M. Millet's present contribution awakes feelings of disappointment; this statue of Princess Christine surely requires some more months of labour to bring it up to a level of good workmanship, such as one has the right to expect from a sculptor of M. Millet's reputation. In this respect, that accomplished master, M. Guillaume, usually sets an excellent example; he

is never original, but he is rarely negligent, and there are some charming points of finish in his pretty and graceful group of *Andromache*. The body of *Andromache* seems, perhaps, not quite sufficiently felt, and there is a bunched line of drapery just where you want to get firm grip of the forms of the right knee and leg; but the general arrangement of the folds is very attractive, and the wrists and elbow-joints of the figure are a masterly study of supple beauty.

M. Gautherin's *Paradis perdu* is also noteworthy—a little heavy, perhaps, but admirably worked out and well composed. The composition does not, though, look as if it were of an order proper to the talent of the sculptor, who is best known to the public by his charming figure of *Clotilde de Surville*. It is, indeed, said that the design for this group is not precisely original; and that we are here in presence of one of those incidents of reminiscence which now and again give birth to unfortunate, and sometimes unjust, suspicions. Near to M. Gautherin's group stands M. Gérôme's *Anacreon*; the poet boars in his arms a lively Cupid and an infant Bacchus drowsy with wine; he smiles, as Cupid lays his fingers on his beard, and steps forward bearing his lyre on his back. There is much that is extremely happy and interesting in this group; but the general effect is marred by a tendency to linelessness, and the pleated drapery, which falls in long, regular folds about the figure of *Anacreon*, requires, it seems to me (like the pattern of M. Aimé Millet's lace veil), an infinity of work directed here and there to the effacing of harsh and rough accent, so as to bring variety into the surface, and spaces of contrast which would enhance the play of light and shade, and do away with the unpleasant look of streakiness which now prevails. Oddly enough, what is said of the drapery may also be repeated of the face of the poet, whose wrinkled smile takes an aspect of grimace, from—as it seems to me—precisely the same defect of workmanship.

For a charming bit of execution, we may go to M. Allar, whose graceful group, *La Mort d'Alceste*, now appears in marble, or to M. Coutan's *Eros*, a picturesque rendering of Love, who, holding his bow in his left hand, draws a shaft, from the quiver at his back, with his right. This figure poises itself upon the left foot, which is set on a globe rolling in uncomfortable puffs of marble cloud, necessary to the balance of the work; close after flies a dove, on whose back Love places his left foot, while her mate clings closely to the moving ball. The movement of the body, in the sense of the curves of the bow, is extremely well felt, and expressive of pliancy and sway; and the torso is noticeably full of work, and yet young. The whole effect is that of a graceful decorative object, which would look admirably attractive *en bibelot*, like M. Fremiet's capital little bronze of the *Great Condé* or M. Moreau-Vauthier's pretty *Fortune*, of which there is, this year, a drawing-room table reduction in ivory, the charm of which is a little marred by the violent blue of the enameled ball on which the figure rests, and which is not brought into harmony even by the splendid enrichments of a pedestal adorned with gold and silver and precious stones. In connexion with this class of work may also be taken M. Carrier-Belleuse's life-size *Filomela*, a conventionally pretty figure, with gold-stringed lute and tinted hair, delicate, affected, and silly-looking, but supple and dainty in workmanship.

To quite another order belongs M. Godebski's *Persuasion*, or, as he himself calls his work on its pedestal, *La Luxure et la Chasteté*. The two figures—a satyr with an uncertain nymph upon his knee—are well put together, the movement comes well, the whole group is well balanced, and profiles from every point of view;

but the work is as *canaille* as M. Morot's *St. Anthony*, the head of the satyr is unnecessarily hideous, and the general impression is disgusting.

Among the works of less pretension, and of younger men, which must be briefly mentioned in conclusion, are several single figures of considerable excellence, among which M. Labartet's *Narcisse* is worth attention, the torso especially being noticeable for the thorough modelling which it displays. The *Abel* of M. Carles, too, is very closely studied, the curve of the body at the hips is finely rendered, and the attachments of the arms are good. M. Mabillet sends a *Mélégre* standing on the boar's head, which looks an energetic piece of work; and the statue of *Persée*, by M. Martin, which stands opposite to M. Mabillet's *Mélégre*, although it suggests disadvantageous recollections of Cellini and Le Merici's treatment of the same subject, has merit of its own. The head of *Perseus* is well capped, good and dignified in expression; the dragon is rather grotesque—as dragons are apt to be—but is well arranged, and makes a good mass, on which *Perseus* stands firmly, his right foot planted on the rock round which the beast coils, his left upon its back; the attitude has the merit of looking easy and natural, and the extremities are rather more studied than is now usual. Searching workmanship is, if not becoming rarer among French sculptors, certainly not on the increase, and much that is very attractive at the first look is, consequently, only a source of disappointment on closer inspection. Take, for instance, M. Gaudéy's *Nymphé Echo*, which is full of movement and life—she runs and listens in the most lively way—and then look at her feet; it is no use to say to oneself, "This is only the plaster; one will find all perfectly executed when the work is put into marble." Experience shows one that what is left undone in the clay is usually left undone also in the marble. It is true that the labour which may be bestowed in achieving a result which will be visible only to the few is all but interminable. "Ça ne finit donc pas, la sculpture!" said a painter—renowned for scrupulous workmanship—when he set himself for the first time to put life into the marble. There is, of course, always a danger—to the weaker men—of adding finish which is inappropriate, and therefore injurious to the effect of the something good on which they may have begun; but it would bode ill to the prospects of any art if the number of those who make inexorable demands on themselves in its service should appear to diminish. And in our modern life we have so little time for that long dwelling by which alone we can adequately appreciate the result of the sculptor's long labours, that it seems incumbent even on those who only look and admire to strive to raise the level of their demands, lest the most zealous should be disheartened by the ease with which we seem to be satisfied, and the very carelessness of our pleasure.

E. F. S. PATTISON.

THE DECORATIVE ART EXHIBITION.

THE need of some exhibition to illustrate periodically the progress of decorative art has for some time been felt, and the patrons and promoters of the present collection at 103 New Bond Street may be thanked for assisting to satisfy it. It is not to be expected that the first attempt, in premises which, though extensive and well decorated, are scarcely palatial would succeed in assembling all that is good and new; but so wide a field has been ranged by Mr. Gullick, the director, and such admirable taste shown in the selection of the articles, that it may be safely said to represent not unworthily the study and skill which have of late years, both in England and on the

Continent, been employed in purely decorative art.

It is one of the merits of this exhibition that it takes a large view of what is decorative, and very properly admits designs the aim of which is higher than that of mere ornament, if the conception is sufficiently broad and noble to be impressive, without regard to detail. It is here that the extremes touch. The greatest work in painting is also the most nobly decorative; and an exhibition of decorative art should rightly include, as this does, such monumental cartoons as Mr. Goodall's *Jochbed* and *Sarah*, and the latest ceramic fancies of Boulenger and Co.

Here and there, perhaps, the line is a little overstepped, as in Mr. Gullick's cleverly painted head of a Spanish lady, but this is very seldom; and the work we have mentioned scarcely needs an excuse for its presence when we remember that it is to Mr. Gullick's labour and taste that this very interesting collection has been brought together for our pleasure.

In wall and window decoration it is pleasant to see so much fine and appropriate work by English artists. Mr. Westlake has some designs, marked by his usual learning, purity, and sweetness; and Mr. Henry Holiday's cartoons for stained glass and chalk studies of the figure need fear no comparison with any modern work of the same kind. He has evidently, like all the nobler artists of the present day, supplemented the study of what is best in ancient art with constant recourse to nature, and has used both to guide without strangling his own artistic impulses.

To artists who have achieved the highest honours in art purely pictorial the exhibition owes many works of interest. Ingenuity, perhaps, rather than genius, marks the curious design by Mr. Millais, in which the tracery of a church window is ornamented with angels, pairs of which bend over the apex of each light, their wings arching on each side and their lips meeting in a holy salute above. Suggestive, but unfinished, like so much of this artist's imaginative work, is Mr. Watt's sketch of *The Sun god (Hyperion)*, the *Earth*, and the *Moon*; and Mr. Alma-Tadema has a recumbent figure of a girl which might have decorated a panel at Pompeii, and a drawing for an onyx-and-marble window in his own residence which shows not only his well-known imitative skill, but the care and thoroughness which he applies to all that he undertakes. Mr. Herbert's study for the head of King Lear in his well-known fresco at Westminster, and a replica in "buon fresco" of Mr. Armitage's severe head of St. Simon at St. John's Church, Islington, are also noble contributions by our Royal Academicians. For domestic decoration, nothing could be better than Mr. Marks' wonderful frieze of storks and other birds, including a secretary; or the splendidly painted panels of fruit by Mr. William Hughes. Among many other clever works of the same order we noticed Mr. Walter Crane's panels for mosaic; an exquisitely painted satin-wood panel by Mr. J. S. Pearce; and a very original notion for a decorative panel of *Cupid's Awakening*, by W. C. Simons, in which a very successful attempt has been made to contrast nature and art by the introduction of a few very forcibly painted roses, which look as if they had been freshly picked and hung over the frame of the picture. Some panels by Mr. H. W. Schafer, Charles Coleman, and other works by other hands deserve more notice than we can give them. In its way unrivalled is a design for tapestry by M. Ch. Lamière.

In furniture, we noticed especially a lady's bureau in box-wood exquisitely carved, exhibited by Gueret Frères; Messrs. Gillow's beautiful doors for the Royal Pavilion at the Paris Exhibition of 1878; a comparatively simple but

very light and elegant satin-wood cabinet, by S. Robertson; and some *Vernis Martin* tables by P. Sormani et Fils.

If we leave off particularising now, it is only for want of space. The visitor who goes to enjoy the sight of beautiful things will need no guide in rooms where ugliness and want of taste are so rare. It is but a change of refined pleasure to turn from the wood-carvings of Messrs. Gibson and Kendall to the Limoges enamels of M^{me}. de Cool, from Mr. N. Hitch's clever painted stone *reliefs* to the tapestry of M. Brignolas, from the perfect embroidery of the School of Art Needlework to Mr. Berne's marvellous ironwork, or from the masterpieces of the Venice and Murano Glass Company and M. Salviati to the exquisite gold and silver ornaments and jewellery exhibited by MM. Melillo and Giugliano. To those who study the progress of decorative art, the exhibition will be interesting and encouraging. We trust that the exhibition will become one of the annual treats of the London season. There is plenty of room for an exhibition which shall bear the same relation to the South Kensington Museum as the Royal Academy does to the National Gallery. If the same spirit and taste continue to govern its council, it is not likely to want due encouragement; and it is to be hoped that it will be something besides a treat to the educated—viz., a means of instruction to the artisan. We trust that the direction will see their way to give special facilities to this class for examining their collection of treasures. That English manufactures should be marked by originality, or at least novelty, as well as by beauty of design, is necessary from a commercial, as well as desirable from an aesthetic, point of view; and for this purpose it is important that our artisans should not only study good models, but be *au courant* with the latest movements of decorative ideas, both at home and abroad. Though nearly all new work is based upon the old, and generally, perhaps, inferior in power of suggestion, the modern work is the more fertile; it has not only a fresher touch of life, but it engenders emulation—one of the greatest stimulants to invention.

COSMO MONKHOUSE.

PROF. MENZEL'S DRAWINGS.

THE Exhibition of the Society of Painters in Water-Colours has received an important addition in the form of a few drawings by its distinguished honorary member, Prof. Adolf Menzel, the well-known illustrator of Kugler's *Life of Frederick the Great* and the jubilee edition of *Zerbrochener Krug*. Prof. Menzel's labours for the magnificent but privately printed edition of the works of Frederick the Great, commenced by direction of the late King of Prussia, must have absorbed so much of his time as to partly account for the comparative localisation of his fame; but his long and industrious life has been productive of works in almost all methods of pictorial art, from lithographs to oils. It is a matter of some regret that the rules of the society, who have honoured themselves not less than the artist in admitting him to membership, prevent them from introducing more than, as it were, a small portion of his genius to the English public.

It would appear probable, and we hope our surmise is correct, that even in the few works of Prof. Menzel here exhibited the society have stretched a point in favour of the artist. Two of the drawings—viz., those of Frederick the Great and his sister—are mainly in pastel, and are wonderful examples of what solidity and transparency can be "got" by thoroughly skilful use of this material. Otherwise, they exhibit, beside their fine drawing and other technical qualities, the rare power of designing portraits of historical persons as though they

had been drawn from the life. It is difficult to believe that this rubicund, thick-throated monarch did not "stand" just thus before Prof. Menzel, and that the artist has never seen this lady taking a volume from her book-case. The other drawings exhibit great versatility. One, in body-colour, represents a lady of the seventeenth century standing by a spinet, turning over the leaves of her music-book as though she were selecting an air. The lid of the instrument is richly painted inside with some allegorical or pastoral subject in the manner of the time, and is opened against a tapestried wall, giving an opportunity for clever discrimination of texture and colour; she herself is attired in a black dress with white ruffles and a large white cap, and stands with her back to a window. The technical difficulties of rendering the complicated effect of light thus chosen are completely surmounted, and the silvery brightness of this part of the picture is admirably balanced by the warmth and various colour of the furniture. Still more daring and complex lights distinguish a drawing of the interior of an inn, with a monk peeping into the kitchen, out of which pours the rich glow of the fire. Two fine studies of hands (full size), also in body-colour, and three small life-like portraits (in transparent water-colour) of officers in the German Army, complete the list at present; but two or three more—one of which at least will, we believe, show the artist's skill in landscape—will be added in a few days. Few as the drawings are, they are sufficient to show the Professor's "hand;" and the one frame which contains the three little portraits just mentioned would alone entitle him to hold front rank among the masters of water-colour.

C. M.

THE EXHIBITION IN FLORENCE OF THE PICTURES IN THE MAGAZINES OF THE UFFIZI.

In a former article in the ACADEMY, some of the pictures which for many years have been hidden in the extensive magazines of the Uffizi were described. Among these are four portraits by Sir Peter Lely, commissioned by Prince Cosmo of Tuscany when he visited England, and a very interesting tempera painting which I assigned reasons for believing to be a specimen of Sandro Botticelli. The pictures have been carefully examined, and will be reported upon by a commission appointed by the Minister of Public Instruction; but one only of the commissioners, the Cavaliere Gaetano Milanese, accepted my theory of the Botticelli. He made use of the article in the ACADEMY in support of his opinion; and, after a long series of earnest debates, and a comparison of this work with other examples of the great master, I am now informed that its claims are admitted and that it will be placed in the gallery. It is by no means in every respect a first-rate example; but as showing Botticelli's method of procedure, and the principles of painting advocated by Cennino Cennini, it is invaluable; while, as containing numerous portraits of Savonarola and his contemporaries and adherents, its interest is unique.

Among the pictures lately exhibited are topographical views of villas which belonged to the Grand Dukes of Tuscany, with their formal gardens and groups of courtiers of the seventeenth century, many playing at croquet or other games. In the present state of Italian villas near Florence little idea can be formed of their former splendour, spoilt and altered as they have been. These pictures, therefore, have a special interest. One, a view of Caffagiolo, shows the Tuscan country mansion in its noblest form, and at the same time famous as the site of the manufacture of the most beautiful majolica produced in Tuscany.

A series of long, narrow pictures have been used as a frieze of a hall or gallery, representing the procession which took place at Bologna on the coronation of Charles V. by Clement VII. This remarkable work, cleverly painted, is copied from an engraving of which only four specimens are known to exist. The last of these, purchased by the late Sir William Stirling Maxwell for £200, was by him reproduced in a handsome folio volume, the work of Messrs. Waterston, of Edinburgh. I have lent this to the commissioners, that they may estimate the value of the painting. There is, I believe, no copy of the old print in Italy.

The eminent artist and portrait painter, the Cavaliere Ciseri, has, I am informed, proposed that the long suite of rooms connected with the Florence Gallery should be prepared to receive a careful selection of these pictures, thus forming a museum of substantial value of an historic and illustrative character. It may be permitted to state that this use of the pictures has been already suggested in the columns of the ACADEMY. If Signor Ciseri's proposal is adopted, it may be the means of saving now, and in future times, many pictures of an illustrative character, too apt to be condemned because not of high quality as works of art.

Many more pictures remain to be exhibited. Of the hundreds hitherto exposed, the first impression is that the range of subjects for some centuries has been very limited; that during all these years artists rarely displayed any originality in the choice of theme. That such should have been the case in religious pictures is easily understood; but why Potiphar's wife should have employed so many artists, why Lucretia should turn-up in every file of paintings, why the same nymphs and fauns should crowd the walls, can only suggest wonder at the prevalent perversion of taste for long periods.

C. HEATH WILSON.

NOTES ON ART AND ARCHAEOLOGY.

WE understand that Mr. T. A. Trollope will contribute to the July number of the *Magazine of Art* an article on Guido's so-called "Cenci Portrait." The paper, which will be illustrated, is intended to prove that the well-known picture has no connexion with "Beatrice Cenci."

MR. C. MAGNIAC, M.P., has accepted the presidency of the meeting of the Royal Archaeological Institute to be held at Bedford on July 26.

THE Louvre, which has hitherto only possessed one unimportant drawing as an example of Sir Thomas Lawrence, bought recently at the sale of Mr. Bale's collection at Christie and Manson's the fine portrait of Lord Whitworth, which is generally acknowledged to be a good specimen of Lawrence's style. Lord Whitworth was at one time Viceroy of Ireland, and was the English ambassador at Paris at the time when the Peace of Amiens was signed. The picture has therefore an historic, as well as an artistic, value. It is well known from its having been engraved in the black manner by Charles Turner. The Louvre paid 350 guineas for it.

THE new picture by Hans Makart is now on exhibition at the Künstlerhaus at Vienna. Its title is *Summer*, and the subject is a party of bathers of the fair sex—some in the water, some dressing—among whom are recognised the best-known beauties of the Austrian capital.

A SWISS painter, Herr Boss, of Muri, has been called to Munich in order to undertake, in conjunction with a fellow-pupil of the Bern Art School, the "renovation" of the frescoes upon the Isar-thor. These frescoes represent the triumphant entry of Ludwig the Bavarian after the Battle of Amping, and were painted by Bernhard von Neher, who was one of the

earliest pupils of Cornelius, contemporary with Kaulbach.

THE death has lately taken place of the well-known collector and archaeologist, M. Benjamin Fillon, whose sale about four years ago created so much interest in art circles and among book-collectors. M. Benjamin Fillon was a frequent contributor to the *Gazette des Beaux-Arts* and other art papers, and has rendered many services to art and archaeology.

THE cathedral church of Gran has been made the subject of a work that will be invaluable to all those interested in religious art. This is the *Geschichtliches, Beschreibendes und Urkundliches aus dem Graner Domschatz*, which has just been published both in German and Hungarian at the cost of Card. Johann Simor, Primate of Hungary and Archbishop of Gran. The compiler is Dr. F. Danks, of the cathedral chapter. An historical description is given of the many art treasures preserved here, especially those collected by the "literary king" of Hungary, Matthias Corvinus. There are fifty-five plates showing photographic reproductions of rare hymn-books, missals, evangelaria, vestments, and metal-work.

In a recent number of the *Gegenwart*, Prof. A. von Werner, Director of the Academy at Berlin, argues at length against the authenticity of the celebrated picture recently acquired by the Berlin Museum, which is commonly ascribed to Rubens.

AT a recent session of the Académie des Inscriptions et Belles-Lettres, M. Fr. Lenormant read a paper on Elagabalus, the Sun-god of Emesa, or Homs, in Syria. The god was worshipped under the form of a conical black stone, originally an aërolite, like the famous image of the Ephesian Artemis, and was inscribed with mysterious characters. It stood ordinarily on a metal pedestal, adorned with an eagle with spread wings. M. Lenormant derived the name of the deity from the Semitic *el*, "god," and the Accadian *gibil*, "fire," and observed that an unedited cuneiform inscription explains the Accadian Fire-god Gibil as "the god of the black stone." As the Greeks and Romans identified the old Fire-god of Emesa with the sun, the names Heliogabalus and Sol Elagabalus became current. The god was served by hereditary high-priests, who, in the later days of the Seleukids, usurped the sovereignty of the city and took the title of kings. Their rule lasted, as is shown by coins, up to the time of Antoninus Pius, after which they became again simply high-priests. One of these was Bassianus, who at the age of fourteen was proclaimed Emperor by the soldiers through the intrigues of his mother, Julia Soamias. He assumed the name of Marcus Aurelius Antoninus, though generally known in history as Eliogabalus. The one aim of his life was to extend the worship of his god, whom he is represented on his coins as worshipping in the garb of a Syrian priest. The black stone was removed to Rome, and a temple built in its honour on the Palatine, while another conical black stone representing the Phœnician Tanit, the female consort of the Sun-god, was brought from Carthage in order to be married to Elagabalus. Children are said to have been sacrificed to the new gods of Rome. However this may be, the black stone was restored to Emesa after the Emperor's death, though the temple, called Elagabalium, continued to exist at Rome as late as the reign of Constantine.

AN altar-piece by Giovanni Sanzio, the father of Raphael, existing in a church at Castello di Gradara, near Pesaro, has lately been repaired by order of the Italian Minister of Public Instruction. The artist employed was Signor Filippo Fiscali, of Florence. The picture had

suffered to a grievous extent by the dampness of the church, the smoke of candles, and general neglect. The method of repairing it is an interesting testimony to the change of ideas on this subject which has taken place among the Italians. The detached colour has been carefully laid down; the coating of dirt, the accumulation of centuries, has been removed without injury to the true surface; parts entirely fallen away have been stuccoed and then washed with water-colour of a harmonious neutral tint. Thus no retouching or imitative mending is attempted anywhere. This is a great advance in sound principles, and it is thus that the frescoes in Assisi have been repaired. Several works of Giovanni Sanzio have recently come to light, all described as pictures of remarkable power, good design for his period, and rich and powerful colour. In consequence, some surprise has been expressed that Giovanni should have thought it necessary to place his son under the instruction of Pietro Perugino, being himself so capable a master of the art. However that may be, these pictures show, in an interesting manner, that the genius of the immortal son was inherited from a father who was in reality a much better artist than has hitherto been credited.

THE Hall of the Lilies of the Palace of the Municipality of Florence is to be restored under the direction of the eminent artist Signor Cavaliere Ciseri; and the fresco in the same room by Ghirlandajo, so recklessly injured by Giorgio Vasari, is to be restored by Prof. Cambi.

THE *Portfolio* is very good this month, both in matter and illustration. Mr. Hamerton again contributes a well-considered paper upon "Style," in which he marks the difference between *technical* style, defined as "the grace of the workman in the exercise of his craft," and *intellectual* style, "the result of culture." But surely, beside these acquired styles, there is the artist's own style, as individual to him as to the writer; so that we are enabled to tell the work of one man from that of another simply by means of their different styles. Technical style is well compared by Mr. Hamerton to what is termed "good form" in cricket and rowing. This is acquired usually by good training, but even in cricket each bowler and batsman has his peculiar style, apart from his accidental tricks of manner, perfectly recognisable by players. The two etchings of the number are by W. B. Hole and Jacob Hood, the latter representing with Rembrandtesque effect the process of glass-blowing in a Lancashire factory.

Harper's Magazine, always strong in topographical articles, commences this month what promises to be an interesting series of papers on "The White Mountains," by Samuel Drake, illustrated by some exquisite wood-cuts of the scenery, and another on Portugal, by Mrs. Lizzie W. Champney, called "A Neglected Corner of Europe," with excellent illustrations drawn by J. W. Champney. Edwin Booth and Benedetto Ciletti, the clever young Sicilian sculptor, whose group of *Canaris di Scio* gained for him a gold medal and the Cross of the Legion of Honour at Paris in 1878, furnish subjects for two other interesting papers.

THE colossal equestrian statue that the Milanese have erected to the memory of their liberator, Napoleon III., is generally admitted to be one of the finest works of the kind that have been produced for many years. The Emperor is admirably posed, and his military costume is treated with great success. The horse seems proud of his burden, and is full of vigour—a war horse of noble character and courage. The whole group, indeed, in all its line, is truly excellent. It is the work of a Milanese sculptor, Prof. Francesco Barzaghi, and it adds greatly to his already high reputation. The

casting, which is most successful, has been done by MM. Galli, of Florence.

IN last week's *L'Art* are given two remarkable etchings. The one by J. Letoux represents an old street in Vitré, Brittany, with its rich architecture thrown into strong light and shade; the other is a clever rendering, by Jules Jacquemart, of the well-known picture by Jan van der Meer, of Delft, called *The Soldier and the Laughing Girl*.

THE STAGE.

THE GYMNASSE COMPANY AT THE GAIETY THEATRE.

BRIGHT acting and lively writing make the French performances at the Gaiety Theatre attractive, even when there is no "star" greater than M. St.-Germain and no piece newer than *La Papillonne*. But in truth it would be easy to underrate the *Papillonne* and difficult to surpass M. St.-Germain. The play is M. Sardou's. It is a play that may rank almost with his early ones. It is nearly twenty years old, and we have only recently had an adaptation of it at the Criterion, in which Mr. Charles Wyndham bustles and hurries effectively for the space of a couple of hours. *La Papillonne* deals with a character that is always amusing—a male flirt so constant in the pursuit of his vocation that he may be deemed more professional than amateur; and it deals with a matter which has to be handled very lightly on the stage, if it is handled at all, and that is the rebellion of a truant and a wanderer against the idea of conjugal fidelity. When the hero of *La Papillonne*—who is really a very light person indeed, and quite incapable of thinking out a difficult problem—asks whether his admiration for his own roses should prevent him from admiring those in his neighbour's garden, and whether he is to take no interest in a book that is lent him because he happens to care for one that he himself possesses, he is suggesting the question which even William Blake found it desirable to answer in the form of an allegory, declaring only that

"Love, free love, cannot be bound
To any tree that grows on ground."

And that is not a question which can be answered at all upon the stage—not even in the boldest philosophy of M. Alexandre Dumas. Such a theme, at the theatre, is not raised for discussion at all. It is only, and very rightly, raised for ridicule. And M. St.-Germain in the *Papillonne* shows us its funniest side in the most delicate of ways. The play is a witty and an extravagant farce. If it pretended to be a picture of real life, and this gentleman, who follows every agreeable face with new enthusiasm, were presented to us as a being we might any day meet in reputable drawing-rooms, the thing would be an offence. But plot and character and witty observation, all belong to some wild world with whose imaginary problems nineteenth-century life has nothing to do.

Mdme. Celine Montaland, Mdle. Brindeau, and M. Landrol take part in the performance, as well as the finished comedian of whom we have already spoken. Mdle. Brindeau is in no wise remarkable, save for that tranquility of grace which is wholly French. Mdme. Celine Montaland was a much-talked-about young beauty some fifteen years ago, and she is now at the stage at which a talked-about beauty wisely bethinks herself that she may become an artist. She has some few gifts of her own, and the traditions of the theatre. M. Landrol we expect to see to far greater advantage than in this light piece of M. Sardou's. He is a serious and fully accomplished artist, upon whom the heaviest burdens of the Gymnase repertory have long been wont to rest. He is a comedian only a small portion of whose play is called upon to be comic. He was the hero of

the *Visite de Noces*—the most sternly analytical piece ever placed upon the modern stage. He played in it with Desclée, and his art seconded her genius. Obviously, then, neither the width nor the depth of his power can fairly be gauged by his performance in the *Papillonne*.

And as for M. St.-Germain himself, he is not seen at his best in this piece. One must get to the theatre early, in time for the *Monsieur en Habit noir*—the little piece on which the curtain first rises—if one is to know what an adroit and dexterous artist M. St.-Germain is. The piece has very little plot, and it has only one character—a middle-aged bachelor who, having made up his mind to marry, repairs to the house of the young woman's father, and there awaits his presence to propose for the daughter's hand. The twenty minutes that the play consumes are occupied with the expression of M. St.-Germain's fears, of his enthusiasm, of his hesitation, of his careful consideration of the family's condition, of his deliberation on his own hitherto unfettered existence—finally, of his decision to leave the house without dropping so much as a hint how serious had been his mission. Few English actors have anything approaching to M. St.-Germain's gift of occupying, without seeming stupidly to monopolise, so much time and attention. He gets on by himself almost as well as does Mme. Chaumont—as did M. Levasseur. And he does this by the exercise of an art as minute as Meissonier's, as penetrating as Vibert's.

STAGE NOTES.

THE protests of certain subscribers who wished for variety in the Meininger performances were sufficient to induce the management, during last week and the present week, to keep pretty much to the original programme, and not to repeat *Julius Caesar* with marked frequency because of its success. *Julius Caesar* has given place to *Twelfth Night* and *Twelfth Night* to *The Robbers*; indeed, it has been impossible to follow all the performances in detail—the performances, it must be remembered, of a very numerous company, to whom speedy change of repertory is easy and habitual. But there has been no reason that we are aware of to change the generally favourable, though not enthusiastic, opinion of the Meininger actors expressed last Saturday, when we took occasion to point out that the characteristic of the company was the excellence of its minor players, the careful drilling of its supernumeraries, the perfection of what is called the *ensemble*. Certainly, the discovery of one little fact (for which we are indebted to a writer in the *Daily News* to whom we are accustomed to be indebted for things less unimportant)—the little fact that Herr Barnay has not been mixed up with the Meiningers quite so intimately as we had imagined—can have no substantial bearing on the judgment formed of the company's capacity. We were willing to credit the Meiningen Theatre with having had more to do with the development of Herr Barnay's talent than it seems was the case. All the more truly then may it be said that the admirable company whose visit we welcome is a company of scientifically trained scholars, not a company of people of genius. It is curious that there are still in London a certain number of playgoers who do not miss the genius and the charm if they can discover the training. But these are generally beginners in the study of the drama; and the like of them, were it a question of literature or music, would probably opine that a group of grammarians could have written Wordsworth's *Prelude*, and that a knowledge of counterpoint was all that was required to make a Meyerbeer. We have long faithfully endeavoured to disabuse them of any such impression. The distance between genius and scholarship is one that divides two worlds.

MDME. MODJESKA has moved with Mr. Wilson Barrett's company to the Princess's Theatre, and has appeared there in a version of *Frou-frou* announced as prepared by Mr. Comyns Carr. The version has the advantage of being prepared by a keen student of the stage, and one alive to the graces of English style. It is fitted, we believe, a good deal to the particular actress who now plays the principal part, and differs in some essential respects from the version which was prepared for Miss Ellen Terry. It is not likely that much fault can reasonably be found with either adaptation, but the success of a piece must of course always be largely dependent on the individuality of the performers, and we cannot say that Mme. Modjeska's individuality is at all fitted to the lightness of *Frou-frou*. We have all seen many *Frou-frous*; the *Frou-frou* of Mdle. Desclée to begin with—and it is the impression that she made to begin with that remains to the end. Then Mdle. Léonide Leblanc's "*Frou-frou*"—that of a woman who had more tenderness than intellect. Then Mdle. Beatrice's; perhaps Miss Ellen Terry's (though that has been played only in the provinces); certainly Mdle. Sarah Bernhardt's. Of these, the first and the last were incomparably the finest, and Mme. Modjeska does little to pale the glories of either. As a piece of generally refined motive, and full of opportunities for quite subtle emotional disturbance—of a kind denied to the melodrama and denied sometimes to the tragedy—it is no wonder that *Frou-frou* appealed to Mme. Modjeska, even though, along with things in which she might succeed brilliantly, it contained things in which she must inevitably fail. She is not ineffective in the character by any means; she is only unequal, and, therefore, not satisfactory. That curious union of girlish bravado and girlish timidity which Desclée gave so admirably in the first act—how can anyone with anything short of Desclée's genius or Desclée's temperament give it at all? Sarah Bernhardt did not succeed in this; but then in one subsequent act—the act of gradually roused quarrel between the two sisters—Sarah Bernhardt had not so much a success as a triumph. Nothing more intensely living, in the way of a gentlewoman's quarrel, was ever seen upon the stage. Perhaps Mme. Modjeska is beheld at her best in the act that passes at Venice, where the runaway lovers are trying to be happy and *Frou-frou* is really sighing for the amusements of Paris. The weariness that hardly recognises itself as weariness; the satiety that is as yet undeclared; the feeling of the hour when neither has had courage to say the word that each is thinking of—all that is within Mme. Modjeska's range; and that she sufficiently represents. Again, Mme. Modjeska is known to be great in pathetic deaths, and the death of *Frou-frou* is really far more pathetic than that of "the lady with the camelias." Mr. Wilson Barrett and Mr. Forbes-Robertson appear prominently in the piece, as the husband and the lover of the heroine. Miss Ada Ward represents the self-sacrificing sister, whose stolid devotion is in part the cause of all the misadventures. Mr. G. W. Anson acts Brigard, the Bohemian parent of the young women. He plays skilfully and with pains, but poor old M. Ravel's lightness of touch is much to be desired in a part of this nature. Nor is this by any means the only part in the piece which might have been made more effective by a wiser distribution of the characters.

MUSIC.

HERR ANTON RUBINSTEIN'S PIANO-FORTE RECITAL; ETC.

THE immense audience at St. James's Hall last Thursday week, on the occasion of Herr Rubinstein's first pianoforte recital this season,

proved that the wonderful performances of the greatest of pianists four seasons ago have not been forgotten. After hearing him, one may perhaps come to the conclusion that his interpretations of the great masters are not altogether orthodox, and that his *technique*, though extraordinary, is not absolute perfection. But, while he is playing, the power of judging and criticising vanishes; so thoroughly does he possess you, so magic a spell does he cast around you. One can only listen and admire. It is not difficult to explain the secret of this fascination. He possesses one of the greatest and rarest of gifts—a fine touch—so that at times he sings rather than plays; and he understands the law of contrast, for he can render equally well passages requiring force and fire, and those demanding the utmost grace and delicacy. But more than all this, he thoroughly enters into the spirit of the various works, and gives them out as if they were inspired improvisations, so that what Wagner has said of Liszt can also be said of Rubinstein—viz., that his playing is "not mere reproduction, but real production." This marked individuality is the cause of his faults and eccentricities as well as of his power and success; for this reason, the former may well be excused. The errors of genius are not repulsive; they attract—nay, at times become positively interesting. Rubinstein's playing of Chopin is a case in point. His readings are daringly original, and many liberties does he take with the text; but his performance of Chopin's works is certainly one of the most characteristic and attractive features of his recitals. The programme of the first concert contained no novelties, but the selection was interesting and varied, including pieces by Bach, Mozart, Beethoven, Schumann, Chopin, and Rubinstein. From an artistic point of view, we consider the performance of Schumann's magnificent fantasia in C (op. 17) the greatest success of the recital. The second concert will take place on Monday, June 20.

The programmes of the last two Richter concerts (Monday, May 30, and Thursday, June 2) contained but one novelty; but some of the performances were exceptionally fine. This novelty was the last of a set of six symphonies composed by Haydn in 1786 for the "*Concerts de la Loge olympique*." According to Herr Pohl, it was played for the first time in Vienna under the direction of Herr Richter last March. It is one of the composer's brightest and most genial compositions. At the sixth concert, Mozart's symphony in D—*The Parisian*—was performed. Herr Richter has for the second time recognised English talent by giving Mr. C. V. Stanford's psalm, *God is our Hope and Strength*, for soli, chorus, orchestra, and organ. There was good reason for choosing a work by this composer, for his opera, *The Veiled Prophet of Khorassan*, has recently been performed with marked success at Hanover. The psalm is cleverly written, but is not particularly original; it was composed in 1875.

On Wednesday last, Herr Carl Heymann gave a pianoforte recital at St. James's Hall. He was very successful in his rendering of an *allegro* by Scarlatti, and Bach's organ fantasia and fugue in G minor, transcribed by Liszt. He has a really excellent *technique*, and his playing is particularly neat, graceful, and delicate. We cannot say that his interpretation of Beethoven's *Sonata Appassionata* was satisfactory; there was too much of the player and too little of the composer. The programme commenced with Rubinstein's sonata in D, for piano and violoncello, in which the pianist was assisted by Herr Hollmann, who has a fine tone, excellent fingers, and plays with taste and skill. The sonata was performed by both artists in a brilliant and energetic manner.

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NOTICE TO CONTRIBUTORS OF MEMOIRS.

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35, ALEXANDRA ROAD, WIMBLEDON, 7th June, 1881.

SIR,—Having observed by the public press that my pamphlet lately left before you, "The Penny Postage Scheme of 1837—Was it an Invention or a Copy?" had been looked upon as too long to obtain the consideration of your Committee, permit me more briefly to state, that I therein pointed out a document which had lately come under my notice at the British Museum Library, of date April, 1836, termed the "5th Report of the Commissioners of Post Office Enquiry," in which was embodied and recommended as respects Prices Current and such-like Circulars, then subject to the same high and variable rates as were letters, a low and uniform rate of postage, charged by weight, and pre-paid by stamp, at the rate of 1d. the 4-oz.—the identical principles and figures proposed with respect to letters by Sir Rowland Hill in his scheme of the following year.

SECOND.—That Sir Rowland Hill, in his writings, had abstained from all reference to this document, while putting himself in its place, though there was evidence he had read it.

In short, that the principles and figures of the Penny Postage Scheme of 1837, so far from having been the conceptions of the late Sir Rowland Hill as hitherto understood, were a copy from a pre-existing document.

You will doubtless consider these facts of sufficient importance, not alone for the consideration of your Committee, but also that of the subscribers at large.

I remain, respectfully, Sir,

Your most obedient Servant,

To the Hon. Secretary, PATRICK CHALMERS.
"The Sir Rowland Hill Memorial Fund,"
Mansion House.

PRIZE ESSAY!!

A PRIZE OF ONE HUNDRED POUNDS

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Subject, LIFE ASSURANCE! With special reference to its influence, in promoting habits of economy, thrift, and sobriety; and the consequent repression of intemperance, poverty, and crime. Its bearing upon the reduction of the Poor Rate, the cost of repression of crime, and in stimulating the productive industry of the country; and hence the National benefit conferred on the Community in lessening taxation, while giving increased power to pay; and finally its influence upon our social surroundings, in strengthening family ties, and in rendering sacred the HOME.

Conditions!! Essay (not to exceed, when printed, the length of thirty-two octavo pages of longprimer type) to be sent to the undersigned not later than October 1, 1881, unassigned, but marked with a *nom de plume*, or number, by means of which identity may be secured. Endorsed outside, "Prize Essay Contest."

A Committee consisting of the following gentlemen have consented to adjudicate upon the Essays sent in:—

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Their award in writing, and the accepted Essay, will be made public. The names of Authors will not be published without their assent.

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LITERATURE.

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THE publication of the lectures delivered at St. Giles's by ministers of the Established Church of Scotland will afford gratification and instruction to many who had not the advantage of spending last winter in Edinburgh. The names of the authors are a sufficient guarantee that the subject has been treated with knowledge and discrimination, and the English reader soon becomes aware that he is in presence of a body of opinion very different from anything that he has been in the habit of associating with the Kirk. Such a sentence as this, taken from Dr. Cunningham's reflections on the Articles of Perth (p. 175)—

"Now, in the nineteenth century, we feel it might be possible to conform the worship of the Church of Scotland to that of England; but its polity never"—

would certainly have raised a storm of indignation not very many years ago "from Maidenkirke to John o' Groat's." It will take some more years to show whether this is to be the attitude of the Established Church, and also, which is perhaps a more important question, what is to be its attitude in the face of the far deeper questions which are being raised at this very moment by the Free Church Assembly.

To all who wish to know what the Church of Scotland has been, these lectures may be heartily commended. Perhaps there is sometimes a disposition to dwell on the broader and more liberal characteristics of the worthies of the past—as, for instance, in Dr. Macleod's noble vindication of John Knox; but, on the whole, the work is excellent, and the division of labour enables each lecturer to take up that portion of the long narrative with which he is specially familiar. Only one of the lecturers, Dr. Herbert Story, exhibits a tendency to rhetorical illustration which is not always founded on a sober knowledge. In such a sentence as this, for instance—

"And shall Trelawney die?" chanted the Mendip miners when they heard that James had sent their bishop to the towers:

"Then twenty thousand under ground
Will know the reason why."

The incarceration of all the bishops in Scotland would have evoked no such loyal sentiment" (p. 431)—

Dr. Story is evidently unaware that the poem in question was written by Hawker of Mor-

wenstow. If he had known anything about the poem in question, he would have found out that the men under ground were not Mendip miners, even if he had not been awake to the fact that the Mendip Hills are in the diocese of Bath and Wells, and not in the diocese of Bristol, of which Trelawney was bishop.

Another of Dr. Story's sentences raises a question of greater importance. Of the Presbyterians of the seventeenth century, he says:—

"Liberty, dear to them, as to all people of their blood and race, was especially dear because the possession of it was bound up in the same bundle with the most sacred treasures of their religion. What the Pilgrim Fathers had crossed the Atlantic to find beyond the seas, they were resolved to attain at home—freedom of life and thought; above all, 'freedom to worship God.'"

That the Pilgrim Fathers crossed the Atlantic in search of freedom to worship God will be news to those who prefer to take their history from John Robinson and Governor Bradford rather than from Mrs. Hemans. Before it is acknowledged that the Scottish Presbyterians contended for liberty it ought to be clearly understood what liberty means. That the Scottish Church and nation waged a long and heroic struggle for their national faith is beyond doubt; but the charge usually made against them is that they did not pay much regard to that individual liberty which is as precious a possession as national independence. No doubt the yoke of Presbyterianism was far less heavy than it seems to outside observers. No ecclesiastical revolution was effected with so little bloodshed as the Protestant Revolution of the sixteenth century and the Presbyterian Revolution of the seventeenth. Yet, as readers of Drummond of Hawthornden know, the latter revolution was viewed with apprehension by quiet men who had no wish to interfere with their neighbours. The natural feeling of Scotchmen leads some of the lecturers to blink this fact.

It is impossible to write the history of any Church without constant reference to the society in which it grows up and flourishes. The usual contrast drawn between the popular Scottish Reformation and the Royal Reformation of England is, to a great extent, misleading. Henry VIII. was but a passing phenomenon in the English Church. The characteristic of that Church is that it is controlled by the lay society of the upper classes. Such a society is sure to give rise to divergencies of thought, which ultimately find their safety in guarantees for religious liberty. It was a mere accident that the Scottish Church of the Reformation arose in defiance of the Sovereign and by the help of the nobility. The dominant note of its history is to be found in its relations with the nobility, and not in its relations with the King. The fact is again and again brought out in the narrative of these lectures, but full weight is never assigned to it.

The Scottish Church as it arose at the time of the Reformation was a clerical Church quite as much as it was a popular Church. There is a close connexion between the two ideas. The masses wanted a simple and

uniform creed, and a discipline which would weld the units of the middle and lower classes into a body capable of holding its own against the rude feudal nobility. This was what Calvinism gave; and, when this was once given, the strength of the new organisation and its repugnance to habits of independent thought were the necessary results.

The nobility enabled James to put down the Presbyterianism of the Melvilles, and they, not as Dr. Cunningham says (p. 175), "the cringing courtiers," enabled him to carry the Articles of Perth. Changing sides for a moment through fear of the loss of the Church lands, they supported Charles, soon to drop back into their antagonism with the ministers, and to bring in the Episcopacy of the Restoration. It is curiously significant of the direction which Presbyterianism was taking, that the Scottish Presbyterians clung to the King through the whole struggle whenever they could do so with safety to themselves. Their devotion to royalty in the persons even of Charles I. and Charles II. was not the ridiculous thing which it appears to modern historians. It was the natural result of an instinctive feeling that the King was their natural leader against the nobility. In our own days the secession of the Free Church on the question of patronage shows that the old antagonism has not yet died out.

The connexion between the victory of Presbyterianism and the victory of the middle classes is plain enough to the student of the great struggle which opened the epoch of the Civil Wars. The contest between Argyle and Montrose was a contest between the rule of the middle classes and the rule of the nobility. Scottish historians have hardly devoted sufficient attention to the change which, in the Parliament of 1639, made the Lords of the Articles a truly representative body, in which eight nobles found themselves face to face with sixteen country gentlemen and burgesses, and which was even then subjected for the first time to the control of Parliament as a whole.

It is hardly a matter of complaint that this important feature of Scottish Church history is not sufficiently brought out. Every plan has its disadvantages as well as its advantages, and the employment of special lecturers for special periods no doubt makes it difficult to find room for a general view of the whole subject. The last four lectures, dealing with the history of the Church from 1707 to the present day, will be especially interesting to Englishmen as bringing before them information on a subject of which they have usually but too little acquaintance; and it is especially satisfactory that the lecture which deals with the Disruption fell into the hands of so candid a writer as Prof. Charteris. Of the earlier lectures, that of Prof. Flint, telling the story from 1660 to 1690, seems worthy of note, though it may be suggested to him that the last word on Lauderdale cannot be spoken till the seventy or eighty volumes of his correspondence which have lately come into the British Museum have been examined by a competent historian. There is an impression in the South that Scotch professors enjoy holidays beyond the ordinary run of mortals outside the land of the lotus-eaters; and, if Prof. Flint would undertake the work in his

leisure time, a good many people would be thankful to him.

To conclude, a prefatory note states "that each lecturer is only responsible for what is contained in his own lecture." Once only the reader is tempted to wish that there had been an editor to the volume who might have done as Lord Melbourne did when he put his back against the door and informed his Cabinet that it did not matter what they said, but that before they went out they must make up their minds to say the same thing. If there is one point on which some agreement would be expected in lectures delivered in St. Giles's it would be in the story of the throwing of the celebrated stool which started a great revolution on its course. Strangely enough, though three writers refer to the matter, they are by no means in agreement with one another. In an excellent archaeological account of the church of St. Giles prefixed to the series, Dr. Chambers tells us that "a strenuous female" began the disturbance on the Dean's "intimating that the collect for the day was that of the seventh Sunday after Trinity." As, according to contemporary accounts, the riot began at the beginning of the service, and there was no collect to be "intimated" till long afterwards, this account may be dismissed as entirely without foundation, and probably invented to account for the apocryphal "Deil colic in the wame of thee" ascribed to Jenny Geddes. Dr. Cunningham gives a name to "the strenuous female" as "the half-mythical, half-historical Jenny Geddes," and ascribes to her the "Dost thou say mass in my lug?" which appears really to have been uttered by the lady in the background who hit the young man on the head with her Bible. He also introduces "Forbes, the new Bishop of Edinburgh," as trying "to appease the people," though Forbes, as Dr. Chambers quotes Spottiswoode to show, had died three years before. Finally, we have Prof. Flint, who stands up stoutly for Jenny Geddes as being by no means half-mythical, and maintains, in contradiction to Dr. Hill Burton, the identity of the Royalist herb-woman of 1660 with the thrower of the stool of 1637. SAMUEL R. GARDINER.

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had really some esoteric application to the policy of the Liberal Government, or to the metaphysical system of Fichte, or to the exegesis of the Book of Revelation. If one told them that it meant no more than was obvious on the surface, they took it as an insult to their understanding. To such readers, *Wood Magic* will turn out a sore stumbling-block. Like *Paradise Lost*, it proves naughting. It is only a delicate, fanciful, fantastic, and beautiful apologue, full of exquisite description, strung upon a slender thread of narrative, and couched in pure, rich, and dainty English. It is a little like some parts of Kingsley's *Water Babies*, without the eccentric extravagances of that charming book; but it is a great deal more like Mr. Jefferies' own works than anything else, and that is, in its own way, the highest praise one can bestow upon it.

To give a *compte-rendu* of such a light and graceful phantasy as this would be cold-blooded, and, moreover, it would be impossible. The book must be read; it cannot be dissected. Mr. Jefferies' style remains much the same as ever, only it has gained in polish and lost nothing in that peculiar power over the rural vocabulary which is one of its author's strongest points. It would be mere impertinence to write at the present time that Mr. Jefferies has a wonderful faculty for close observation of nature, for the interpretation of small hints and suggestions, for the realisation of animal and plant life. All that need not now be said. But, to some extent, in *Wood Magic* he has taken a fresh departure. There is a story, a fabulous, marvellous, curious story, with a charming little boy for its hero, and birds and moles and rats and weasels for its *dramatis personae*. Sir Bevis, the little boy in question, wanders about among the insects and creeping things of the wood, with the best intentions in the world, after a childish fashion, but manages, nevertheless, to do rather more harm than good in the long run. His portrait is sketched with a minute fidelity and an evidently loving touch, which constrains one to identify him with the Harold to whom the book is inscribed. Sir Bevis, indeed, is the backbone of the story—as mischievous and as genuine a child as one could wish to come across on a summer's morning. Beside him there flits by a long phantasmagoria of talking beasts and birds, whose history centres round the exploits of King Kapeback, the successful magpie, and the Emperor Choo Hoo, the celebrated rebel. But the animals are not at all like the Reynard or the King Stork of our classical fables; they are real living wild creatures, rather than mere lay figures for the display of cardinal virtues and vices. Mr. Jefferies throws an amount of life and reality into his fable to which we are quite unaccustomed.

And yet it is in many respects a saddening book. Whether the author means it or not—and it is difficult to say what his underlying intention may really be—this naturalistic picture of life in the woods, with all its frank struggle of brute force and cunning, and with its queer side-satire on human action, has a terrible moral of its own. The animals hate and fear one another, eat the weaker and are eaten by the stronger, exactly after the cruel fashion of Nature herself. That "Nature

is one with rapine, a harm no preacher can heal," seems, indeed, at times to be the central thought of the book. Mr. Jefferies lends no countenance to the hypothesis of a beneficent Providence overruling all the evil of the world for good. His universe is like the real one, a perpetual conflict of selfish aims. Even his human beings are built upon the same egoistic pattern. There is a terrible, too realistic episode of a wounded keeper lying helpless in the covert through a long day and stormy night, while his wife does not seek him, because, when once she had looked for him in great alarm, she found him drunk at the alehouse, and he beat her for her trouble; and a labourer, slouching by with a wire in his pocket, will not go into the copse at his call, lest it should turn out to be a mere ruse for catching a poacher. Even little Bevis himself is a strange compound of childish temper with good impulses. All this side of the book is powerful and strongly written, but it is almost painful in its naked exhibition of the world we live in. Is it not the fact that man—cultivated man, at least—has now grown too ethical for the planet in which his lot is cast, and shrinks from contemplating the horrible life-and-death struggle which goes on half-unsuspected in beautiful nature around him? At any rate, it is a relief to turn from the darkest passages to the fresh and breezy hits that intervene, and, above all, to the last chapter, where Bevis makes friends with the wind, and learns from it the secret of a happy life. This, the final moral, impressed upon him beside the grave of a prehistoric chieftain, appears to be something after a simple fashion:—Oh, let us all go and be dolichocephalic savages! Not a bad moral either in a country which has four millions of people cooped up in a breathless, barren London, not to mention sundry stray half-millions cooped up here and there in still more breathless and barren Glasgows, Liverpools, and Manchesters. Mr. Jefferies' antidote for pessimism appears to be a healthy open-air life. That, we imagine, is the last word of this curious, beautiful, and enticing, but somewhat mystic parable.

GRANT ALLEN.

Our Mission to the Court of Morocco in 1880.

By Capt. Philip Durham Trotter. (Edinburgh: David Douglas.)

THIS is a chronicle of the mission of Sir John Drummond Hay as Envoy Extraordinary to the Court of Morocco in the spring of last year. The political results of the mission appear to have been—(1) A guarantee to remove the restrictions on the export of grain, seed, &c., other than corn. (2) Negotiations to be entered into for the improvement of trade, and a port south of Mogador to be opened. (3) The issue of letters by the Sultan in regard to the settlement of claims by British subjects. (4) A decree allowing Jews a personal appeal to the Sultan. (5) The revision of the Treaty of Commerce and Navigation of 1856 between Great Britain and Morocco. (6) The establishment of diplomatic relations between the Sultans of Turkey and Morocco. (7) Extension of the mole at Mogador, and some repairs to the ruins of that at Tangier to facilitate the

passage of boats to and from the ships. As, however, Capt. Trotter's authority for most of this information is "a garrulous Court official at Fez," and as the documents to ratify the concessions (or some of them) do not appear to have been signed, and as, if signed, the spirit of the present Vizier is so hostile to Nazarenes and reforms that they are likely to remain a dead letter, the interest attaching to Capt. Trotter's labours is scarcely political.

In archaeological interest the book is also very barren. But this was not Capt. Trotter's fault, as the route was rigidly marked out day by day, and little leisure was allowed for excursions, or even for examination of such remains of Roman architecture and ruins of other civilisations as they passed. There are, however, some good photographs of Volubilis; while further details of such places as Ad Mercury and the Druidical Circle at El Uted can be found in other books—as, for instance, Mr. Watson's recent account of his journey to Wazan. The most valuable addition to our knowledge is probably the twelve names added by Miss Drummond Hay to the known flora of Morocco.

Sir John Hay was accompanied by Lady Hay and their daughter; and Capt. Trotter joined the mission in a private capacity, though his knowledge of the heliograph was utilised to explain its use at the Court, a telephone and a set of heliographic instruments being the presents taken to the Sultan from the British Government.

Their route to Fez was the usual one through Alcazar, but they returned home by Mequinez and Rabat, and then up the coast to El Araish and Azila. Of the journey to Fez and back Capt. Trotter gives but a slight and not very graphic account, as if the whole thing had been rather a bore. Very different in effect from the vivid pictures of Amicis, which make every person he met with individual, and every member of his mission an acquaintance, one knows at the end of the book little more of Capt. Trotter and his companions or of the numerous Moors he encountered than at the beginning. The servants were "an obliging lot"—one of them "a handsome youth," another "a murderous-looking ruffian." Of Alcazar he says, "We took rather a fancy to it." The courtesy and hospitality of the Moors, of which he had abundant proof, wrings from him the patronising remark: "Uncivilised, as doubtless they are according to our acceptation of the term, I will always maintain that a Moor of the higher ranks is as good a specimen of one of Nature's gentlemen as one could wish to see."

The most interesting incident recorded in the journey to Fez is a visit paid by Miss Hay, Capt. Trotter, and others to the village of Beni-Aamer, a people half-Berber, as fair as Europeans, where they had to undergo Moorish "high teas" at the houses of two rival Sheikhs. At one of these Miss Hay seems to have had a narrow escape of being sacrificed to the religious ardour, or barbarous whim, of her female entertainers.

"They had invited her on to the roof to see the view, and, after nearly tearing her clothes to pieces to see what they were made of, one young lady of twelve or fourteen called out, 'Let us

throw the Nazarene down from the roof, and see what will become of her,' which suggestion, however, was fortunately not carried out."

It is only fair to add that

"at the other house, on the contrary, a pretty attention was shown her by the head of our host's harem, who came into the room to receive her, and led her to the upper end of it, where there was a door opening into another room. She then seated herself behind the door, and remained during the *séance*, saying, 'I thought you would feel strange among so many men alone, and I came to meet you, and will not leave you all the time.'"

Arrived at Fez, interviews with the Sultan and breakfasts and suppers with the dignitaries are the principal events. The telephone and heliograph were exhibited, but not with great success. The army was inspected by Capt. Trotter, and a report of it drawn up which contained some sound advice not very likely to be acted upon. The Sultan showed a little interest in, and more fear of, photography, and, after promising to "stand," sent deputies in the shape of three dark-complexioned ladies. If his Sharifian Majesty has any sense of humour he no doubt laughs in his sleeve at the disappointment of the Nazarenes, and the photograph of the substitutes is more likely to cause a laugh than anything else in the book. Among other sights, they witnessed an exhibition of snake charmers, and the terrible dance of the Aissowieh, both of which are forcibly described by Capt. Trotter. The general belief that the charmers extract the fangs or teeth of the serpents they allow to bite them is likely to be shaken by a story told of Sir John Hay, who, some years ago, wanted to let one of the reptiles bite his hand. The snake charmer recommended him to try the effect on some animal first. A fowl was brought, duly bitten, and died within the hour. On being cut open, the flesh was found to be black and discoloured.

While it cannot be denied that the pages of this book are not seldom dull, they contain many lively anecdotes and bits of description; and it should also in fairness be added, in mitigation of previous remarks, that the book adds to our knowledge of at least one member of the mission, and that the most important—viz., Sir John Drummond Hay. It is interesting to find that the parable has its uses even in the present day, and that it is the favourite vehicle adopted by our minister at Tangier to convey advice to the Sultan. On one occasion, when hinting that it would be better to have a soldier at the head of the army, his Excellency said, "Suppose your Majesty bought a frigate and wanted someone to sail it, would you employ the Amin of the market as captain?" "Certainly not," said the Sultan; "I should employ some sailor." "Well, your Majesty, it is much the same in the case of the army; and your present commander-in-chief, though an able administrator, knows nothing of the interior discipline." "This simile," adds Capt. Trotter, "sank into the royal mind," and a soldier was appointed commander-in-chief.

It is probably one of the secrets of Sir John Hay's success and popularity that he knows how to adopt Oriental modes of thought and expression in his intercourse with the natives; but it is doubtful whether the following consolation offered by him to an

unfortunate old Moor who was plagued with a disease of the eyes was more palatable to its recipient than the words of Eliphaz the Temanite were to his afflicted friend:—

"Our religion teaches us that it is the wisdom of God which deprives us one by one of our senses and enjoyments as we get on in years, so that at last we hail the approach of death as the advent of a friend."

The book is beautifully printed, has a good Index, an excellent map, and some very interesting illustrations after photographs by the Hon. D. Lawless.

COSMO MONKHOUSE.

Edgar Quinet: his Early Life and Writings.
By R. Heath. (Trübner.)

It was very fitting that somebody should undertake to tell in English the interesting story of Edgar Quinet's early life. Few people have been in different ways more autobiographic than the author of *Merlin l'Enchanteur*; and his autobiographic sketches exhibit a nature somewhat wanting, indeed, in reticence, strength, and the possession of the *lumen siccum*, but thoroughly amiable on the moral side, and possessed of not a little faculty, both creative and appreciative, on the intellectual. When Mr. Heath assures us that Quinet is "a prince among thinkers" we may perhaps shake our heads. Such an estimate indicates a certain inability to distinguish between the vague, formless, if brightly coloured, cloud-towers of a poetico-historical theosophy and the solid edifices in which the real princes among thinkers have from time to time established one or other of the permanent phases of human thought. But that Quinet was an eloquent writer, a generous and many-sided enthusiast, a student of history and of literature who made up in poetic insight for what he lacked in sober critical appreciation—that everybody must admit. Moreover, the literary and philosophical importance of the writer sinks in such a book as this beside the interest of the portrait of the man. Quinet's intellectual education as here given is interesting enough; and his actual bringing-up among his family and his friends supplies the materials, if not of a very eventful story, at any rate of a very pleasant one.

Born in 1803, just at the beginning of the definitely autocratic and aggressive period of Napoleon's rule, and brought up in a frontier department, it was unavoidable that Quinet should take a great interest in politics, if only because his parents, in their devotion to the Republic and their hatred of the usurper, never allowed contemporary politics to be talked or Napoleon's name to be mentioned in their house. No newspapers were admitted; and Edgar heard almost the first news of the invasion from a party of Hungarian cavalry, who found his faculty of talking Latin not a little serviceable to them until an unlucky Hussar, in a moment of wrath, used the words "te verberabo," which set the youthful Edgar's rights-of-man conception of his personal dignity all in a blaze. He had the usual experience of school-life at Bourg, and then at Lyons, where Jules Janin was his schoolfellow; and at the latter place, we are told, he used to pass all his

spare time in a tool-house with a violin. When he was set free at seventeen, some disputes with his father (a Republican, but something of a family martinet) took place; but Quinet had his will, and, with better luck than some other young men of similar tastes, betook himself to literature. His first important venture—a short satirical piece, *Les Tablettes du Juif errant*, had preceded it—was a translation of Herder, which at once indicated, and perhaps determined, the bent of his thought and obtained him a considerable position as an aspirant in letters. Quinet, like everyone else of genius or talent in the generation to which he belonged, was deeply impressed with the necessity of regenerating the world. He had been brought up by his mother—a remarkable person—in an odd kind of undogmatic Christianity with which Herder fitted in well enough. Quinet's Morison's pill, from the beginning, and till the end, was a kind of poetico-theological conception of history. To do this conception justice it was constructive, not destructive. Few things, perhaps, more thoroughly explain Quinet's attitude than his criticism of Strauss. "Nothing," says Mr. Heath, truly enough, "seems to astonish him more than the tranquil way in which Strauss proceeds with a work which, if successful, would prove one of the saddest ever effected." It was essentially Quinet's object and mission to create, or, if he could, to prop up and restore. The form his creations took was often odd enough. The famous criticism, "What does it prove?" might really be applied to the stupendous Ahasuerus-Napoleon-Prometheus trilogy, for this certainly was intended to prove something. Elsewhere the author is critical in form; but it is still noteworthy that, at any rate in his earlier work, his criticism always tends to construction. Little orthodox as he was in the ordinary sense of the term, he is constantly on the orthodox side. As he is against Strauss in theology, so he is against Wolf in poetry and against Niebuhr in history. Certainly, though few people would have called Quinet a conservative, he had the root of the conservative matter in him; and a slight difference of early training and circumstance might have made him the staunchest champion of the existing in everything.

Mr. Heath's sketches of his childhood; of the scenery of the Department of the Ain, where he passed the greater part of his life, until his appointment to a professorial chair at Lyons; of his journeys to England, Germany, Greece, and Italy; of his engagement and marriage with Minna Moré, are interesting and lively enough, though his style is occasionally over-Gallicised. Mr. Heath has added to his book a "condensation," in eighty pages, of the *Génie des Religions*, which will give English readers who are not acquainted with the original a very fair idea of Quinet's stimulating, imaginative, and, in a way, erudite, but somewhat rhapsodising and superficial, manner of dealing with history. If, as may be plausibly maintained, stimulation rather than actual information is the function of professorial teaching, he must have been an ideal professor for such hearers as were suited to him. Others, perhaps, may have been provoked, by his prone-

ness to "gush," to adopt a more negative style of thought on his favourite subjects than they would otherwise have adopted, or else to exaggerate their teacher's tendency, and themselves rant and generalise unbearably. It was perhaps Quinet's greatest misfortune that he never seems to have made up his mind whether he was a prose-writer or a poet. It is possible, no doubt, to be both, but then you must not write your poetry in prose and your prose in poetry. Quinet not unfrequently made each of these mistakes.

GEORGE SAINTSBURY.

Egypt. By Stanley Lane-Poole. (Sampson Low.)

EGYPT belongs, by right of literary descent, to the Lanes and Pooles; and the author of this excellent little volume writes with the authority of one whose family, through three generations, has continued to hand on the torch of Arabic literature and learning. But with literature and learning the present book is little concerned. Mr. Lane-Poole, whose reputation is essentially philological and numismatic, breaks what is, for him, new ground in producing for the service of the general public a popular account of the geographical, agricultural, commercial, and social Egypt of to-day.

To say in less than two hundred pages all that might, could, and should be said upon so inexhaustible a theme is of course impossible; but Mr. Lane-Poole has at all events contrived to tell in that small space all that any reader who is not a specialist need seek to know. His style is bright, concise, and straightforward; and in the art of conveying a general effect by means of a few sharp touches he is peculiarly successful. Take, for instance, the freshness and brevity of the following description of the Nile valley and the Desert:—

"Without the Nile there would be no Egypt; the great African Sahara would spread uninterruptedly to the Red Sea. Egypt is simply a groove worn by the Nile in the desert, and made habitable by its waters. The irregular table-land, gradually rising from the Libyan plateau to its highest point near the Red Sea, can support no life. The Egyptian desert is not, indeed, the expanse of shifting sand—the summer snow-drift—which it is often imagined to be; but it is not the less sterile and uninhabitable. It is generally a high plateau of hard, dry, barren rock, covered here and there with gravel and sand and *débris*, raised sometimes in heights, sometimes depressed into valleys where water runs and never rests; relieved at wide intervals by deep hollows, where springs rise and form a green oasis—a dimple in the stern face of the desert. The Nile is the life-giving power here, for the water which finds its way to the deep-down surface of the oases has filtered through under the sandstone from the river hundreds of miles away. But the greatest creation of the Nile—a sort of long oasis worn in the rock by the ever-flowing stream, and made green and fertile by its waters—is the land of Egypt itself."

Of the decline of Egyptian commerce, Mr. Lane-Poole has a sorry tale to tell. The transport trade received its death-blow at the opening of the Suez Canal; and the exports (consisting chiefly of cotton, cereals, and sugar) are alarmingly on the decline.

They were estimated, eight years ago, at £16,000,000; but in 1878 they had fallen to half that amount. The imports are valued at about £5,000,000, and consist chiefly of manufactured goods, coal, oil, and machinery. About seventy per cent. of the trade of Egypt is done with Great Britain. The exquisite industrial arts of which Cairo was once the centre are at a still lower ebb. The masons who built the noble mosques of Sultan Hassan, of Kait-Bey, of Kalaaon; the skilled armourers whose fine blades and rich mountings rivalled those of Damascus; the glass-stainers whose colours were the envy of the East; the weavers whose fine linen almost equalled that of the ancient Egyptians, have passed away and left no successors. Even the turner's art is dying out for want of encouragement; and the beautiful lattice-work of the meshrebeeyah windows is everywhere disappearing in favour of common glass and European sashes. In his chapter on the manners and customs of the modern Egyptians, Mr. Lane-Poole has performed a literary *tour de force* in neither imitating nor reproducing the classic pages of Edward William Lane. His sympathy with the people, their mode of thought, their superstitions, amusements, and religious observances, is no less warm than that of his great-uncle; but he treats the subject from his own point of view and in his own way. On hareem-life, polygamy, and divorce, he is plain-spoken—almost too plain-spoken, perhaps—and altogether unprejudiced. "Polygamy," he says,

"is much more a theoretical than a practical institution; and, although he is allowed by his religious law to have four wives, not one Egyptian in twenty has even two."

Nor does Mr. Lane-Poole hesitate to compare the polygamous Egyptian with his monogamous English and French contemporaries, and to submit that the former is the more moral of the three.

As regards revenue, taxation, and statistics generally, the author's information—possibly the latest attainable—comes down only to 1878; while some of his facts have become obsolete since they were committed to paper. The slave trade, for example, instead of being "in process of abolition," is again frightfully upon the increase; the pyramid of Unas has been identified; and recent research renders it at least doubtful whether the polygonal columns at Beni-Hassan can be unhesitatingly classed as "the prototypes of the Doric." Also, what does Mr. Lane-Poole mean, in his description of the Great Temple at Abou Simbel, by stating that "above the sandy bank appears the high *façade* of the pylon, behind which hall after hall leads into the heart of the mountain"? The pylons at Abou Simbel (which were built of crude brick, like the pylons of the largest temple, now almost wholly destroyed, at Wady Halfeh) exist only as foundations. The base of the southernmost tower, consisting of walls seven feet in thickness, built in courses of moulded brick, and finished at the angles with the usual *torus*, or round moulding, was discovered in 1874 by a dahabeeyah party, of which the present writer was one; while the shapeless mass of similar brickwork which blocks the narrow footway between the

greater and lesser temples must unquestionably mark the site of the northern tower. Moreover, it is especially to be noted that these pylons, instead of standing broadwise, side by side, in advance of the temple, as elsewhere, were placed at a considerable distance to the right and left, and set endwise, at right angles to the temple—an arrangement necessitated by want of space between the mountain and the river. All this, however, I have elsewhere duly recorded. The high *façade* of Mr. Lane-Poole's "pylon" must, meanwhile, be taken to mean the smooth and sculptured face of the mountain itself, which is, in fact, the temple-front; whereas a pylon—generally understood as a detached structure—is, as its name indicates, not a temple-front, but a gateway.

AMELIA B. EDWARDS.

NEW NOVELS.

Among the Hills. By E. Frances Poynter. In 2 vols. (Hurst & Blackett.)

Elsie Grey. By Cecil Clarke. (Griffith & Farran.)

The Cameronians. By James Grant. In 3 vols. (Bentley.)

Legends and Tales of the Harz Mountains. By Toofie Lauder. (Hodder & Stoughton.)

IN *Among the Hills* we have a valuable, though unpretentious, addition to what is coming to be known as "the idyllic school" of fiction. The little village of Haysted among the hills, thirty years ago, before a railroad came near it, is thus presented in one of those bits of Dutch landscape-painting which, to many, will constitute the chief charm of the book:—

"The forge was clanging; the shop-bell was tinkling at the butcher's door hard by; a flock of sheep was being driven along the road; a yellow van had drawn up in the shade of the copper beech before the old red-brick inn, and a woman with her head out of window was quarrelling with two surly-looking men, who stood smoking and drinking outside; Farmer Brown on his white horse sat waiting for his afternoon glass of ale; nasturtiums and geraniums blazed in the little front gardens."

Place in such a scene, though not in harmony with it, Hetty Adams, a deformed girl, with a mind poisoned by the knowledge of her deformity, or, as the author prefers to describe her,

"one who, with keen sensibilities and some capacity for greatness, found herself imprisoned in a narrow and untoward lot, out of which it seemed exceptionally hard to struggle into freedom and light."

Let her add to her misery by falling in love with a man who cannot return her passion, and the problem of her reconciliation to her circumstances will seem an especially hard one to solve. It is the solution of this problem that constitutes such plot as is to be found in *Among the Hills*. Both from the "psychological" and from the "idyllic" point of view, it deserves high praise as a work of art. Not one of the characters is drawn in a slovenly manner; on the contrary, Jeanie Adams—the foil to, and unconscious rival of, Hetty, with her healthy body and mind—her mother, and a schoolmaster who is

exceptionally ugly even in a book of ugly portraits, are as well drawn as is Hetty herself.

Elsie Grey, whether it be, as is professed on the title-page, "a tale of truth" or not, is a work of the class which the genius of Dickens has rendered possible. To discover—or to create—romance in the humble and humdrum life of the frequenters and inhabitants of a dingy old Court in the City, to make interesting the "bits of emotions" of a lame and self-conscious clerk—this is what the author of *Elsie Grey* would probably not have attempted but for now historical example. The attempt, however, has been very successful. The lives and humours of Barbary Court are admirably presented; and Mrs. Sparrow, as a warm-hearted City house-keeper of the Martha type, and her husband, Luke, are characters of whom Dickens himself need not have been ashamed. It was very judicious, too, of the author to remove the leading figures to a German city; it gave them air, and prevented their sentimentalities from becoming maudlin. *Elsie Grey*, however, is a weak-eyed and somewhat unsubstantial heroine; and "poor Mr. Loriner," whom we are invited, with *Elsie Grey*, to fall in love with, is the cause of the only decidedly false passages. The work is full of promise; but the writer, in working such a peculiar vein, runs not a few dangers. In particular, vulgarity must not be confounded with humour. Such a caricature as "St. Allfudge's" is not suggestive in a pleasing sense.

It is rather a comforting fact that Mr. James Grant is still Mr. James Grant, for that means that boys are still boys. In a world lying in self-consciousness, in a time when we talk of "the essential passions" as if they no longer made and marred human lives, the author who thrilled the boyhood of men now in middle age with his *Romances of War* and his *Black Dragoons* still finds a market. Mr. Grant has, further, the courage not to seek to modify his style. One scene in *The Cameronians* is indeed laid during the Servian War; otherwise, it might have been published any time during the last thirty years. We have the old dashing descriptions; the flesh-and-blood heroine; the hero with the mystery of his birth, and his innumerable hair-breadth escapes; and the villains with their oaths, their brandy, their plots, and their failures. Above all, there is the familiar appearance of Mr. Grant himself as a nineteenth-century Cavalier, swearing by blood and culture, and always ready with a hard word, or, if needs be, a swashing blow for hypocrites, "crop-eared Roundheads," and the like. *The Cameronians* is in several respects superior to many of Mr. Grant's more recent works. It is more carefully written; and the account given of the Servian War is decidedly above the average "special's" mark. Many of the scenes, too, are laid in Scotland, particularly in Edinburgh, and so Mr. Grant is able to make use of his favourite historical knowledge. Altogether, the book is enjoyable reading, especially as a relief from psychological fiction. Mr. Grant is, as usual, weak in the department of humour, and plays to the gallery. He goes too far, however, when he styles the "superior fiend" of

the story "Hew Caddish Montgomerie," and the clumsy attempt to explain "Caddish" as a contraction for "Cavendish" only makes matters worse.

Legends and Tales of the Harz Mountains needs no special criticism. It is what it professes to be, and there is a great deal of it. The author (or translator) would have done well to have made the volume more of a selection and less of a conglomeration. His (or her) style, too, has undergone a considerable amount of Germanisation, which shows itself in uncouth and un-English phrases like "around-lying" and "too-late brought," and such unsweetened, not to say unenlightened, translation as—

"In the time long ago, when all this district was covered with dense forests, swamps, and morasses, where now ripen the golden corn, fruits, and every blessing that crowns the husbandman's toil, and wild beasts preyed on the around-lying mountains, evil spirits practised their devices in the Gegensteine."

This is, however, an excellent book to take up and dip into at moments of ease. Nor will it be enjoyed by boys and girls only.

WILLIAM WALLACE.

RECENT SCHOOL BOOKS.

English History Reading Books. Part I. By Miss Yonge. (National Society's Depository.) This is a collection of "historical stories" for very young children, intended to serve as an introduction to a fuller History. In these stories Miss Yonge has most wisely avoided relating "horrors and cruelties," which she rightly says in the Preface "had better not be dwelt on till it is possible to teach something more of their causes." A few of the stories are happily chosen, as "The Cup of Water;" but Miss Yonge has allowed herself to be carried away by her reverence for royalty, and has crowded her book with trivial incidents in the lives of kings and queens. Surely it would have been easy to write simple stories of such men and women as St. Hilda, St. Alphege, Simon de Montfort, Wycliffe, Caxton, Sir T. More, and many others whose names do not once occur in this book—stories beautiful in themselves, and which would have taught children that the History of England is something more than the history of her kings and queens.

English History Reading Books. Parts III, IV. By Miss Yonge. (National Society's Depository.) It will be a great disappointment to many of those with whom Miss Yonge's name has weight to find how little this attractive-looking series of reading-books can be depended on for giving children a clear and correct account of English history. The defects which have already been noticed in part ii. (see ACADEMY for April 2, 1881) are no less obvious in parts iii. and iv. Inaccuracies are of frequent occurrence. The Chancellor in the reign of Henry II. is described as "the head of all the lawyers." Henry III. is said to have beautified Westminster Abbey, "which had been begun by Edward the Confessor." Such an account cannot fail to impress upon children the belief that the chief part of the present Abbey dates from the reign of Edward the Confessor! 1264 is given as the year when towns first sent members to Parliament, and Miss Yonge says that "every burgh" chose them! Simon de Montfort is said to have inherited the Earldom of Leicester from his mother; and the Fire of London is made to begin in the country and end in the City. Some of these incorrect statements (which are only a few among many) may

seem unimportant, but they show a total want of that minute care and accuracy which are essential to an historian. Another grave defect in these books is the author's habit of referring to customs and events of which no clear explanation has been given, as in the references to treasure-trove, trial by peers, and the American colonists. A bare mention of the Pilgrim Fathers is all the information given about the colonisation of America, so that the War of Independence is unintelligible. The plan of giving definitions at the end of each chapter is no doubt good; but such definitions, unless accurate and simple, are worse than useless. To define Parliament as "the Council of the Nation" can convey no clear idea to a child's mind. Some definitions, too, are inexact, as those of homage and Cardinal. If, instead of crowding these books with details, Miss Yonge had given only the leading events of each reign, explaining all that needed explanation (such as vote by ballot), and if she had made some attempt to trace the growth of the nation, and to show the influence of men and events upon that growth, she would have done good service to the cause of education; whereas now she has but added one more to the already large number of unsatisfactory histories for children.

Outline of English History: Second Period, A.D. 1603 to 1880. By S. R. Gardiner. (Longmans.) This book can hardly become so popular with children as the volume on the first period is sure to be, since the history of modern times can never have for the young the charm which that of the Middle Ages possesses. Some elements of romance disappeared with those ages, and life has grown more complicated and perplexing. Nevertheless, Prof. Gardiner need not fear the verdict that will be passed upon his little book by his readers. Teachers and children alike will thank him for writing a history of the last three centuries so clear and so full of interest. But he has not been content with this. He has shown how and why "each generation has been better in something than the one before it," and has stimulated his readers to strive in their turn "to make the generation in which we live better than the last." If this book could be read in all the schools of the land, there would be some hope that the rising generation of the working classes might learn in what true liberalism and true progress consist, and might be taught by the lives of the best men and women of the past "that freedom is good because it sets us at liberty to make the best of ourselves for the sake of others."

English History Reading Books. Richard I. and Edward I. By E. S. Armitage. (Longmans.) The children attending those schools into which the series of English History Reading Books published by Messrs. Longmans and Co. is introduced will be fortunate. Not only will they be taught, and taught accurately, all that is best worth knowing of our nation's life, as a whole, by Prof. Gardiner's *Outline of English History*, but they will also have the pleasure of making fuller acquaintance than would be possible from an outline with a few of the greatest and most popular characters and events of English history. Mrs. Armitage's little book tells in simple language the story of Richard I.'s exploits, as described in the old Chronicles, and of all that Edward I. did for his country. The choice of these two Kings as subjects for companion pictures was a happy one, for, alike in some points, the striking differences between them will help children to see what constitutes real greatness in a Sovereign. The account of the Third Crusade gives a graphic picture of the methods of warfare in the Middle Ages. To do this was, perhaps, Mrs. Armitage's

reason for giving at such great length the story of a Crusade of which the results were so trifling. Justice is not done to the character of Saladin, who certainly was not a Turk, though Mrs. Armitage implies that he was. It is to be regretted that details of horrors are given which would have been much better omitted in a book for young children; and there are one or two statements made that are open to objection. Is it likely to encourage the children of bad parents to try to lead good lives to be told that "bad fathers make bad sons"? Again, the greatness of a man who "sticks to the thing that he has begun, and carries it through," must depend on the nature of the thing begun. Such defects, however, detract but little from the merits of a book which is sure to be soon a great favourite in our National schools.

Geography Reading Books. Part III., for Standard IV. (National Society.) Geographical Reader. For Standard III. The World. By J. M. D. Meiklejohn. (W. and B. Chambers.) Of these two books the first will be most useful as a reader, the second as a geography. The author of the book published by the National Society would, no doubt, give a series of most interesting lessons; but chatty oral lessons interspersed with personal anecdotes are apt to lose their power of appealing to the imagination, and consequently to the memory, when written down and separated from the personality of the teacher. Nevertheless, if it be granted that a geography of Great Britain must be written in 209 small pages, and that, when written, the book is to be considered rather a reader than a geography, the author must be congratulated on having performed a difficult task perhaps almost as well as it could be done. Mr. Meiklejohn's little book, if used as he intends, will prove most useful as a geography; more so than as a reader, as by his plan a great part of each lesson will be employed in questioning. By providing a series of introductory questions to most of the lessons, he points out to the teacher the necessity of finding out what previous knowledge he has to build upon, and also of arousing a curiosity about the new matter to be imparted. After the lesson is read, it is to be talked over; then there follows an exercise to be answered in writing, which will set the pupil thinking over what he has read, and of matters connected with it. These exercises should form an excellent training, as, in order to answer many of them, the pupil will have to trust to his own observation and ingenuity. At the end comes a table of revision lessons, to be learnt by heart after the respective lessons to which their numbers refer, which states in a concise form the main facts of each. Altogether, the book is most carefully planned, and forms a series of most excellent lessons.

Geography, by W. M. Lupton (Longmans), is said to be designed to assist candidates preparing for Army, Civil Service, Local, and other examinations. If the aim of these examinations is to pick out people with good memories, no better manual could be chosen for preparation. If, on the other hand, candidates are expected to show any intellectual capacity, they will get but little help from this book. To show that the above statements are in no way exaggerations it may be stated that on one page, taken at random, there are no less than eighty-nine names to be learnt by heart, forty of which are names of towns with the population attached.

Geographical Readers, Book III., for Standard IV., by Charlotte M. Mason (Stanford), is a book which will prove as useful to those teachers who are fortunately not bound to combine geography and reading lessons as to those who are. The writer possesses just the qualities necessary for a good geography teacher—the

power of graphic description and the power of grouping facts so as to make them easily remembered. In reading the accounts of some of our chief manufacturing towns, one would almost think one was reading a letter from a writer who had but just seen what he describes. It is surprising how the author has managed to describe adequately so much in so small a space.

Geography: The British Empire. By L. B. Lang. (Rivingtons.) Mrs. Lang seems to be impressed with the idea—in itself a good one, if the lessons are for an advanced class—that a description of the geography of Great Britain should be accompanied by some account of its geological structure. If not only the geography of Great Britain, but that of all its colonies and dependencies, is to be given in a single small book, the amount of geology which could be got in, even by the most skilful writer, would not be likely to be of much interest to pupils who had no previous knowledge of the subject. When, however, the writer defines igneous rocks as rocks "formed by fire," without modification or explanation, and fossils as "dead plants and animals turned to stone by heat and pressure," it may be doubted whether the geology will be of any use. One might have thought that Mr. Creighton's name was a guarantee against errors—in history, at least; but what else can we consider the statements that the Romans drove the Celts to the hills, and that from "these Celts" (i.e., those driven back by the Romans) the Welsh, Cornishmen, and Highlanders are descended?

Earth, Air, and Water, by C. A. Martineau (Routledge), will provide subject-matter for a set of very good lessons on physical geography for a teacher of junior classes.

Specimen Essays. By John Gibson, M.A., and F. R. Burrows, B.A. (Reeves and Turner.) This is one of the daily increasing number of books written for examinees. It is not, however, a cram-book in the worst sense. It does not illustrate the vices of the modern examination system, as books dealing with more definite subjects too often do. Essay writing cannot very easily be crammed. All the teacher can do is to set his pupils on the best road to good writing. Messrs. Gibson and Burrows have collected a good many useful hints and examples. Some of their counsels are excellent—as the caution against modelling your style on any one author; the advice to limit your reading, as far as possible, to masters of style; and the suggestion that it is wise to omit any sentence in your essay that strikes you as particularly clever. We are not sure that Hallam is the best author to hold up as an example to beginners; and the sentence quoted in the Introduction hardly tallies with the recommendation on p. 20 to eschew the "endless windings of a paragraph." The rules for punctuation are not quite clear, and the authors of the *Specimen Essays* seem to find the subject a trying one. They pepper their sentences with commas, and adopt the German system of punctuation before clauses introduced by relative pronouns. The proper use of "that" and "which" is not always observed. The essays themselves are clear and well arranged. There is nothing of the fatal smartness which too often characterises the would-be model essayist, and the style is duly subordinated to the matter. Such a construction, however, as "Russia has still to be civilised at home, and a boundless field for energy in Asia," is inadmissible; and the statement that Buddhism may have derived some of its precepts from Christianity is chronologically confounding. It would have been well, too, had the authors set their faces against the use of the article "an" before "history." The essay on "Town and Country" is the best;

and "Travelling" is good, but for the use of "subject" for "object," and the sentence "travellers search for traces of the battle, which was fought there," where the comma is wrong, and "which" should be "that." The essay on "English Novels" is remarkable for treating Thackeray and Dickens as mere humorists, and for selecting Mr. George MacDonald and Mrs. Craik as leading examples of the modern novelist. Poor Mr. Trollope and Mr. T. Hardy may search for their names in vain; and Jane Austen, Charlotte Brontë, Kingsley, and others of some note are laid on the shelf. Despite a certain slightness, the essays are good models; and, if boys will learn to write up to these examples in examinations, much of the amusement and the indignation of the examiner will be lost.

Poetic Readers. Parts I. and II. (Marshall, Japp and Co.) These little volumes contain many verses well adapted to their purpose. The pieces are well graduated; and the kindness of several well-known living English authors has enabled the compiler to include some choice little poems, like Mr. Dobson's "Before Sedan," which would otherwise be out of the reach of young pupils. There are, however, many faults to be found with the selection. It contains too many American poems, and these not always of the best; and there is much carelessness and not a little want of taste shown in printing the English contributions. If we mistake not, Mr. Swinburne's "Water Fairy" has been sadly mutilated; Mr. Andrew Lang's clever *Ballade* of "Cleopatra's Needle" is utterly spoilt by misprints; and it would have been difficult to choose a worse example either of parody or of Mr. F. Locker than that writer's "Unfortunate Miss Bailey." The Index to the second part has no reference to the pages, and the glossaries are very poor; such words as "indignant," "jovial," and "rebuke" are carefully explained, while the pupil will look in vain for nearly all the unusual words, such as "gnomon," "hacienda," "calamus," "caisson," "Aldebaran," and "caracke." The section on "Special Forms of Verse" is ludicrously inadequate. The idea to issue a poetical reader, entirely composed of verses by living authors, as a supplement to other selections, was a good one; and a little more care would have made these little volumes a valuable addition to the teacher's shelves.

MR. S. H. JEVES, in his *Guide to Studying for Classical Entrance Scholarships* (Oxford: Thornton) has provided parents and teachers with an excellent manual by which to guide their sons or pupils in preparing for university scholarships. Mr. Jeyes writes more especially for Oxford candidates; but the work will suit Cambridge equally well. In seven succinct chapters he gives directions as to the best way of preparing for the different sorts of papers ordinarily set in scholarships—English essay, historical questions, miscellaneous questions, critical questions, translations, composition, divinity; and also for the best way of tackling with the paper when the boy is confronted with it in actual examination. The observations are of the most practical kind, conveyed in carefully considered and well-economised sentences, and each chapter concludes with a set of questions on the subject it discusses. The book is well done, and ought to be useful.

We are glad to be able to notice a careful edition of K. Gutzkow's amusing comedy, *Zopf und Schwert*, by Mr. H. J. Wolstenholme (Pitt Press). Gutzkow's German, although doubtless a very good model of the modern conversational style, is by no means easy, and all help is valuable. These notes are abundant, and contain references to standard grammatical works. No doubt the ladies of Bedford College and Newnham, to whom Mr. Wolstenholme

lectures, will read them with diligence and profit; but we venture to think that anyone who has to teach boys will do well to keep the book in his own hands and select from it the more important points to be impressed orally on his pupils. Boys will not wade through long notes. We are glad, however, to see that learners are often left to their own judgment in matters of translation.

BELONGING to the same series is Mr. Colbeck's edition of Bonnechese's *Life of Lazare Hoche*. Some schools have not come to a decision on the rival merits of Englishmen and foreigners as teachers of modern languages. Harrow appears to have decided to hold both suits, and, with such strong cards as M. Masson and the present editor, is not unlikely to score against all competitors. For points of grammar Mr. Colbeck refers to *Eve and Bandiss*; for history he supplies an introductory sketch of the period—a model of compression—yet redeemed from dullness by a few touches which we may almost hope will commend it even to boys. His etymology, too, seems always accurate, though, perhaps, he is too bountiful—e.g., in offering derivations for *ombrageux*, *côte*, and *suppôt*, while *acolyte* (a puzzling word to a modern school-boy) is not derived. The indispensable two or three little plans are appended.

HERR H. SACHS' *German Conversational Grammar* (Whittingham) is hardly likely to be much used except by such theorists as himself; or perhaps it would be more pleasing to this Athanasius to call the *mundus* theorists and himself practical. We are "to give up entirely the defective system of submitting to the pupil translations by writing on subjects and sentences which he is not yet able fluently to express by speaking. The natural way is first to learn to speak and afterwards to write." Possibly, if the object be to teach boys and girls to patter in one language or another, hardly knowing which is which; the result is at least more showy, the process much less exhausting both to teacher and learner, and comparable to the early Victorian method of teaching drawing, whereby the pupil, though unable to draw a straight line, and entirely ignorant of perspective, was happily enabled, with the drawing-master's aid, to furnish with water-colour landscapes every spare bedroom in the largest house.

DR. MAGUIRE has brought out a second series of *Test Questions* on selected portions of English literature and history. "Qui s'excuse, s'accuse," and no one would have breathed a suspicion of the hateful word *cramming* had not the author been too eager to disclaim the charge. Nowadays the dullest must, at least, go in for examinations, and surely they are entitled to help from some good-natured friend or another. To be serious, merely turning over these pages is to any but veteran teachers almost as bad as the old Etonian's dreams of the twigs and the block. Now, indeed, we know something—our own ignorance.

MR. C. P. MASON's pamphlet on the *Subjunctive and So-called Potential Mood* (Bell) is so polemical that we feel aggrieved that he does not conclude with "What, then, does Dr. — mean?" He is still harder upon "a Mr. Greenlaw," whose defence of a "crotchet" and "baseless theories" have met with no mercy from Mr. Mason, who lives, it seems to us, in a glass house of his own, for his adversaries may well attack his views on *quum*. Still, all teachers might do worse than study this little book.

NOTES AND NEWS.

MR. STANLEY JEVONS is at work upon a treatise on political economy, to be entitled *The Principles of Economics*. The materials have long been under preparation, but the extent of the work is such that it cannot be ready for press for some time to come. Mr. Jevons intends to supplement this treatise by a kind of historical introduction to the study of the science, in the form of a student's edition of Adam Smith's *Wealth of Nations*. Messrs. Macmillan and Co. are to be the publishers.

THE concluding portion (part iv., No. 2) of *Select Titles from the Digest of Justinian*, edited by Prof. T. E. Holland and Mr. C. L. Shadwell, will be issued very shortly, together with the complete work, by the Clarendon Press. The selected titles have been grouped under heads which are familiar to readers of the Institutes—viz., Introductory or General Matter, the Law of Family, the Law of Property, and the Law of Obligations; and under each of these heads the order in which the several titles follow one another is made to correspond as nearly as may be with that observed in the Institutes. Each title has been supplied with an analytical head-note, and with illustrative references to parallel passages in the *Corpus Juris* and in the Institutes of Gaius. The text is that of the edition of the Digest published by Mommsen, with the assistance of Krueger (Berlin, 1870).

WE understand that, in answer to the correspondence which has recently appeared in a contemporary concerning the desirability of a Church Year Book being issued, Mr. Elliot Stock will publish annually *The Year Book of the Church*, and that the work will be edited by Mr. Charles Mackeson, the compiler of *The Guide to the Churches of London*.

MESSRS. BENTLEY have in the press a new edition of Thiers' *History of the French Revolution*, translated by Mr. Frederick Shoberl. It will be illustrated with forty-one engravings and portraits, engraved by W. Greatbach.

THE Common Prayer, translated into the Mohawk language for the use of the Indians in the vicinity of New York, and printed at New York in 1715, is one of the rarest books in the class of American linguistics. When the third edition was published in 1787, it was stated that very few copies had survived the War of Independence, in which the Mohawk tribes, having joined the Royal cause against that of the States, suffered severely, and were expatriated to Canada. It was therefore an event of some bibliographical importance when a copy turned up in a sale at Puttick and Simpson's auction-rooms last week. Mr. Quaritch was the purchaser.

WE understand that a work by F. A. Philbrick, Q.C., and Mr. Westoby is on the point of being published by the Philatelic Society of London. Its title will be *The Postage and Telegraph Stamps of Great Britain*, and it will include a short history of the Post-Office and Post-Office reforms. It will be profusely illustrated.

THE remaining three volumes of Mr. W. W. Hunter's *Imperial Gazetteer of India*, making eight in all, will be published by Messrs. Trübner in July. A full Index to the whole will be given.

WE hear that Mr. S. C. Hall's *Rhymes in Council* will be dedicated by special permission to the grandchildren of the Queen.

MR. GRIGGS has finished his *facsimile* of the 1602 Quarto of Shakespeare's *Merry Wives*, and has begun that of *1 Henry IV.*

WE are glad to hear that the selected edition of Mr. Austin Dobson's poems published by Henry Holt and Co., of New York, has attained

a success both pleasing and profitable to publishers and author.

UNDER the title of *The Russians beyond the Caspian*, Mr. Charles Marvin is writing a fresh work, describing minutely Skobelev's recent campaign against the Tekkes of Akhal. The book will contain a full account of the military operations, from the landing of Skobelev in 1880 to the storming of Geok Tepé, based exclusively upon Russian information obtained from eye-witnesses, and will be illustrated with numerous scenes of the Turcoman region and the conflicts between the Russians and the natives, together with a series of plans of the siege operations, and the latest Russian maps of the conquered region.

IN a few days will be issued *Midsummer Dreams*, edited by George W. Plant. It is the summer number of *Society*, and will contain, among other contributions, a story by Mr. Joseph Hatton, entitled "A Previous Conviction." Mr. G. Manville Fenn will also furnish a tale; and Cuthbert Bede, author of *Verdant Green*, will write on "Robert Burns's Betrothal to Highland Mary" and "Sea Green." Mr. William Andrews, hon. secretary of the Hull Literary Club, will contribute a long paper on "The Folk-Lore of Midsummer Eve." Mr. Horace Weir will furnish an account of a pleasant holiday in "The Western Highlands." Among the contributors will also be Sir Charles Young, Annie Thomas, Howard Paul, Edward Oxenford, Clement Scott, Willmott Dixon, and others. It will be profusely illustrated by popular artists.

MR. JOHN POTTER BRISCOE, of Nottingham, the author of *Nottinghamshire Facts and Fictions*, is preparing a new edition of the *Sonnets and Songs* of Robert Millhouse, the artisan poet of Nottingham, who has been called the Burns of Sherwood Forest. The work, which will include a memoir of the poet, will be published by Messrs. Norris and Cokayne, of Nottingham.

MR. WILLIAM POOLE, of 12A, Paternoster Row, will shortly issue a new volume of poems, from the pen of Joseph S. Fletcher, to be entitled *Songs after Sunset*.

MR. A. P. ALLSOPP is preparing a dictionary of Public School Words and Phrases. The schools with which he proposes chiefly to deal are Eton, Harrow, Rugby, Marlborough, Charterhouse, Westminster, Winchester, and Shrewsbury. Explanations and derivations (if possible) will be given; and the mode of pronunciation will also be shown, if peculiar, together with any other particulars which may be forthcoming. Mr. Allsopp would be grateful for any communications that may be sent to him at Hindlip Hall, Worcester.

A FIRM of New York publishers have ordered a thousand copies of Mr. Henry Dunning Macleod's *Elements of Economics* (vol. i. just published).

THE *Revue Critique* for May 30 contains a review of Mr. Morfill's *Russia* (Sampson Low) by M. L. Leger, in which, while full justice is done to the merits of the book, a number of errata are pointed out in view of a second edition.

M. LUCIEN RIGAUD has followed up the success of his *Dictionnaire du Jargon parisien* with a *Dictionnaire des Liens communs de la Conversation* (Paris: Ollendorff), in which he has collected conversational words current among all classes in France, from the highest to the lowest.

MM. CHARAVAY, of Paris, announce that they have in the press the two following works:—*Histoire d'Henriette d'Angleterre et Mémoires historiques*, by Mme. de la Fayette; and *Contes et Poésies fugitives de Voltaire*. The same firm

have in hand a "Bibliothèque des Français," edited by MM. Anatole France and Fernand Calmettes, of which the two first volumes, containing La Fontaine's Fables, have already appeared. These are beautifully printed, with illustrations and a style of ornament characteristic of La Fontaine's time.

M. JAMES DARNESTETER is preparing an annotated edition of Byron's *Child Harold* for Delagrave's series of *Classiques anglais*.

IN order to avail themselves to the utmost of the opening of the London University examinations to women, the council of Bedford College propose to strengthen their position by establishing an endowment fund. At the last examination in honours at matriculation, a student from Bedford College obtained the first place out of a list of thirty successful candidates; and there are now no less than thirty-six students at the college preparing for the several examinations. Bedford College has at present no endowment beyond a few small scholarships. The special purpose of the endowment which the council are now seeking to raise is to augment the payment of the teachers. Considering that almost every institution for the higher teaching of men is already subsidised in this manner, it is not too much to hope that this appeal to the public will receive the support it deserves. A graceful feature in the case is that, among the subscriptions already promised, several come from former students of the college.

WE learn from the *Nation* that the Smithsonian Institution has just published the *Memorial of Joseph Henry* ordered by Congress. It consists of the funeral proceedings, the exercises at the Capitol, the action of societies, &c., concluding with the Act of Congress authorising a bronze statue of Henry by W. W. Story.

THE *conversazione* of the professors and friends of University College, London, is fixed for June 27, at 8.30 p.m.; and the Working Men's College excursion to Lord, for Saturday, July 2. The visitors are to dine in Christchurch Hall at two o'clock (paying for their dinner), hear organ recitals in Magdalen and New College Chapels afterwards, and then have tea, by invitation of two of the fellows, at All Souls'.

MDME. MICHELET is engaged in preparing for publication an abridgement of her husband's *History of France*, written entirely in his own words. It will consist of three volumes, of which the third, treating of the Revolution, will appear first, as being essential for the right understanding of the other two.

THE tenth Report of the Rochdale Free Public Library shows an addition of 552 volumes to the reference and of 1,385 volumes to the lending department during the year ending March 31 last.

A FREE public library will be opened at Richmond, Surrey, on June 18, in a building which has been especially erected on the Little Green. A special feature of this institution will be a juvenile library.

THE two legal prizes, named after Odilon Barrot, which have recently been awarded by the French Academy, have both of them an interest for Englishmen. The subject of one was "The Institution of the Jury in France and in England;" the subject of the other was "Civil Procedure in France and in England from the Thirteenth Century to the Present Day." The former was awarded to an advocate at Ghent, the latter to a professor at Douai.

M. L. FAVRE is about to publish a new and considerably enlarged edition of Ragueau's *Glossary of French Law*, edited in the last century by Eusèbe de Laurière, and now very scarce.

M. CALMANN LÉVY has just brought out vol. i. of a new edition of the abbé F. Galiani's *Correspondence*, revised from the originals, and containing all the suppressed passages and a large number of unpublished letters. MM. Perey and Maugras contribute a study on the life and works of Galiani, who numbered among his correspondents Mme. d'Épinay, Mme. Necker, Mme. Geoffrin, Diderot, Grimm, d'Alembert, de Sartine, and d'Holbach.

MESSRS. BERGER-LEVRAULT, of Paris and Nancy, are bringing out a new *Military Dictionary*, the first part of which (extending to the beginning of the article on "Artillery") has just appeared. Special attention has been devoted to foreign military affairs, and to the bibliography of the subject. The general editor is M. Amédée le Faure, deputy for La Creuse.

M. FISCHBACHER has just published an essay on the origin of Unitarian Christianity in England, by G. Bonet-Maury, Professor in the Faculty of Protestant Theology in Paris; and a second edition of M. Sabatier's sketch of the history of St. Paul's thought.

PROF. AENEAS J. G. MACKAY, LL.D., has resigned the Chair of Constitutional Law and History in the University of Edinburgh. Dr. Mackay has held the chair for seven years.

MR. M. M. KUNTE, well known to European Orientalists as the winner of the second prize at the International Congress of Oriental Scholars held at Florence, has been appointed to the head-mastership of the High School and College at Ahmedabad. His prize essay, *The Vicissitudes of Aryan Civilisation in India*, published by Messrs. Trübner and Co., has excited great interest in Germany, and is full of curious information, though the conclusions may not, perhaps, always be so carefully reasoned out as English scholars could wish. His monthly publication of the text, commentary, and translation of the principal systems of ancient Indian philosophy is an undertaking of high merit, and well deserving of the support of Oriental scholars in Europe. It is a publication that ought to have a place in every public library. Mr. M. M. Kunte has even attempted English poetry, and his philosophical poem, *The Rishi*, should be read by the side of Arnold's *Light of Asia*, the former representing a picture of the ancient Brahmanic faith, while the latter paints in glowing colour the legendary life of Buddha.

MESSRS. ROBERT CLARKE, of Chicago, announce that they have in preparation *The North-West in 1634*, with a sketch of the life of John Nicolet, the discoverer, by Mr. C. W. Butterfield.

FROM one of the *bulletins* of the United States Census Report, it appears that the total number of daily papers published in the United States is 962, of which the larger half appear in the evening. Connected with them are 682 weekly issues. The average circulation is only 2,800 copies. Of the total, eighty-one are printed in German, and nine in other foreign languages.

"THE SHORTHAND SOCIETY" is the title of an association founded at a meeting of gentlemen over whom Mr. Cornelius Walford, F.R.S., presided, and held at the City Club, Ludgate Circus, on Tuesday evening. The object for which the society has been formed is the study of the science and literature of shorthand, and the discussion of the principles which should govern the construction of systems of shorthand and abbreviated longhand adapted for general use. A committee was appointed to draw up rules, to be submitted to a further meeting on the 28th inst., at the same place.

AN interesting series of documents, bearing date 1271, 1274, and 1279, which throw some light on the mediæval Italian colonies in

Armenia, and more especially on those from Genoa and Pisa, has been published in the *Archives de l'Orient latin* (vol. i., 1880).

Companion to the Revised Version of the English New Testament. By Alex. Roberts, D.D. (Cassells.) This little volume will be found extremely useful by all who, not being able to consult the Greek Testament for themselves, yet desire to know something of the grounds for the leading alterations in the Revised Version. In part i., Prof. Roberts discusses the "changes arising from an amended text." He explains how various readings have arisen, notices briefly the leading sources, and sketches the history of the printed text from which the Authorised Version was made, and gives examples both of the minor and more important changes consequent on the adoption of an improved text. In part ii., he discusses the "changes arising from an amended translation," and gives several interesting examples of the errors in the Authorised and the corrections of the Revised Version. Prof. Roberts was himself a member of the company, but does not reveal any of their secrets. He only tells us that "innocent archaisms" was an expression frequently on their lips. We understand that the first edition of this book has already been exhausted. A second edition is now being rapidly produced, and will be ready in a few days.

A CORRESPONDENT writes to us:—

"Mention was made in a recent number of the ACADEMY of Col. R. L. Playfair having lately read a paper at the French Association at Algiers, giving an account of a visit which he had paid to the Kroumir country. Can Col. Playfair or any of your contributors supply the correct spelling of 'Kroumir'? So written, the word outrages Arabic orthography, which does not tolerate the conjunction of two consecutive consonants without an intervening vowel. Strange to say, I have not lighted on the word in any of the Arabic journals, either of Tunis, Egypt, or Constantinople, which have largely discussed Tunisian affairs. It would be an additional satisfaction if the etymology also of the word could be supplied. In connexion with this topic, I may mention that what European journals call the 'Enfida' estate—the dispute between the rival claimants to which is still unsettled—is uniformly written 'an-Nafidah' by Arabic authors. It is greatly to be regretted that European travellers and newspaper correspondents do not take more pains to ascertain the correct names of the localities which they visit and report on."

ACKNOWLEDGMENTS.

WE have received:—*Memorials of Lord Beaconsfield*, Reprinted from the *Standard* (Macmillan); *The Rev. Rowland Hill, Preacher and Wit*, by Edward B. Broome, with an Introduction by the Rev. John Stoughton, D.D. (Cassell); *English and Irish Land Questions: Collected Essays*, by the Right Hon. G. Shaw Lefevre, M.P. (Cassell); *Parson Malthus*, by James Bonar (Glasgow: James MacLehose); *On the Value of Political Economy to Mankind*: being the Oxford Cobden Prize Essay for 1880, by A. H. Cumming (same publisher); *Demos-thenes*, with Extracts from his Orations, and a Critical Discussion of the "Trial on the Crown," by L. Brédif, translated by M. J. Macmahon (Chicago: Griggs; London: Triibner); &c., &c.

OF new editions we have received the following:—*The Church Seasons Historically and Poetically Illustrated*, by Alexander H. Grant, Second Edition, Revised (John Hogg); *May Carols*; or, *Ancilla Domini*, by Aubrey De Vere, Third Edition, Enlarged (Burns and Oates); *Botany for Schools and Science Classes*—"Elementary Science Manuals," by W. J. Browne, M.A., Second Edition, Revised and Enlarged (Dublin: Sullivan Bros.); *Progress*

and *Poverty*: an Enquiry into the Cause of Industrial Depressions and of Increase of Want with Increase of Wealth—the Remedy, by Henry George, Fourth Edition (C. Kegan Paul and Co.); *History of the Free Trade Movement in England*, by Augustus Mongredien, Fifteenth Thousand (Cassell); *The Life of George Stephenson*, by Samuel Smiles, Centenary Edition (John Murray); *Le Théâtre en Angleterre depuis la Conquête jusqu'aux Prédecesseurs immédiates de Shakespeare*, par J. J. Jusserand, Deuxième Edition (Paris: Leroux); *L'Apôtre Paul: Esquisse d'une Histoire de sa Pensée*, par A. S. Sabatier, Deuxième Edition, revue et augmentée (Paris: Fischbacher); &c., &c.

WE have also to acknowledge the following pamphlets:—*The Fireside Story of Ireland*, by Dion Bouicault (Routledge); *Shorthand Made Easy*; or, the Locomotive System of Stenography (Stanford); *A Practical Method of Analysis of the Simpler Chemical Salts*, Arranged in a Concise Form, by H. A. Phillips (Aberdeen: D. Wyllie); *Plutarch's Lives of the Gracchi*, Translated from the Text of Sintenis, by William W. Marshall, B.A. (Oxford: James Thornton); *The Silver and Double Standard Questions*, by Edward Langley (Eppingham Wilson); *Schopenhauer's Erlösungslehre*, von Dr. Raphael Koeber (Berlin: Duncker); *Constructive Conservatism*: a Speech delivered before the Constitutional Union, March 22, 1881, by C. Algernon Whitmore (Stanford); *Encyklopädie der neueren Geschichte*: in Verbindung mit namhaften deutschen und ausserdeutschen Historikern, hrsg. von Wilhelm Herbst, vierte und fünfte Lieferungen (Gotha: Perthes); *Die Einheit der Naturkräfte*, und die Deutung ihrer gemeinsamen Formel, von O. Schmitzdumont (Berlin: Duncker); *Reallexicon der deutschen Alterthümer*: ein Hand und Nachschlagebuch für Studierende und Laien, bearbeitet von Ernst Götzinger, Heft I. (Leipzig: Woldemar Urban); *The Cycle of Development*, by Hodder M. Westropp (Bell); *Partial Corrections of English Spellings*, approved of by the Philological Society (Triibner); &c., &c.

A TRANSLATION FROM BÉRANGER.

LE CINQ MAI.

I.

SPANIARDS took me on friendly deck,
Far away by an Indian strand;—
Wait and stray from an empire's wreck,
Sick at heart in a stranger land.
Five years gone! But the Cape is past;—
Crossing the line on the wave at last:—
France, poor soldier, again to see!
There my boy has a shroud for me.

II.

"Land!" cries the pilot; "Sainte-Hélène!"
There he is drooping in watch and ward.
Hate dies down in you, hearts of Spain,—
His chains we curse, and his butcher guard.
Nothing can I do, nothing to save;
Times are past for a glorious grave.
France, poor soldier, again to see!
There my boy has a shroud for me.

III.

Is he asleep? that bolt of steel
Shattering thrones, a score at a breath;—
Shall he not rise in his wrath, his heel
Crushing the kings as he goes to death?
Hope recoils from that iron shore:
Gods and the eagle are friends no more.
France, poor soldier, again to see!
There my boy has a shroud for me.

IV.

Victory strained to follow his will;
Then she flagged, but he would not stay:
Twice betrayed, he has foiled them still;—
Ah! but the snakes that entwine his way!
Venom lurks in the laurel wreath;
Conquering brows are crowned with death.
France, poor soldier, again to see!
There my boy has a shroud for me.

V.

Let but a sail peep over the main.
"He!" cry the monarchs; "escaped his iale?
Come he to ask for his world again?
Arm two million rank and file!"
He, perchance, with his anguish spent,
A last farewell to his France has sent.
France, poor soldier, again to see!
There my boy has a shroud for me.

VI.

Grand in spirit and great in worth,
Why did a sceptre tempt his pride?
High above every throne on earth
Glows that peak in the waters wide;—
His glory's light as a beacon borne
To a world in its youth, and a world out-worn.
France, poor soldier, again to see!
There my boy has a shroud for me.

VII.

Hearts of Spain! what flickers on shore?
A banner of black? O Heaven! 'tis true!
He—and to die? Our Star no more!
Ah! you are weeping, his foes, e'en you.
Silent, far from the rock we fly:—
The sun is withered from out the sky.
France, poor soldier, again to see!
There my boy has a shroud for me.

JAMES ROBERTSON.

OBITUARY.

MR. ANDREW WILSON.

IT is with much regret that we notice the death of Mr. Andrew Wilson, on June 8, at Bank House, near the lower end of Ulleswater. The world knew him best as the author of that most interesting of Indian travel books, *The Abode of Snow*; but we may perhaps be allowed to say here that he was a valued and, when his health permitted, a regular contributor to the ACADEMY. Unhappily, for many years past his health had been extremely bad, nor did he derive much benefit from a visit he paid last autumn to Normandy. In April of the present year he wrote:—

"I have been very and distressingly ill with what the doctors have discovered to be disease of the mitral valve of the heart—a disease that repeatedly put me through a process which convulsed my whole frame, and which I can compare to nothing so well as being hanged slowly, and then being cut down before the operation was quite completed."

Nothing could be more characteristic of the man than the way in which he here describes his own sufferings. In May he wrote again, forwarding the article on Mr. Keene's *Meccah* which appeared in the ACADEMY of June 4, and of which he was with difficulty able to correct a proof. We believe that this was his last piece of literary work. He then said that he "had been pulled back by the same change of weather that carried off Lord Beaconsfield." Perhaps the unseasonable cold with which last week began may have hastened his death; but, though he sometimes deceived himself, his friends knew that he had not long to live. A born traveller, he would often say that he wished to end his days in the heart of Central Africa. We quote from the *Times*, which says that he was fifty-one years of age, the following notice of his literary career:—

"Mr. Andrew Wilson commenced his literary career as a writer for the *Bombay Times*. Circumstances led him subsequently to return to England, where he became a contributor to *Blackwood's Magazine*—a literary connexion which was maintained during the remainder of his life. When about thirty years of age, he became editor of the *China Mail*, and he accompanied the Pekin Expedition to Tientsin. He travelled a great deal in the South of China from time to time, and by living among the natives as one of themselves he obtained a knowledge of the people such as few foreigners possessed, and was eminently fitted for the task which was afterwards entrusted to him of writing the history of the Taiping Rebellion and

chronicling the deeds of Colonel Gordon's 'ever-victorious army.' This work was done in England. Mr. Wilson afterwards travelled a great deal on the continent of Europe, and a series of articles on Switzerland which appeared in *Blackwood* attracted a good deal of notice. Some eight or nine years ago he returned to India, and edited for a time the *Star of India* and the *Bombay Gazette*; but the impulse of travel was so strong upon him that in 1874, when he was on his way to Simla to recruit his health, he felt impelled, on beholding the snow-clad peaks of the Himalayas, to undertake a journey into the upper valleys of the 'abode of snow.' At the time, he was physically unfitted for such an arduous undertaking, as he was unable to walk a hundred yards or mount a horse; but he organised a party of native bearers, by whom he was carried in a dandi; and, unaccompanied by any European, he completed his journey from Simla to the borders of Chinese Tibet, and thence along the whole line of the Western Himalayas. His way lay through valleys for the most part 12,000 feet above the level of the sea, and sometimes reaching to an altitude of 18,000 feet. At times he had to travel along narrow goat-paths or ledges of deep precipices, across immense glaciers, and over rough blocks of granite and treacherous slabs of slate. But no danger or difficulty daunted him, and the graphic narrative of his wanderings in those remote regions, and his graceful descriptions of the snowy solitudes of the 'stony girdle of the earth,' made his *Abode of Snow* a most fascinating book.

We learn from the *Carlisle Journal* that Mr. Wilson was the son of the late Dr. Wilson, of Bombay, the celebrated Free Kirk missionary, and that, being originally intended for the ministry, he received his education at Edinburgh University, and subsequently at Tübingen.

THE REV. E. RICHMOND HODGES.

A GENUINE student was lost to us in the Rev. E. Richmond Hodges, who died, at the age of fifty-five, on the 9th of last month. While an apprentice in London, Mr. Hodges fell across an old Hebrew grammar, which fascinated the lad's mind and made him determine to be become a Semitic scholar. The result was that, after acting as scripture reader for a short time, he was sent by the Society for Promoting Christianity among the Jews first to Palestine, then to Algeria, which he did not leave until 1856. A few years afterwards he found himself compelled to resign his connexion with the society, and was thus able to devote himself more fully than before to his linguistic studies. He was for some time a minister of the Reformed Episcopal Church, but two or three years ago was ordained a clergyman of the Established Church of England. Mr. Hodges was specially known as a student of Oriental languages. His first literary work, we believe, was one on *Ancient Egypt*, published in 1851; about this time he also wrote another book, entitled *Conversations with an Atheist*, which, however, does not appear to have seen the light. In 1863 he brought out a new and revised edition of Craik's *Principia Hebraica*—a fact which has escaped the notice of Mr. Craik's biographer, Mr. Elfe Tayler—and later on he assisted Dr. Gotch in the Old Testament portion of the work known as *The Holy Bible in Paragraphs and Sections, with Emendations of the Text*, though his share in the work was not acknowledged in the Preface. The new edition of Cory's *Ancient Fragments*, which he prepared in 1876, will be fresh in the minds of our readers; and at the time of his death he was engaged upon *An English Version of the Armenian History of Moses of Khorene*, besides being on the point of bringing out a lecture on *The Worship of Mithras*, illustrated with engravings, more especially of the objects found at Rome in 1870. He had already published a revised version of Julius Mickle's English translation of Camoens'

Lusiad in 1877. Mr. Hodges' contributions to what may be termed serial literature were many and various. He was the author of the article on American Languages in the new edition of the *Encyclopædia Britannica*, as well as of fourteen articles on languages in the Supplement to the *English Encyclopædia*; and the fourth volume of the *National History of England* contains a series of sketches of the progress of the arts and sciences from his pen.

PROF. B. A. DOHRN, a distinguished Oriental scholar, died lately at St. Petersburg. He was born in 1805, studied theology at Halle and Leipzig, but afterwards turned his attention exclusively to the languages of the East. In 1826 he was appointed Professor of Sanskrit in the University of Kharkov. Six years later, he was called to the Chair of Asiatic History and Geography in the Oriental Institute at St. Petersburg, which he resigned in 1843 to become senior librarian of the Imperial Public Library. Prof. Dohrn published, in 1846, *Das asiatische Museum der kaiserl. Akademie der Wissenschaften*, and in 1852 *Catalogue des Manuscrits et Xylographes orientaux*. His last undertaking was an elaborate work on the migrations of the ancient Huns in Tabaristan.

THE death is announced at New York of Mr. William Ross Wallace, the American poet, in his sixtieth year. Although a native of Kentucky, he had Scottish blood in his veins, and frequently wrote stirring poems upon Scottish subjects.

THE widow of the poet Uhland has just died at Stuttgart, in her eighty-second year. She wrote a biography of her husband, whom she survived nineteen years.

MAGAZINES AND REVIEWS.

The Antiquary. June 1881. (Elliot Stock.) This number of the *Antiquary* is not quite up to the mark of its immediate predecessors; we miss articles giving absolutely new knowledge on historical subjects. There are, however, several good second-rate papers. Mr. Brailsford's account of the Nevill Monuments at Staindrop is interesting, as they are historical records, in stone, of a high degree of importance. Mr. Gomme discourses on field names which relate to allotments to village officers. He gives two instances of fields which show that the village piper had an allotment of land in some places. This is new to us. We, however, know more than one instance of small enclosures being called pepper close. This strange name we have thought may have originated from a peppercorn rent having been paid for the land, but this is for several reasons unlikely. It is much more probable that, when the name became unintelligible to the rustics, piper became in their mouths pepper. Mr. Gomme is known as our highest authority on this kind of lore. It is much to be wished that he would give us a dictionary of field names; such a collection would be very imperfect at first, but would grow from year to year. Mr. Hewlitt furnishes some strange medical recipes and other kindred matter from the treasures of the Record Office. The constitutions of our ancestors must indeed have been strong when they survived the medical treatment which these extracts reveal. Mr. Britten does good service by reviewing M. Eugène Rolland's *Faune populaire de la France*. We have read the two first volumes, but the third we have not yet seen. We can confirm in every particular the high terms of praise Mr. Britten gives. M. Rolland's book is, we believe, one of the most useful books on folk-lore that has ever been produced.

THE *Revista de Ciencias Históricas* appears in its new bi-monthly form for April and May. As usual, it is full of interest for archaeologists.

Julian de Chía opens with notes on the Dukedom (1351) and Principality (1416) of Gerona, created to furnish a title to the heir of the Aragonese monarchy. An interesting paper by Rubio y Lluch extracts details of the Catalan settlements in Greece and the Levant from the history of Chalcocondylas, a Greek writer of the fifteenth century. From the continuation of the Life of Don Pedro, the Constable of Portugal, by Balaguer y Merino, we learn that in 1466 he was a suitor for the hand of Margaret, sister of our Edward IV. Padre Fita gives a further instalment of the Supplements to Larramendi's Dictionary; and Señor Girbal concludes his inventory of the Treasure of the Cathedral of Gerona in the sixteenth century. In numismatics we have a paper by Pujol y Camps on the Roman coins lately found at Segaro; and another on the Keltiberian coins of Hispania Citerior, with illustrations. The editor has also an excellent illustrated description of the Nuraghi of Sardinia, maintaining that they were dwellings and not tombs. From a private communication we find that we somewhat misrepresented his views in our last *compte-rendu*. He does not think that the dolmens were the work of the Iberi, but that they are 'the expression of an epoch in civilisation, not of a people.'

In the *Revista Contemporanea* of May 30 Señor Diaz Cobeña draws a parallel between the treatment of jealousy in Shakspeare's *Othello* and in Calderon's *El mayor Monstruo los Celos*; the preference is given to the more idealistic treatment of the latter. Becerro de Bengoa tells the history of the Genoese establishment on the Island of Tabarka off the coast of Tunis, from the sixteenth to the eighteenth century, and also gives the text of the charter of privileges of the Spanish Redemptist Fathers at Tunis in 1720. Señor Foradada briefly sketches the romantic career of Pedro de Alvarado, the companion of Cortez. The conclusion of Villamil y Castro's papers on the prosperity of Galicia in the twelfth century from authentic documents is full of interest. A Montaberry deals with the same period under guise of fiction in his 'Juventud dorada.' The Monetary Conference of 1881 is discussed by Señor Sanromá.

SELECTED BOOKS.

GENERAL LITERATURE.

- BANES, J. F. *Index Geographicus Indicus*. Stanford. 21s.
 BURKE's Letters and Papers on Irish Affairs. Ed. Matthew Arnold. Macmillan. 6s.
 COLQUHOUN, J. A. S. With the Kurram Force in the Cabul Campaign of 1878-79. W. H. Allen & Co. 16s.
 FABBETTI, A. Dell' antica Città d' Industria detta prima Bordinomago e de' suoi Monumenti. Torino: Loescher. 12 fr. 50 c.
 SYMONDS, J. A. Renaissance in Italy: Italian Literature. Smith, Elder & Co. 32s.
 TORMA, K. Amphitheatri Aquinensis pars septentrionalis. Leipzig: Brockhaus. 4 M.
 WINSTANLEY, W. A Visit to Abyssinia. Hurst & Blackett. 21s.
 WINTER, ein, in Griechenland 1879-80. Leipzig: Teubner. 2 M.
 YHLEN, G. V. Die Seefischerei an der Westküste Schwedens. Gothenburg: Pehrson. 4 M. 50 Pf.

THEOLOGY.

- ATHANASIUS, St., Historical Writings of. With Introduction by W. Bright, D.D. Clarendon Press. 10s. 6d.
 KREIM, Th. Rom u. das Christenthum. Hrg. v. H. Ziegler. Berlin: Reimer. 10 M.
 LIPPERT, J. Die Religionen der europäischen Culturvölker, der Litauer, Slaven, Germanen, Griechen u. Römer, in ihrem geschichtlichen Ursprunge. Berlin: Hofmann. 8 M.

HISTORY.

- ARBUTHNOT, Sir A. Selections from the Minutes and other Official Writings of Major-Gen. Sir Thomas Munro, Bart., K.C.B., Governor of Madras. O. Kegan Paul & Co. 30s.
 CODEX diplomaticus Hungaricus Andegavensis. Ed. J. Nagy. Vol. 2. Leipzig: Brockhaus. 10 M.
 FASTI consulares inde a Caesaris nece usque ad imperium Diocletiani. Compositi J. Klein. Leipzig: Teubner. 4 M.
 GARDINER, S. R., and J. BAS MULLINGERS. Introduction to the Study of English History. O. Kegan Paul & Co. 9s.
 MADVIG, J. N. Die Verfassung u. Verwaltung d. römischen Staats. 1. Bd. Leipzig: Teubner. 12 M.

MONUMENTA oemittalia regni Hungariae. Ed. V. Franknöl. Vol. 7. Leipzig: Brockhaus, 8 M.
PLANTA, P. O. v. Die curritischen Herrschaften in der Feudalzeit. 1. Lfg. Bern: Wiese, 2 M.
REINKENS, J. H. Melchior v. Diepenbroek. Ein Zeit- u. Lebensbild. Leipzig: Fernau, 8 M.
SCHENK, E. Die Lösung der Wallensteinsfrage. Berlin: Hofmann, 12 M.
SILVANI, D. La Corte e la Società romana nei Secoli XVIII. ed. XIX. Vol. I. Torino: Loescher, 5 fr.
WACKENAGEL, R. Rechnungsbuch der Froben u. Episcopius. Buchdrucker u. Buchbinder zu Basel 1557-64. Basel: Schwabe, 10 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

HARNACK, A. Die Elemente der Differential- u. Integralrechnung. Leipzig: Teubner, 7 M. 60 Pf.
KILLIAS, E. Die Schmetterlinge Graubündens. Chur: Hitz, 3 M.
LUBBERS, Ch. Medicinisch-pharmaceutische Botanik. 17. Lfg. Leipzig: Haessel, 2 M.
PFYFFER, W. Pflanzenphysiologie. Ein Handbuch d. Stoffwechsels u. Kraftwechsels in der Pflanze. 1. Bd. Der Stoffwechsel. Leipzig: Engelmann, 8 M.
REICHENAU, W. v. Die monistische Philosophie v. Spinoza bis auf unsere Tage. Köln: Mayer, 7 M.
RUPERTSBERGER, M. Biologie der Käfer Europas. Linz: Fink, 6 M.
SAMMELNÖRN, die anthropologischen. Deutschlands. Berlin. 1. Thl. Zusammenge stellt v. G. Broesike. Braunschweig, 7 M. 20 Pf.
WARNSTORF, C. Die europäischen Tortmoose. Eine Kritik u. Beschreibung derselben. Berlin: Grieben, 3 M.

PHILOLOGY.

ARCHIMEDIA opera omnia cum commentariis Eutocii. Ed. J. L. Heiberg. Vol. 2. Leipzig: Teubner, 6 M.
BROCK, S. Studien üb. die Entstehung der nordischen Götter- u. Helden-sagen. Uebers. v. O. Brenner. 1. Reihe. 1. Hft. München: Kaiser, 2 M.
DOORNKAAT-KOOLMAN, J. ten. Wörterbuch der ostfriesischen Sprache. 12. Hft. Norden: Braams, 2 M.
KLOTZ, R. De numero dochmiacae observationes. Leipzig: Teubner, 1 M.
RIBBECK, O. Friedrich Wilhelm Ritschl. Ein Beitrag zur Geschichte der Philologie. 2. Bd. Leipzig: Teubner, 12 M.
SEBASTI Grammatici qui feruntur in Versili carmine commentarii. Recensuerunt G. Thilo et H. Haagen. Vol. I. Fasc. 2. Leipzig: Teubner, 10 M.
THUCYDIDES. Translated into English, with Introduction, Notes, &c., by B. Jowett. Clarendon Press, 32s.

CORRESPONDENCE.

"THE EVIL ONE" OF THE REVISERS.

Bodleian Library: June 10, 1881.

In the discussion about the change made by the Revisers in introducing "the evil one," I see that no notice has been taken of the excellent excursus on the Lord's Prayer by the Rev. Dr. J. Ch. Taylor, Master of St. John's College, Cambridge, inserted at the end of his edition and translation of the earliest Rabbinical collection of ethical sentences, entitled *Sayings of the Jewish Fathers*.

The learned author adopts the right method when he seeks to discover what the original Hebrew or Aramaic may have been for the words *ἀπὸ τοῦ πονηροῦ*. He is surely right in supposing that "the original form of the petition can scarcely have been *min hara*, 'from the evil.'" But I do not agree with him that it may have been *yetsen hara*, or *yitsra bisha*; for, if so, the Greek translation would have represented it by two words. It cannot be doubted, from expressions in the New Testament, such as *Talitha cumi* (Mark v. 41), and more especially *lama sabachthani* (Matt. xxvii. 46), that Christ talked and prayed in the Aramaic dialect, spoken at the time in Galilee, as well as among the common people at Jerusalem. The Aramaic original of *ἀπὸ τοῦ πονηροῦ* seems to have been *מִן בִּישָׁא*, which can be translated "from evil," "from the evil," but in no case "from the evil one." The Rabbinical schools most probably represented it by the word *מִרְעָה* (Ps. xxvii. 27), "from evil," of which the following prayer by Rabbi [Jehudah], the compiler of the Mishnah, is an amplification. I quote Dr. Taylor's translation:—

"May it be thy will, O Lord, our God, and the God of our fathers, to deliver us from the shameless, and from the shamelessness; from Evil man and from Evil hap [from Evil thought (*yetsen*), from Evil companion, from Evil neighbour, and from Satan the destroyer]; from hard judgment, and from a hard 'adversary,' whether he be a son of

the covenant, or not a son of the covenant" (*Babyl. Talmud*, Berakhoth, fol. 16 b).

The words in brackets, I may mention, are omitted in MSS. of the Talmud, and in some earlier editions (see Rabbinowicz, *Variae Lectiones ad Talm.*, &c., t. i.), and are not to be found in the prayer-book of the Eastern rite. I may add that the original short petition found in the Lord's Prayer still exists in the ritual of the Karaites, in which it stands as follows:—*Veal thebienu lidey nissayyon umikkol pegaim raim hatsilenu*, "And bring us not into the hands of temptation, but deliver us from all evil haps" (see the edition of Kala in the Crimea, 1805, t. i., p. 117). The word "temptation" in Talmudic literature does not refer to temptation by Satan, and "Evil" means in general all possible evil things. Anyhow, both Syriac translations have "from evil" or "from the evil," the Coptic has "from evil," and the Ethiopic (equally derived from the Greek text) has "from all evil," which would agree with the correct Hebrew expression—*mikkol ra*.

So many discoveries have been made during the last few years in the way of antiquities, inscriptions, and MSS. that we should not be much surprised if the original of the Gospel according to the Hebrews should turn up one day either entire or in fragments. If so, we may yet have the opportunity of learning what the original was of *ἀπὸ τοῦ πονηροῦ*.

A. NEUBAUER.

BISHOP LEOFRIC'S MSS., FORMERLY AT EXETER.
St. John's College, Oxford: June, 1881.

May I appeal through your columns for assistance in discovering the locality of the sixty-one MSS. which are known, on contemporary authority, to have been given by Leofric, first Bishop of Exeter, to the library of that cathedral A.D. 1050-73?

The following list of them is written, in an eleventh-century hand, on a fly-leaf of an Evangelium in the Bodleian Library (D. ii. 16 auct.). It has been printed, not quite correctly, by Dugdale (*Monasticon*, ed. 1819, vol. ii. p. 527) and Wanley (*Thesaurus*, p. 80). (1, 2) ii fulle mæsse boc; (3) i collectaneum; (4, 5) ii pistol boc; (6, 7) ii fulle sang boc; (8) i nihtsang; (9) i ad te leuau; (10) i tropere; (11, 12) ii salteras; (13) se briddan saltero swa man singþ on rome; (14, 15) ii ymneras; (16) i deorwyðe bletsing boc; (17, 18, 19) iii oðre; (20) i englisc christes boc; (21, 22) ii sumer ræding boc; (23) i winter ræding boc; (24) i regula canonicorum; (25) i martyrologium; (26) i canon on leden; (27) i scrift boc on englisc; (28) i full spoc boc wintres 7 sumeres; (29) i boeties boc on englisc; (30) i mycel englisc boc be gewhileum þingum on leoðwisan geworht; (31) liber pastoralis; (32) liber dialogorum; (33, 34, 35, 36) libri iiii prophetarum; (37) liber boetii de consolatione; (38) isagoge porphyrii; (39) i passionalis; (40) liber prosperi; (41) liber prudentii psychomachio; (42) liber prudentii ymnorum; (43) liber prudentii de martyribus; (44) liber ezechieli prophete; (45) cantica canticorum; (46) liber isaie prophete on sundron; (47) liber isidoris othmologiarum; (48) passiones apostolorum; (49) expositio bede super euangelium luce; (50) expositio bede super apocalipsin; (51) expositio bede super vii epistolas canonicas; (52) liber isidori de nouo et ueteri testamento; (53) liber isidori de miraculis christi; (54) liber oserii; (55) liber machabeorum; (56) liber persii; (57) sedulius boc; (58) liber aratoris; (59) diadema monachorum; (60) glose statii; (61) liber officialis amalarii.

Of the above list, (3) is in the British Museum (Harl. 2961); (17?) (24) (25) and (27) are in C. C. C. C. (S. 2 12, D 5, L 12); (28) is in the Camb. Univ. Lib. (GG iii. 28); (1) (37) (41)

(42) (43) (56) are in the Bodleian Library (MS. 579; Auct. F. 1, 15; Auct. F. iii. 6), having been presented to it in 1602 through the instrumentality of Sir Thomas Bodley, a native of Exeter; only one MS.—(30)—is still in the Library of the Dean and Chapter of Exeter.

Hampeon's statement that a Saxon Menology now in the Brit. Mus. (Julius A. x.) once belonged to Leofric is erroneous (*Medii Oevi Kalender*, i. 392).

Leofric's gifts generally have, probably all had, a colophon on the fly-leaf in Anglo-Saxon and Latin, containing the names of the donor and donee, and a malediction on anyone who should be concerned in the removal of the MS.

I append the inscription on fol. 1. a. of (1):—
"Hunc missalem Leofricus episcopus dat ecclesie sancti petri in exonia, ad utilitatem successorum suorum. Si quis illum inde abstulerit, eterne subiaceat maledictioni. Fiat. Fiat. Confirma hoc, deus, quod operatus es in nobis."

"Das hoc leofric bisceop gef sancto petro 7 eallum his æftergengum in to exancestre gode mid to þenienne. 7 gif hig ænig ut alrede, hæbb ne godes curs and wræððe ealra halgena."

No members of the Chapter of Exeter, past or present, are recorded to have been "one penny the worse" for this imprecation; but if there exists any literary "Jackdaw of Rheims" who has secreted one of these treasures, and the plumage of whose conscience is ruffled by this letter, he may be assured of "plenary absolution" from a grateful public if he will furnish any information as to its past history or present position.

Being engaged in transcribing (1) for publication, I am especially anxious to discover (2). Among the list of Mr. Bourscough's MSS. at the close of the seventeenth century, this entry occurs:—"7663, 44. 'Liturgia antiqua, eadem ut videtur, quam Leofricus Episcopus dedit ecclesiae S. Petri Exoniensi' (Bernard's Catalogue, A.D. 1697, p. 233)."

In 1705 Wanley, after a brief description of the Leofric Missal (1), adds:—"Alter autem nunc est peculium Rev. et doctissimi viri D. R. Bourscough, Rectoris ecclesiae de Toteness, in agro Devonensi" (*Thesaurus*, p. 82).

Mr. E. Bishop has supplied me with almost conclusive reasons for believing that Bernard and Wanley were mistaken, and that the MS. referred to by them as in Mr. Bourscough's possession is the Collectaneum (3), now in the British Museum.

It is, therefore, still just possible that the missing Missal is lurking in some library, or in the lumber-room of some old mansion in the city or neighbourhood of Exeter.

F. E. WARREN.

HEBREW MSS. AT THE BRITISH MUSEUM.

Virginia Water, Chertsey: June 15, 1881.

In his description of the Hebrew MSS. which Mr. Shapira collected in Yemen last winter, and which are shortly to be brought to England, Mr. Sayce remarks: "It would be a pity if the collection were allowed to go to Berlin like its predecessor." I am sure that Mr. Sayce and all students of the Hebrew text will be glad to hear that Mr. Shapira's former collection, or rather collections, did not go to Berlin, but are now safely deposited in the British Museum. Mr. Shapira brought to England two separate collections which he made in Yemen; the first, he brought in 1877. From this collection the heads of the MS. Department selected no less than forty MSS. Fifteen of these are Rolls of the Pentateuch, and the remaining twenty-five are mostly portions of the Hebrew Scriptures, some of them with the so-called superlineary or Assyrian punctuation. Among these is the ancient and important portion of the Pentateuch a page of which has been published by

the Palaeographical Society in their *Transactions*, part iv., plate liv., 1879.

In 1879 Mr. Shapira brought over to England a second collection, which he also made in Yemen. Of these, the authorities in the British Museum selected fourteen MSS. The MSS., therefore, which found their way to Berlin are those which have been rejected here because they were either duplicates, which the Yemen MSS. often are, or because they were deemed unimportant after they were most carefully examined. These facts may be found stated in the Parliamentary Returns of 1879 and 1880.

Having worked at the Hebrew MSS. for many years in the British Museum in connexion with my edition of the Massorah, it is due to the heads of the Department to say that they have never refused to recommend the purchase of any Hebrew MSS. of importance. The foreign dealers who bring over these MSS., as a rule do not know much about their value, and often ask most extravagant prices. This renders it very difficult to deal with them; and the difficulty arising from their ignorance and their determination to bargain is greatly increased by notices in the public press of their collection which they entirely misunderstand.

CHRISTIAN D. GINSBURG.

PROPOSED REPRODUCTION OF THE "QUATRI-REGIO DEL DECORSO DELLA VITA HUMANA."

Woodbury, Biggin Hill, Norwood: June 12, 1881.

Many of your readers interested in early engravings know the 120 or more wood-cuts illustrating the *Quatregio del Decorso della Vita humana*, etc., Firenze, MDVIII. The book is very scarce; consequently impossible to be obtained, and, if it could be, only at a fabulous price.

Dr. Lippmann, Director of the Department of Prints, Berlin Museum, and myself have been considering the means of having it reproduced in *facsimile*. We find that 150 copies could be printed, on paper resembling an original copy, at the rate of a guinea a copy; and this, taking into consideration the size of the volume and its 200 pages, is a very reasonable sum. Intending subscribers can send me their names; to save trouble in distribution, we should prefer subscriptions for five or ten copies, but will not refuse single subscriptions.

HENRY WALLIS.

THE BIRTHPLACE OF WORDSWORTH.

London: June 15, 1881.

The biographies which have been until now issued of Wordsworth state that he was born at Cockermouth, in Cumberland. Having recently returned from that place, I am in a position to state that the antiquaries of the town have great doubts as to whether the poet was born there, and their doubts would seem to be strengthened by the fact that there is no record whatever of such a birth in any of the registers of the parish. Can any of your readers give me some additional information on this subject?

JOSEPH S. FLETCHER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 20, 4 p.m. Asiatic: "The Duty Muhammadans, in British India, owe, on the Principles of their own Law, to the Government of the Country," by Mr. R. B. E. Baillie; "Extracts from Mr. O. P. Bell's Report on the Maldivo Islands," by Mr. Albert Gray; "The Sino-Indian Origin of the Lāt Alphabet," by M. de la Couperie. 7.30 p.m. Aristotelian: "Schopenhauer and Hartmann," by Mr. T. Fenton. 8 p.m. Education. 8 p.m. Victoria Institute.

TUESDAY, June 21, 7.45 p.m. Statistical: "The English Stations in the Hill Regions of Iocia: their Value and Importance; with Some Statistics of their Products and Trade," by Mr. Hyde Clarke. 8.30 p.m. Zoological: "The Petrel called *Thalassidroma nerei* by Gould, and its Affinities," by Mr. W. A. Forbes; "Observations on the Habits of the

Echidna hystrix of Australia," by Mr. George F. Bennett; "The Lizards of the genera *Lacerta* and *Acanthodactylus* in the British Museum," by Mr. G. A. Boulenger.

WEDNESDAY, June 22, 8 p.m. Royal Society of Literature: "The Genuine and Spurious in the Eddic Mythology," Part II, by Mr. O. F. Keary. 8 p.m. Geological.

FRIDAY, June 24, 8 p.m. Philological: "The Morphology of the Indo-Germanic Root," by Mr. T. Marshall, jun. 7 p.m. Quekett.

SATURDAY, June 25, 3 p.m. Physical: "Apparatus for Lecture Experiments on Current Induction," by Mr. W. Grant; "Results of Experiments with a Modification of Bunsen's Calorimeter," by Prof. Balfour Stewart and Mr. W. Stroud.

SCIENCE.

M. Tulli Ciceronis pro Gnaeo Plancio Oratio ad Iudices. Edited, with Commentary and Introduction, by the Rev. H. A. Holden, LL.D. (Cambridge University Press.)

CICERO's speech *pro Plancio* well deserves a place among those usually read at school or college. It is not, indeed, equal in power to some of the more famous orations, and it has not, of course, the historical importance of the Catilinarians or the Verrines. But it shows the orator in as favourable a light as any. We have the statesman of experience, sketching with a light but sure hand the caprices of the popular assemblies; the accomplished gentleman, making an effective defence for an acquaintance to whom he was under considerable obligations, without in any way giving just cause of offence to the (apparently) more intimate friend who was acting as prosecutor; the genuine humorist, narrating with admirable art a story, his enjoyment of which is in no way impaired by the fact that it tells against his own youthful vanity. When we remember, too, the light which this speech throws upon electioneering devices at Rome, and the numerous, but unsuccessful, attempts to foil them, we cannot help wondering at the comparative neglect into which it has fallen.

In one respect, however, this is less than Dr. Holden imagines. It is not quite accurate to say that "no separate edition of it has ever been published with English notes." An edition (not anonymous) was published some few years ago; but those into whose hands this fell will probably be of opinion that the credit of English scholarship has not suffered from its being thus ignored.

Dr. Holden's own edition is all that could be expected from his elegant and practised scholarship. Opinions will probably differ as to the scale which he has chosen for his annotations. Some will think fifty-four pages of Introduction and 175 of notes an over-liberal allowance for forty-two of text; and, doubtless, it would be inconvenient if all editions of any speech of Cicero's were to contain a full table of the principal events in his life, and tolerably complete biographies of men like Cato or Crassus. But Dr. Holden has evidently made up his mind as to the character of the commentary most likely to be generally useful; and he has carried out his views with admirable thoroughness. The student, reading by himself and without access to a good reference library, will be very thankful for his liberality; and it is in no case likely to do much harm. Large use is made of what all teachers of experience will acknowledge to be the most valuable form of com-

mentary—frequent references to the best grammars; it is only to be regretted that Mr. Roby's School Grammar did not appear in time to be included among them. Dr. Holden acknowledges in the fullest manner his obligations to the editions of Wunder and Köpke. As the former has long been out of print, and is now as scarce as it is valuable, and as the latter, with its excellent Introduction, is written in German, his borrowings from these stores are hardly less an accession to the material at the command of the ordinary school-boy than his own contributions. The summary of the argument is very well done, and will be of great help in following the line of reasoning, in which it is not always easy to see the links. One curious assertion of Cicero's Dr. Holden allows to pass without comment, though it is certainly not without its difficulty. By the law under which Plancius was arraigned, the prosecutor was allowed to name the tribes from which the jury was to be selected. In this case tribes were named with which the defendant had no connexion whatever, and Cicero charges the prosecutor with having violated the spirit of the law, maintaining that the intention of the Senate in sanctioning (not surely, as Dr. Holden says, in passing) the law was that the tribes asserted to have been corrupted should be named, on the ground that a jury taken from these would be most likely to know the facts of the case. Apart from the probability that a jury so selected might contain some persons themselves bribed by the defendant—for even *iudices* were by no means superior to corruption—this reveals a point of view curiously at variance with that of the English law. So far from the jury being required to dismiss from their minds all previous impressions as to the case, and to judge on the evidence laid before them, it is actually made a matter of reproach to the prosecutor that he took pains to secure an unbiassed panel.

In the notes there are very few points to which exception can be taken. I doubt whether *lubrica* (§ 5) can fairly be explained "nerven;" there is nothing in the context, nor in the parallel passage referred to, which justifies a departure from the usual meaning. In the note on *Congus* (§ 58), it might have been noticed that his name is only restored by conjecture to the passage quoted from *De Orat.* i. § 256. In the note on § 84 the statement of the scholiast that Molon was a surname of Apollonius (followed in the Introduction, p. xlix.) should have been corrected in accordance with the statement of Strabo, who expressly distinguishes the two men. A note might well have been given on the use of *frequenter* in § 83—a use so rare in Cicero that even so unerring a scholar as Prof. J. E. B. Mayor (on Plin. iii. 1, 9) denies its occurrence. A curiously misleading ambiguity of expression occurs on p. xlix., where, under B.C. 82, we find "Birth of Terence." To Dr. Holden, of course, this name stands for P. Terentius Varro Atacinus; it is to be feared that many a school-boy may take it for the more familiar poet of the *Andria*.

It is one part of the critic's duty to hunt for *egregio inspersos corpore naevos*; it is a more pleasant part to acknowledge with

gratitude first-rate work. And those are certainly happy who can read this brilliant speech with Dr. Holden's commentary instead of the praiseworthy, but tedious, quarto pages of Wunder, or the slipshod looseness of the ignored English annotator.

A. S. WILKINS.

Mathematical Psychics: an Essay on the Application of Mathematics to the Moral Sciences. By F. Y. Edgeworth. (C. Kegan Paul & Co.)

THIS book shows clear signs of genius, and is a promise of great things to come. It is called "An Essay on the Application of Mathematics to the Moral Sciences." But the moral sciences are various and vast; and a goodly volume might be filled with a mere enumeration of the openings which they offer for the use of mathematical language and mathematical method. The essay before us attempts no such task, but is mainly devoted to the fundamental problem of the mathematical rendering of the "Calculus of Pleasure;" and this is regarded from two points of view, as the "Economic Calculus" and as the "Calculus of Utilitarian Ethics."

The discussion of this problem is introduced by an argument tending to show that "mathematical reasonings are possible without numerical data." It is well put, but there is a certain air of unreality about all such arguments. To a person who thinks that mathematics are a complex kind of arithmetic, a sort of highly involved double rule of three, argument is useless. While to a person who does know the meaning of the terms used, it seems but a truism to say, in words which Mr. Edgeworth quotes from Cournot:—

"L'une des fonctions les plus importantes de l'analyse consiste précisément à assigner des relations déterminées entre des quantités dont les valeurs numériques, et même les formes algébriques, sont absolument inassignables."

The real question is not whether it is *possible*, but whether it is *profitable* to apply mathematical reasonings in the moral sciences. And this is a question which cannot be answered *a priori*; it can be answered only from the experience of those who make the attempt. When a man has cleared up his mind about a difficult economic question by mathematical reasoning, he generally finds it best to throw aside his mathematics and express what he has to say in language that is understood of the people.

The general aim of Mr. Edgeworth's "Economic Calculus" is to investigate the conditions under which the terms and extent of a contract between two people can be determined beforehand, the utility to each of them of the things with regard to which the contract is made being known. He considers this problem—firstly, when each of the two dealers stands alone; and, secondly, when he is one of a number of competing dealers. He supposes that if X. exchanges an amount x of his commodity for an amount y of the commodity which Y. has to dispose of, the total gratification which X. will get from what is left of his commodity after subtracting x from it, together with that which he will get from an amount y of the other commodity, may be represented by

$P = F(x, y)$. This total gratification he calls, rather awkwardly, "the utility of X." In like manner he represents the utility of Y by $\Pi = \Phi(xy)$. He then seeks for "the contract curve"—that is, the locus of points corresponding to contracts, which, when once made, are settlements, in this sense that no change of the terms can be proposed which will be acceptable to both parties; its equation is, of course,

$$\frac{dP}{dx} \cdot \frac{d\Pi}{dy} - \frac{dP}{dy} \cdot \frac{d\Pi}{dx} = 0.$$

This equation is, as Mr. Edgeworth points out, almost the same as Mr. Jevons' celebrated equation of exchange. But he gives it a new interpretation, and applies it to new uses; and by reasonings which, partly from the frequent use of unexplained metaphor, are rather hard to follow, he deduces a list of cases in which the terms of contract are unstable or indeterminate. He argues, for instance, in one of his numerous appendices, that contracts between employers and workmen, and between Irish landlords and cottier tenants, are not generally made under the conditions which enable the terms of the contract to be determined beforehand; the terms depend to a great extent upon the advantageous position with regard to bargaining, and the skill in bargaining, of the several parties concerned. This is, of course, not entirely new, but it is put in a new way.

His readers may sometimes wish that he had kept his work by him a little longer till he had worked it out more fully, and obtained that simplicity which comes only through long labour. But, taking it at what it claims to be, "a tentative study," we can only admire its brilliancy, force, and originality.

It will be interesting to watch the development of his theory, and, in particular, to see how far he succeeds in preventing his mathematics from running away with him, and carrying him out of sight of the actual facts of economics. For he has adopted a mode of expressing the problem of exchange which gives him at once a wide grasp and great freedom of movement, but which has the disadvantage of not being very easily translated so as to express the conditions of ordinary mercantile transactions. He takes barter as his typical bargain, and lets x and y represent, as we have seen, quantities of the two things bartered. No doubt this is the right way of treating some problems of international trade, and, what is nearly the same thing, of the trade between the members of different compact industrial groups, whether the groups are formally organised or not. But there are many reasons for thinking that the greater part of economic theory can be dealt with most easily by letting x represent the amount of the commodity dealt in, and y the price of the unit of that commodity expressed in the terms of money, which is supposed provisionally to have a uniform purchasing power. This method certainly lends itself most easily to the task of interpreting the past and directing the future of statistical enquiries—a consideration of the first importance. If, however, Mr. Edgeworth can prevent his theories from becoming too abstract he may do great things by them.

There is little room left to discuss his

Calculus of Utilitarian Ethics; but this is the less to be regretted because the greater part of the substance of it has been published by him before. Suffice it that he starts from the position that different men have different capacities for happiness and different capacities for work, and applies mathematics with great originality and suggestiveness to the enquiry how work and wealth must be distributed so as to give the greatest possible happiness. Perhaps the problem which he attacks is incapable of a complete solution; but it may be safely said that no one can read his discussion of it without profit.

ALFRED MARSHALL.

NOTES OF TRAVEL.

WE believe that Col. C. E. Stewart, B.S.C., will read a paper before the Royal Geographical Society on June 27 on his journey on the northern frontier of Persia and in Central Asia, to which we recently referred. Col. Stewart travelled in the disguise of an Armenian horse-dealer, and was thus able to move about with comparative freedom.

GENERAL THE HON. W. FEILDING, accompanied by Mr. J. Robinson, has just started for Brisbane to lead an exploring expedition, which is to survey the country between Roma, in the interior of Queensland, and the Gulf of Carpentaria.

In a recent letter from Banza Montiko, near the Yellala Falls of the Congo, Mr. Richards, of the Livingstone (Congo) Inland Mission, mentions that he had visited two towns a short distance off, where no European has hitherto been; he also learned that there were two others farther on, and he therefore thinks there must be a larger population in the district than was supposed. One of the towns visited, Mr. Richards describes as the "nicest African town" he has yet seen in the Congo region; it has a broad road, and the huts on each side are ranged almost in line, though detached from each other. A nearly straight row of trees is planted on each side of the road, and another line crossing it forms an archway. The people appeared more intelligent than their neighbours, but were very shy for some time.

ON February 26 we mentioned that the Rev. W. P. Johnson, of the Universities' Mission to Central Africa, had, for the first time, followed up the course of the Lujenda River in the direction of Lake Nyassa, which it seemed probable that he would have no difficulty in reaching. This he has at last done in a somewhat unexpected manner. Towards the end of last year he settled at Mwemba, Mataka's town to the eastward of the southern end of the Lake, and appears to have been well received. Some time back, we learn, the Gwangwara had made a raid on Mataka's country, and carried off almost the whole of the cattle and crops. Provisions became exceedingly scarce, and Mr. Johnson had difficulty even in getting native food. His health gradually suffered, and, having unfortunately poisoned his hands when attending to some natives, he resolved to communicate with Livingstonia, as he had no medicines left. Accordingly, on February 11, Dr. Laws, much to his surprise, received a letter from him, and, as we gather, went to meet him at Mlabwe. Mr. Johnson was taken to Livingstonia, where his health rapidly improved under careful treatment, and he hoped to return very shortly to Mwemba.

It is announced that the second volume of Dr. Nachtigall's work on the Sahara and the Soudan will shortly be published.

SCIENCE NOTES.

Memoir of Dr. Broca.—The last number of the *Journal of the Anthropological Institute*, which, though dated in February, has only just been issued, opens with an admirable memoir of Paul Broca, from the pen of Mr. E. W. Brabrook, who was one of the Directors of the Institute at the time he prepared this obituary notice. The memoir strikingly sets forth the manner in which Broca struggled for permission to form the Anthropological Society in Paris, and subsequently to organise his School of Anthropology. Much interest will be felt in some of the letters which Broca addressed to his scientific friends in London, and which are here published. An excellent photographic portrait accompanies the memoir. We observe with pleasure that the Institute appeals to scientific men in this country to subscribe towards the Broca Memorial which is about to be erected in Paris.

MR. BERNARD QUARITCH has now ready a monograph on the Noctariidae, or family of sun-birds, by Capt. G. E. Shelley, author of *A Handbook to the Birds of Egypt*, &c. It is published in twelve parts quarto, with 120 coloured plates.

A BRIGHT comet, the appearance of which is announced from the Southern hemisphere, may be expected to become visible in our Northern latitudes in the course of next week. The first news of its appearance was received on June 2 in a mutilated telegram from Buenos Ayres. A telegram sent from the Cape on June 8, "Bright comet, June sixteen Gamma Orionis, June twenty-seven Beta Aurigae," renders it plausible that the comet may be looked for near the sun on the mornings of the latter part of the week, and that in the following week it will be above the Northern horizon.

IN the course of deducing the results of his zone-observations, Dr. Gould, at Cordoba, has come upon a very interesting case of large proper motion in the case of the star Lacaille 9,352, a star of 7.5 magnitude in the constellation Piscis austrinus, in right ascension 22h. 57m. 47s. and declination $-36^{\circ} 34' 3''$ for 1875. The annual proper motion of the star amounts to nearly seven seconds of arc, and is only a little less than that of the star Groombridge 1,830, the largest proper motion hitherto known, and discovered by Argelander forty years ago. Another case, of less amount, but in other respects even more interesting, has been brought to light by Prof. Schoenfeld at Bonn. It refers to the two stars Argol, Oeltzen, 14,318 and 14,320, stars of only the ninth magnitude, in right ascension 15h. 2m. 15s. and declination $-15^{\circ} 47' 5''$ and $-15^{\circ} 42' 5''$ for 1855, which have an annual proper motion common to both of not less than 3.7", which, in the case of stars five minutes asunder, is unique.

PHILOLOGY NOTES.

MR. WHARTON, of Jesus College, Oxford, intends shortly to publish an etymological Greek Lexicon, giving a succinct account of the formation of all words (not being derivatives or compounds) found in Greek writers down to 300 B.C., followed by a systematic arrangement of the laws of Greek morphology. Special attention will be given to the loan-words, which form an important element of the Greek vocabulary.

THE great French Celtic scholar, M. d'Arbois de Jubainville, who is at present on a visit to Dublin to examine certain ancient MSS., has, we learn from the *Revue Critique*, recently collected and published (Paris: Larose) four papers upon the Senchus Mór, entitled *Etudes sur le Droit celtique*. After discussing the language and probable date of the Senchus

Mór, he considers its contents under three heads—public assemblies, kings, and jurisconsults. We believe that M. d'Arbois hopes shortly to return to this country, with the object of inspecting the Ogham inscriptions in Wales.

AT a recent meeting of the Académie des Inscriptions et Belles-Lettres, M. de Rosny read a paper upon a MS. which has recently been sent to him from Japan. He inferred from it two startling conclusions—first, that there existed in Japan in early times a primitive monotheism before the introduction of Chinese doctrines; second, that the Japanese possessed, also before the introduction of writing from China, an ancient alphabet of Indian origin.

Revue Egyptologique. II^e Année. No. 1. (Paris: E. Leroux.) M. Revillout begins his second volume with a further instalment of the Demotic Chronicle of Paris. Having last time translated and commented the more ancient prophecies relating to the period of Persian occupation,* he now gives us the later series, referring to the second uprising of the Egyptians against the Greeks—i.e., to that great national movement which, during the first twenty years of Ptolemy Epiphanes, kept all Middle and Upper Egypt in a perpetual ferment, spread northward as far as Lycopolis, and resulted (as M. Revillout has shown in the *Zeitschrift f. ägypt. Sp.*) in the local sovereignties of Harmachis and Ankhtu. The fine lines about Nectanebo I., which were at first sight taken for strophes of an historical epic, are given again with M. Revillout's latest interpretation. Despite the glosses of the ancient commentator, who distinctly states that the Pharaoh of the scene is King Nectanebo, and the time that of the second Persian invasion, M. Revillout is now of opinion that these glosses are to be regarded as a blind; that the period is the reign of Ptolemy Epiphanes; that for "the Medes" we are to read "the Greeks," and for Nectanebo, Harmachis. The text, when narrowly sifted, bears out this novel interpretation, which, however, only consummate scholarship, and a subtlety of apprehension which almost amounts to inspiration, could have enabled M. Revillout to divine. A curious light is thrown in this connexion upon the superstitions attaching to the insignia of royalty in ancient Egypt. The story of Tahuti, or Thouti, translated into English by the late C. W. Goodwin, and more lately into French by Prof. Maspero, showed how an inherent and irresistible force was supposed to reside in the staff of the Pharaoh, whether wielded by himself or another. We now learn that the pschent, or double crown, was endued with conscious, twofold, supernatural life. Disunited—as when a Ptolemy reigned at Alexandria and a Harmachis at Thebes—the red and white crowns languished for each other. They loved their legitimate heir, and they hated the usurper. They sighed; they hungered; they supplicated Amen in favour of the one upon whose brow they desired to shine in the splendour of union. For the crowns were not merely symbols of sovereignty; they were solar emblems, and partook of the divine essence. "Un Fragment de la Légende Osirienne," from the same hand, is founded on a passage from the Leyden hieratic papyrus No. 344, which purports to be a magical formula against serpent-bites, and is chiefly interesting as it gives evidence of being derived from an Osirian myth relating to the infancy of Horus. Next follow continuations of M. Revillout's articles on "Le Serment décisive," "Les Affres de la Mort chez les Egyptiens," and "Les Recits de Dioscore," to say nothing of a rich series of legal documents, including a deed of sale, a marriage contract,

and two deeds for the endowment of temples, translated and commented by the same indefatigable scholar. The whole present number of the *Review*, in fact, with one exception, is again furnished by M. Revillout, that exception being an article entitled "Les Sarcophages D 5 et 7 du Louvre," in which the curious adventures of two wandering sarcophagi which were brought from Egypt to Marseilles in 1632, and, after many vicissitudes, now enjoy an honourable asylum in the Louvre, are told with some humour by M. Paul Pierret.

DR. FRITZ HOMMEL, who is already favourably known to Orientalists in this country, will publish shortly a work on the Semites and their Importance for the History of Culture, being the Introduction to a comprehensive encyclopædia of Semitic philology and antiquities.

THE second gathering of Scandinavian philologists will be held this year at Christiania, from August 10 to 13.

A SOCIETY has recently been founded in Sweden for promoting the study of Norse dialects and Norse folk-lore. A *Review* will be published, and monthly meetings will be held. The secretary is Prof. Sophus Bugge, of Christiania.

THE last number of the *Hermathena* (No. vii.) contains a series of emendations in Latin authors by Messrs. Tyrrell and A. Palmer. The latter also, in a paper on "Baehrens and the Codex Neapolitanus," maintains against Baehrens the superiority of this MS. to all others at present known. Some unedited conjectures of Markland on Catullus, Tibullus, and Lucretius are communicated by Mr. Stachelscheid. In "Horae Taciteae" Messrs. Church and Brodribb reply to the strictures of Mr. Nesbitt on their translation of the *Histories of Tacitus*. Mr. Bury contributes notes on the recently discovered Eleusinian inscription of 446 B.C. Mr. Tyrrell discusses the fragments of a Greek dramatist discovered on a papyrus of the second century B.C., maintaining that they are not by Euripides. Prof. Mahaffy has a short paper of notes on various points of Greek history and scholarship. Dr. Ingram makes remarks on some etymologies given in Liddell and Scott's *Lexicon*, and Dr. Maguire reviews Myers' translation of Pindar. Some remarks on Celtic literature and on the Brehon laws are contributed by Dr. Atkinson.

IN the two last numbers of Bursian's *Jahresbericht*, Egenolf reviews recent literature on the Greek grammarians, Schanz that on Plato, Susemihl that on Aristotle and Theophrastus. Similar reports are given by Brieger on Lucretius, by Wölfflin on Tacitus, by Heinze on the post-Aristotelian philosophy, by Lorenz on Plautus, by Eussner on the Roman historians with the exception of Tacitus, by Curtze on the exact sciences in antiquity, and by Reifferscheid on the history of Roman literature.

THE *prix Delalande-Guerineau* has been awarded this year by the French Academy to M. Jules Gilliéron for his two works upon the dialects of Canton Valais, entitled *Patois de la Commune de Vionnaz, Bas-Valais*, and *Petit Atlas phonétique du Valais roman*.

THE collection of Swedish popular songs originally published in 1814-16 by Geiger and Afzelius is now appearing in a new edition, revised and enlarged (Stockholm: Haeggstroem), under the title of *Svenska Folkvisor, ny betydligt tillökad upplaga utgifven*. Of nine parts, seven have already been issued.

THE *Revue Critique* for June 6 contains an elaborate review, by M. A. Barth, of Nilkanth Janardan Kirtane's edition of the *Hamkhya Mahākāvya*, published at the Bombay Education Society's Press.

* See the ACADEMY, April 16, 1881, No. 467.

MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, June 7.)

SAMUEL BIRCH, ESQ., D.C.L., LL.D., President, in the Chair.—Mr. Theo. G. Pinches read some remarks upon the recent discoveries of Mr. Rassam. Aboo-habba is a site about sixteen miles south-west of Baghdad, and represents the Sippara (the principal seat of the Sun-god worship) of the inscriptions. The antiquities from this place are mostly from the temple of the Sun-god, called E-Barra. These consist of a stone about one foot high by nine inches wide, the earthenware trough or box in which it was kept, a mould which covered and protected part of the stone, and two cylinders bearing the name of Nabonidus. The stone contains a long inscription, and, at the top of the obverse, a representation of the shrine, in which a figure of the Sun-god is shown sitting. Above the shrine are two small figures, who seem to be guiding with cords the course of the sun, which stands on a kind of table below them. Servants of the Sun-god lead into his presence a worshipper, intended, most likely, for the king by whose order the stone was cut. The workmanship of the whole is very fine, and in perfect condition. The inscription, which covers the rest of the obverse and the whole of the reverse, begins by mentioning the wrong-doings of the Sutu, "a wicked enemy," who seem to have carried off the property of the temple of the Sun-god, and destroyed the sanctuaries. Simmas-Sigu, king at that time, asked for the restoration of the property, which was refused. Simmas-Sigu then began the restoration of the temple, entrusting the work to one Ekur-anna-ibassi, a man bearing the Akkadian title of *gassu*. The work was continued in the reign of E-Ulbar-sakin-sumi, but it remained for Nabu-aplaidin, King of Babylon, "the proclaimed of Marduk, the beloved of Anu and Bel, gladdener of the heart of A-edina, the man, the warrior, who attained to the kingdom, the bearer of the strong bow, the destroyer of wicked Sutu, who had made their sin great, he who made Turgis, of the land of Akkad, to found fortresses, establishing the altars," &c., &c. Then comes a long description of the repair of, and additions to, the shrine and temple, and the confirmation to the seed of Ekur-suma-ibassi of the guardianship of the sanctuary, now adorned with the image of the Sun-god, and with chased gold and bright crystal. Besides this, the king founded a shrine for the Sun-god in Bit-kar-zagina, beside the Euphrates, where victims were offered, and honey and wine bestowed. The inscription, which now becomes very difficult, speaks of the service of the temple, and the delivery of the stone, of which a copy was made, into the hands of certain men. The date "Babylon, month Nizan, 20th day, and 31st year of Nabu-aplaidin, king of Babylon," is then given, after which come the usual curses on those who should destroy, and blessings on those who should restore, the monument in question. During the course of years, however, the stone got broken, and was rivetted together with iron, most likely in the time of Nabopolassar, who made the earthen box in which to keep it, and the inscribed covering to protect the bas-relief. Later, Nabonidus repaired and adorned the temple, placing in its foundation the two clay cylinders recording the event. The bearing of this inscription upon Babylonian chronology was noticed, and some remarks upon the worship of the Sun-god, with special reference to Sippara, the principal seat of the worship, added.—After some notes by the President upon the newly discovered pyramid at Sakara, and a paper by Prof. E. L. Lushington upon the *stèle* of Mentuhotep, communications were read from the Rev. P. Le Page Renouf concerning a certain polyphonic hieroglyphic sign, which he read as *hotep*, and interpreted to mean "before;" and from Mr. Geo. Bertin, who suggested that both rhythm and rhyme are to be detected in Akkadian texts, the verses being divided into stanzas of twenty lines, each of five or six syllables.

FINE ART.

THE SPANISH AND PORTUGUESE EXHIBITION.

THE superb collection of Spanish and Portuguese ornamental art which has been brought together at South Kensington in a very short space of time is a remarkable instance of what power and will can do when they work together. The exhibition of 1851, if it has not had the same effect on politics, has at least produced international fellowship in matters of art, and no sooner was this project set on foot than king and queen, prince, ambassador, priest, custodian, collector, and *connoisseur*, set to work to give it the completest possible effect. H.R.H. Prince Leopold was the chairman of the general committee, and, at his request, their Majesties the Kings of Spain and Portugal gave their cordial support to the undertaking. Sub-committees in Spain and Portugal were appointed, and another in France, where art-treasures from the Peninsula have been eagerly sought for and studied of late years. The result has been that few, if any, important collections exist, except that at the Cluny Museum, which have not almost unreservedly been placed at the disposal of the authorities at South Kensington. The greatest number of contributions from Spain come from the Royal Armoury and the National Archaeological Museum of Madrid. From France the collections of the Baron Davillier and M. Spitzer afford the best specimens. From Portugal treasures have been sent by the King, the Cardinal Patriarch of Lisbon, the Academy of Fine Arts, and several cathedrals and convents.

In England, the extremely rich possessions of all kinds belonging to the Museum have been supplemented by the fine collection of Mr. Francis Cook, and articles of great interest and importance lent by the Queen and others too numerous to mention.

But, while we thank all who have in any way assisted towards the completion of the undertaking, we must not forget that it is to the authorities at South Kensington and to Mr. J. C. Robinson that the greatest praise is due. To him and them we owe the formation of our splendid collection before the Archaeological Museum at Madrid was born; and to him and to them (and in them we must include Sir Henry Cole, as well as Sir Philip Owen and Mr. Soden Smith) this exhibition is not the single result of an isolated effort, but one of many fruits of long labour specially directed to the advancement of knowledge and art for national purposes. Two other names also deserve a special mention. We have on more than one occasion called attention to the general neglect of Peninsular art and the enlightenment which we owe to the labours of Señor Riano and the Baron Davillier. To this exhibition the latter contributes some very valuable and beautiful specimens; and the catalogue is prefaced by the well-known essay by the former gentleman, which is the best introduction to the study of Spanish art which has yet been written.

The Visigothic treasure of the seventh century found at Guarrazar in 1858 is, we are glad to say, represented here. The wonderful votive crowns of the Kings Swinthila and Receswinth have not been spared from the Royal Armoury at Madrid and the Cluny Museum at Paris, but the National Archaeological Museum at Madrid has sent two arms of a cross with bold perforated and chased gold work and broad smooth jewels (35). Four pendants and three gold rings of Visigothic work will also be found in the case belonging to the Baron Davillier, and one of Mr. Aug. Franks' treasures is a covered bowl, probably of similar date and origin. As an example of early ivory carving, rich and intricate, and at

the same time purely Byzantine in design, a crucifix now in the possession of the Archaeological Museum at Madrid is remarkable (41). It was presented by King Ferdinand and his Queen to the church of St. Isidoro of Leon in 1063. A still older Romanesque ivory casket comes from the same church (42). Of distinctly Moorish work, perhaps the most remarkable objects are the large wine jars like the famous Alhambra vase. One of these is that known as once belonging to Fortuny and now to M. Charles Stein; and the other, more perfect, comes from the Archaeological Museum at Madrid. From the latter institution also proceeds the singularly fine bronze lamp from the mosque of the Alhambra (40). Among many specimens of the skill of the Arabs pressed into the service of Christians none is more interesting than the mantle and biretta of the Infante Don Philip of Castile (thirteenth century), in the elaborate gold and silk ornamentation of which an Arabic word in Cufic characters is woven (69 and 70). These have been removed from the tomb of the Infante in Villacazar de Sirga to the Museum. The Queen's so-called "Armada flagon" is one of those historical pieces whose authenticity it is unpleasant to doubt; but we are afraid that the faith of the most ignorant and credulous will be shaken if they happen to observe, in another portion of the Museum, an exact reproduction of this handsome piece of plate labelled "English, eighteenth century." More interesting are some highly decorated arms lent also by her Majesty, one of which (a sword) was at one time supposed to have belonged to the Cid. The blade of this interesting weapon is said to belong to the sixteenth and the hilt to the fourteenth or fifteenth century. In M. Spitzer's collection will also be found some very interesting specimens of Spanish arms, among which are a steel mace damascened with gold, made for Henri II. of France by Diego Gaias, and a splendid iron shield embossed with Hercules and the Nemean Lion. From the Royal Armoury of Madrid come some splendid suits of armour made for Philip III., some fine old swords, and two very interesting leather shields embroidered with silver and silk (15-21). Among other articles of singular beauty as well as historical interest, are M. Spitzer's onyx cameo portrait of Philip II., and Lady Charlotte Schreiber's "Sternsee" jewel, presented by Charles V. to the Governor of Harlingen, Humalda by name, in gratitude for his warning of a tempest which engulfed the ship in which his Majesty had intended to cross the Zuiderzee. The name "Sternsee" (Star of the Sea) which Charles applied to Humalda on this occasion is inscribed on the jewel, and has since been borne by the descendants of Humalda. In exquisitely worked and elaborately enamelled and begemmed jewels of this class, badges, pendants, pectoral crosses, tiny reliquaries, &c., the exhibition is very rich. The finest collection is that of Mr. Francis Cook; but beautiful specimens belong to the Baron Davillier, Mr. F. Davis, and M. Spitzer. The last-named has also an exceptionally elaborate and dainty pomander.

It is, however, in gold and silver work that the Spanish and Portuguese have specially excelled. The large quantities of the precious metals obtained from their South American conquests no doubt stimulated the manufacture; but from the earliest times it seems to have been their favourite craft, and in richness of decoration and ornament their "plate," whether ecclesiastical or domestic, has never been surpassed. It is strange that scarcely any object of this class has been lent to this exhibition from Spain; but an exceedingly rich collection has been made in Portugal, which, together with the large number of fine specimens belonging to the South Kensington Museum, and those

lent by French and English collectors, especially M. Spitzer and Mr. F. Cook, make a display which is truly magnificent.

It is said to be difficult to distinguish between Spanish and Portuguese work, and the countries were so long without any distinct political division that this is not remarkable. The fashion of attaching bells to the chalices and monstrances is, however, Lusian, and of this there are several fine examples. The possession of Goa in Hindostan also seems to have had a slight influence on some Portuguese work; and a very remarkable gold plateau, lent by the King of Portugal from the Palace of Ajuda, is decorated with palm-trees and elephants (88). Of the numerous paxes none is, perhaps, quite so elaborate or beautiful in its work as one in the style called after Don Manuel, which represents the Virgin and Child under a canopy of very rich *flamboyant* tracery. This marvellous piece of work is enriched with columns bearing saints in niches, surmounted by a cupola and a figure of God the Father (114). Interesting as showing a strange mixture of Gothic and Renaissance styles is a large monstrance (125); and among the chalices with large plain cups may be specially noticed one with a very singularly decorated knob with wire ornament and jewels. The processional crosses, monstrances, paxes, chalices, flagons, plateaux, &c., are so numerous and splendid that it is scarcely possible to make any selection of value in this article; but special attention may not be improperly given to those which are decorated with enamel. Of such articles the South Kensington Museum possesses two very beautiful circular plates with bold borders embossed with strange animals and wild men of the woods, and raised centres covered with figures in beautiful thin, transparent enamel (143 and 144-179). The Academy of Fine Arts at Lisbon sends a chalice (129) with base, and the Convent of Santa Clara, Evora, an exquisite *nimbus* with disks and leaves and angels similarly enriched. M. Spitzer has also a fine specimen of this beautiful method of adornment—viz., a silver-gilt plateau with a female head in enamel. Some of these are said to be Spanish, others Portuguese, and belong to the fourteenth and fifteenth century.

Another branch of art which reached the highest perfection of technical skill in the Peninsula was ecclesiastical embroidery, and nothing is more surprising that the splendid preservation of the copes, chasubles, frontals, and pulpit covers that are exhibited here. Such an opportunity has perhaps never arisen for studying magnificent specimens of such work, but it would stretch our article to inconvenient length to do more than call general attention to them. As specimens of minute and beautiful needlework, perhaps those which are hung in the same case as that containing the Guarrazar cross-arms are the most wonderful. They are of the sixteenth century.

The wisest manner of arranging such a heterogeneous collection of treasures as those at a museum like South Kensington may be open to discussion; but we think that the plan the authorities are now generally adopting, of arranging them according to the country of production, is that which will contribute most to general culture. The individuality of each nation is grasped even among a conflict of styles, and it is of more importance artistically, as well as historically, to be able to detect what is Italian from what is French in feeling, than the work of one century from that of another, for the study of art, and especially of decorative art, were barren but for the humanity behind it. Nothing could more show the value of such an arrangement than the present collection of Iberian art, in which styles, tastes, and even centuries are unusually mixed. Yet, though Peninsular art has been fed from sources too

numerous to mention here, and shows perhaps less regard for purity of style than any other, it has a character of its own. The Christians in Spain and Portugal, though not original in the creative sense, have never been slavish imitators. Taking artistic ideas impartially from all sources—from friendly neighbours as from hated conquerors—they have not so much adapted as adopted the various tastes of the world. All that came to their net was fish, and they dressed it to suit their own luxurious palates. Partly, perhaps, from continual contact with Oriental and African races, and partly from other more recondite causes, one of which may be that the arts have come to them already matured by other nations, their tendency has always been to over-elaborate. To enrich what was already rich, to crowd with ornament what was already crowded, never to purge or refine, has been the aim of Iberian artists. The rebound from this extreme sensuousness even to the other extreme of asceticism is seen also in their religious art, in the pictures of Zurbaran and the statues of Cano; from the pleasures of this world to the fear of the next the pendulum swings, but the interspace of delicately graduated sentiment is little marked. Serious and strong in the pursuit whether of pleasure or salvation, frank and human, but seldom spiritual or fanciful, their work in any kind never sinks very low or rises to the highest.

Naturally, from the decorative character of this exhibition, the Peninsular delight in ornament is specially prominent here. With the exception of two enormous *retablos* and some carved and painted statuettes in wood, the work, whether for ecclesiastical or secular purposes, is mainly ornamental. The most remarkable of the statuettes is that of St. Francis of Assisi, ascribed to Alonzo Cano, now the property of M. Charles Stein, which, like that at the cathedral of Toledo described in Ford's Handbook, is "a masterpiece of cadaverous ecstatic sentiment." "On croirait voir une Zurbaran en sculpture," says the Baron Davillier in an article in the *Gazette des Beaux-Arts*, afterwards republished in book form under the title of *Les Arts Décoratifs en Espagne*. To a far earlier time belong the *retablos*, the older of which is the property of the South Kensington Museum, and is well known. The other belongs to Mr. J. C. Robinson, and was formerly in the cathedral of Ciudad Rodrigo, where it was much damaged by Wellington's bombs at the siege in 1811. The portion now exhibited consists of twenty-nine panels, each five feet in height by three feet seven inches in width, painted with scenes principally taken from the New Testament. The inspiration is Flemish, but the types of some of the faces and other details show that it was the work of Spanish artists. Its possessor thinks that four artists were employed, and that thirteen are by the hand of Fernando Gallegos, one of the greatest of the Spanish painters of the fifteenth century. It is impossible, at present, to do justice to these remarkable pictures, which are in excellent preservation, and distinguished by freshness of colour and minute finish. The recent researches of Señor Riano lend an interest to the specimens of Alcora ware, especially those imitative of Monstiers; but this and many other objects of interest, such as the glass and MSS., we must leave unnoticed.

COSMO MONKHOUSE.

THE BLACK AND WHITE EXHIBITION.

THE presence of two clever drawings by her Royal Highness the Princess of Wales (605 and 606), and of some few works of great artistic merit, do not prevent this exhibition from being the least interesting yet held by the committee. The room is crowded with etchings we have

seen before, and drawings for the illustrations of *Punch* and the publications of Cassell and Co., which, though very good of their kind, do not quite satisfy the desire for new impressions which is pardonable on entering a picture gallery. Of the rest, with scarcely an exception, the only works which rise above the level of mediocrity are contributed by foreigners.

If the interest of the exhibition is cared for by its promoters, they should show more personal zeal in contributions. It is not a good sign for the future that the names of Edward J. Poynter, R.A., H. S. Marks, R.A., Hubert Herkomer, A.R.A., Heywood Hardy, Hamilton Maccallum, and Paul Rajon appear in the list of the committee and not in that of the exhibitors. Now that the painter-etchers have started an exhibition of their own, the more original artists with the needle may be expected to desert the Black and White; and, unless our painters support it by sending their studies and sketches, it can scarcely fail to degenerate into an exhibition of reproductive and stale art. That this should be its inglorious termination we should much deplore, as the study of *chiaroscuro* and tone is much needed by our school; and such an arena is well fitted to encourage timid talent which does not dare colour, and to stimulate careful and correct design. Some of the most interesting work here is by hands little known—at least to us. The small head of *Irene*, for instance, by C. K. McCausland (472) shows a refined sense of character; and two drawings by W. B. Portescue (136, 403), in the manner of Millet, great promise. Nor is there any better drawing of the kind than *Evening Gleam on the Lagoons*, by F. C. Nightingale (7).

The names of J. W. Waterhouse, Walter Crane, Edgar Hanley, F. A. Hopkins, Joseph Clark, Samuel Read, S. T. Dadd, H. H. Johnston, Robert Macbeth, Colin Hunter, J. Tissot, F. W. Lawson, J. C. Dollmann, John O'Connor, H. H. Coudery, Henry Harper, and some others are guarantees for work of a certain quality; but there is nothing here by any of them which will in any way affect their reputations. Their contributions are fair specimens of their well-known skill, calling for no special remark; and, with the exception, perhaps, of a few of the book-illustrations before mentioned, and one or two etchings, the only English works which are specially interesting or accomplished may be counted on the fingers. One of these is the quaint drawing by the late W. Burgess, A.R.A., of *St. Simeon Stylites* (79), in the style of an early German wood-cut. Another is N. H. J. Westlake's severely beautiful design for a mortuary card (470); others, Francis Powell's fine charcoal study of *Wind-tossed Waves* (380), and some exquisite little illustrations by Henry Holiday. We are glad also to see here a good specimen of Carl Haag (312), but we fear that we cannot claim his perfect skill and fine feeling as altogether English.

The average level of interest in this exhibition is, however, greatly raised when we take into account the contributions from other countries.

Three works by Jimenez y Aranda (313, 377, 399) are specially important as showing that this clever painter of Spanish character is gifted with an imagination of unusual power. They are illustrations of a poem by D. G. Nutter de Avece, and called *La Vision de Fray Martin*. Although the poem is unknown to us, and the catalogue supplies no quotations, the scenes explain themselves. In one, the monk, at his seat in the choir, is seen surrounded by groups of skeletons, devils, and enchantresses, such as we are accustomed to see in pictures of the Vision of St. Anthony. Behind him, and whispering in his ear, stands the arch-trempress, a female figure of more strength, perhaps, than beauty. Strongly contrasted with this world of devilry are the solemn rows of his brother monks

kneeling in their stalls, who, with their varied expressions of devotion, dullness, and sensuality, recall the companions of *The Neophyte* of Gustave Doré. In the second (or what we suppose is the second, for the pictures, with singular carelessness or stupidity, are not hung together) the devil has "taken him up into a high mountain," and shows him a vision of ecclesiastical preferment, from the dull round of monkish life to the pomp of the Papal chair. In the third is shown the ruin of his ambition. He lies prone on the ground, which is strewn with shattered columns; while above, against a background of mountains, flies, with shouting mouth, his triumphant temptress. It is, of course, more than probable that we may be not altogether correct in our interpretation of these remarkable designs, but our description will at all events give some notion of their great power. If it were only for their technical qualities (they are in chalk), they would be worthy of special attention. A collection which contains drawings by M. Léon Lhermitte is sure, on this account alone, to be worth seeing; and the present contains some of his choicest work. He gives us the interiors of a carpenter's shop, a printer's, a lecture-room, and a church, besides two sunny market scenes. Our preference is for *L'Imprimeur*, which is unusually powerful. We give the foremost place to these works rather than to the large cartoon by Adolph Pichler of *The Death of Jacob*—a composition of life-sized figures, well disposed and lighted. The expressions and types of Jacob's sons are well distinguished, but the work as a whole is uninteresting, and academic. What appears to us to be the best piece of domestic comedy here is also foreign—viz., *Le Fils unique*, by Paul Jazet. The pose and expression of the house-keeper, and the drawing of the host stretching across the table to fill his guest's wine-glass, are admirable. Perfect also in its way is the etched head of *Un Raffiné* (14), by L. Leloir. The landscapes of Achille Dien, a beautiful drawing of *Aénone* by B. Lemon (460), and a fine study of lamplight by A. Lebourg (431) are also valuable contributions.

The etchings are, as usual, numerous and good, though not a few of the usual contributors are absent. The most remarkable are perhaps two very large ones by Bracquemond (166, 378), one of which is a portrait of M. Edmond de Goncourt. The "first states," exhibited side by side with the finished impressions, are instructive as showing how laborious and intellectual is the process by which alone certainty of effect can be obtained in such large and complicated plates. Of other etchings we can only mention the numerous and beautiful contributions of the American artist, Stephen Parrish. There are very few men besides Mr. Seymour Haden who have so thoroughly the pure etcher's gift, and know so surely how to limit their effects to those most fit for expression by the needle.

C. M.

NOTES ON ART AND ARCHAEOLOGY.

ON June 2 Mr. George Aitchison was elected to the associateship of the Royal Academy vacant by the death of Mr. William Burges. We have nothing to say against Mr. Aitchison, who is at least as good a man as some of his new colleagues, but we should like to know what he has done that he should be chosen over the heads of so many of the best architects of the day. To mention only two, there is Mr. Butterfield, the best man now living of the first Gothic movement; and Mr. Bodley, the real leader of its later development. The former should have had precedence of every present architectural member of the Academy, and the latter of all except Mr. Street. The best archi-

tecs are not generally men who thrust themselves into notoriety, and it is natural that the busy world should often not know who they are. But this is no excuse for the Royal Academy, who are entrusted by the public with the recognition of artistic merit, and it is their duty to find out how the honours of which they are the trustees may be most worthily bestowed. The great numerical majority of the painters puts the elections entirely into their hands; and if they know so little of the sister art as not to be able to select the best men in it, or even to tell a good architect from a bad one, they should at least take the advice of someone who does know, and not distribute their patronage haphazard to their personal friends, or to anybody whose name happens to be for the time conspicuously before the world. If anyone will take the trouble to go through the names of the architects who have been Academicians during the last fifty years, he will find there the names of some good men, but will miss many of the best, and find not a few who ought never to have been there at all. Just now the list is better than usual; but it appears to be so only by accident. And it is no marvel that the initials R.A. are not much coveted by architects except by those who want them for trade purposes.

At the request of the King of Bavaria, a detailed and richly illustrated description of the art treasures at Hertford House, in London, and in the Château de Bagatelle, near Paris, filling two volumes, has been compiled by the German art-historian, Dr. J.-P. Richter. On the completion of the work, the Order of St. Michael (first class) was conferred on the compiler.

SIR NOEL PATON has just completed an alto-relievo, which is to be cast in bronze, as a decoration for the new reading-room that has been recently added by Sir Peter Coats to the free library and museum which he presented to the town of Paisley several years ago. The subject of the work is indicated by the text from the Vulgate which is inscribed on an upper space of the background—*Odientes malum, adhaerentes bono*. In the centre we see the human soul imaged as a figure in the full vigour of young manhood, half-clad in the skins of wild beasts, led into his wilderness to be tempted, but not unministered to of angels. He stands erect, resisting the blandishments of the lower nature, personified as a fair female figure, lightly draped, rose-crowned, and with long flowing hair, who appears to the left waving aloft in one hand the deadly smoking cup of her enchantments, and with the other stretched forth to seize him. With his left arm he repels the tempting apparition, and his right hand is held in the grasp of an angel who hovers above, over-arching him with her extended wings. His left foot crushes a great serpent that coils on the ground beside the impure pleasure; his right limb is extended in a strenuous attitude, its foot set upon a rock—the first of a series of ascending ledges which stretch away into the distance—on which springs a tall white lily, emblematic in its whiteness of the initial requirement of the higher human life, of the "clean hands and pure heart" which are needful to him who would climb the Hill of God. The figures are admirably modelled, with much beauty of form, expressiveness of feature, and vigour of action; the whole subject is full of the elevated and imaginative thinking which is characteristic of all the artist's works.

SIR NOEL has also been engaged during the last year upon a large canvas, dealing with one of those symbolic scenes which have of late mainly occupied his pencil. The title of the present picture is *Faith arming the Christian Warrior*. The two life-sized figures are seen in an upper chamber—chapel-like in its architecture and fittings. Through a window to the

left we have a glimpse of outer things: the spired pinnacle of a turret points with silent finger to the peace and quietude of the evening heavens, to their russet clouds and clear space of pale greenish sky with the steadfast shine of a single star in its midst. But in the street beneath there are strife and battle; rising from it we see thick drifts of murky smoke, and the fierce, ruddy glow of flames, which is reflected on the armour of the Christian within, who must presently descend into the midst of the tumult, there to play the man. He stands, grave and resolute of visage, clad in full panoply of plate and chain-mail, adjusting the straps of the shield which his left arm carries. Beside him kneels the figure of Faith girding on his sword—a woman-form, with a face (which is seen in profile) of a sweet and noble beauty, golden-haired, clad in drapery of pure white, and furnished with great pinions of a soft dove colour. The figures are relieved against curtains of green; on one side is an altar with a crucifix and the bread and chalice of the Sacrament; on the other, is a *prie-Dieu* richly draped with red and gold embroidery, and with an antique copy of the Scriptures lying open upon it. The subject is grandly conceived and wonderfully rich in the details of its symbolism. It is well advanced towards completion, and bids fair to be one of the most impressive of the artist's works.

MR. W. THOMPSON WATKIN has now ready for the press one of the most important works that have recently appeared upon the history of Roman rule in Britain, entitled *Roman Lancashire*. He has here brought together the many scattered records which exist of discoveries of Roman antiquities in the county of Lancaster, and he has engraved every article of interest now extant, including altars, tablets, inscriptions, rings, fibulae, &c. The roads are elaborately dealt with, and in particular the tenth iter of Antoninus, with the several stations upon it. Besides a general map of the county, there is also given a map of the Roman station of Manchester. Much entirely new information has been acquired from coins and MSS. The wood-cuts will be introduced in the text in the same manner as in the *Lapidarium Septentrionale*; and for several of the inscriptions special photographs have been taken. Intending subscribers should address themselves to Mr. W. Thompson Watkin, 39 Plumptre Street, Liverpool.

THE St. Stephen's Art Society have opened a gallery in Palace Chamber, Westminster, for the exhibition and sale of pictures and drawings by their own members. It is a sort of Artists' Co-operative Society. The exhibition is to be permanent; each artist sending a picture, and changing it, if not sold, once a month. Monthly catalogues are to be issued. Here, at the present time, may be seen many able and interesting works; and it is probable that next month the collection will be better still. Among others, we noticed a capital little picture by Mr. Ernest Crofts, a fine landscape by Mr. Biscoombe Gardner, a charming figure of *A Village Maiden* by Mrs. Jopling, drawings by Mr. Walter Severn, Mr. Albert Goodwin, and Miss Linnie Watt, and works by Messrs. Whipple Hindley, Buxton Knight, W. C. Symonds, F. Hines, F. Lawson, and E. Nichol, which would have quite repaid a small admission fee. It is, however, the unique charm of this exhibition to be free.

THE directors of the Metropolitan Museum of Art, New York, have issued an interesting *Memorial Catalogue* of the paintings of the late Sanford Robinson Gifford, a landscape artist of considerable Transatlantic celebrity, who died on August 29, 1880, in the fifty-eighth year of his age. Mr. S. R. Gifford was essentially a painter of sunlight, of dazzling atmo-

spheric effects, and of brilliant combinations of colour. The pictures enumerated in this record—which does not profess to be complete—number upwards of 730. The catalogue is illustrated with five engravings and two portraits of the artist.

THE first volume of the new series of *Decoration* published by Messrs. Sampson Low is already in its third edition. The second volume, which commences with the July number, will have a series of large decorative pictures, among which may be mentioned "Terpander singing in the Market-place of Mitylené," and the "Epithalamios" and "Homéros," which were exhibited at the Royal Academy a few years ago. These pictures will each fill a half imperial sheet, and will contain from twenty to forty figures. Among the smaller illustrations will be full-sized drawings of the four early Greek subjects which formed the chief decorations of the large vases which were leading features of Messrs. Mintow's exhibit at Paris, to which the Grand Prix was awarded. The subjects of those designs are respectively:—The Caryatic Dance, the Pyrrhic Dance, a Lydian Ditty, and a Phrygian Chant; each contains six or seven figures. The designs for friezes, ceilings, chimney-pieces, and interior decoration, as well as the Japanese sketches, which formed a speciality of the first volume, will be continued throughout the second.

THE celebrated picture of the Congress of Berlin, 1878, by Prof. Anton von Werner, which was painted for the Town Hall of Berlin, will shortly be exhibited for one month at the gallery of the Fine Art Society, New Bond Street.

THERE is now on view for a few days, at Mr. Rogers' studio in Maddox Street, the celebrated masterpiece in wood-carving by Démontreuil, entitled *L'Oiseau surprenant*.

A NEW volume from the pen of the author of *Studies of the Eighteenth Century in Italy* is in preparation, and will consist of essays on æsthetic principles similar to those of "In Umbria" in the last number of *Fraser*. Vernon Lee's *Studies* is announced in an Italian translation, with a Preface by Alessandro Arnaboldi, one of the most distinguished living Italian poets.

BURSTS of the following will shortly be placed in the rooms of the Institute by order of the French Government:—Of the Académie française: Thiers, Jules Favre, and Claude Bernard; of the Académie des Inscriptions: Mariette; of the Académie des Sciences morales: Michelet; of the Académie des Beaux-Arts: Baron Taylor.

Cyprus Antiquities. (Holmes and Sons.) This beautifully got-up album is not only an ornament to the drawing-room table, but a valuable contribution to the history of ancient art and archaeology. It consists of photographs of the objects belonging to the Lawrence-Cesnola collection, excavated by Major A. P. di Cesnola in Cyprus in 1876-80, and is introduced by a photograph of a map of the island published in 1589. The photographs occupy the right-hand page, the left-hand page being filled with letterpress. The antiquities discovered by Major di Cesnola are very numerous, and comprise Hellenic and pre-Hellenic pottery, gems, gold ornaments, statuary, terra-cottas, and glass, the amount of the latter being very considerable. There is also a large number of inscriptions—Phoenician, Cypriote, and Greek; those in the Cypriote characters being unusually plentiful and important. Among them may be signalled an inscription on a leaden plate which presents us with several new forms of the characters, as well as with some curious grammatical peculiarities of the Greek dialect of Cyprus. Another inscription is repeated on the *chaton* of a gold ring and a shell which once formed part of a lady's toilet-box.

Still more interesting is a bowl of Phœnician workmanship, the design of which resembles that of the Palestrina bowl lately studied by M. Clermont-Ganneau, but differs from it in being wholly Egyptian in style without any admixture of an Assyrian element. The large collection of cut stones will be very serviceable in determining the question which has been mooted as to the Hittite origin of the art that characterises the early engraved gems of Cyprus and the neighbouring continent; while the pottery, with its geometrical patterns, figures, suns, and "swastikas," will be welcome to students of Dr. Schliemann's discoveries. Our best thanks are due to Major di Cesnola for the complete and sumptuous way in which he has placed the results of his excavations at the disposal of scholars.

AFTER the Salon is over, there is to be arranged at the Palais de l'Industrie an exhibition of all the works of art collected and excavated by the Archaeological Commission that was sent last year by the French Government to Tunis. Fortunately, the fighting in the neighbourhood has not interrupted their labours. We have before mentioned some of the antiquities that have been found—ruined temples, broken sculpture, Roman mosaics, and a large quantity of pottery, mostly Roman vases. All these objects are to be formed into a Tunisian Museum, which will eventually be added to the Louvre, but meanwhile an exhibition is to be formed of them in the Champs Elysées.

THE death is announced of M. Ronillard, a distinguished French sculptor. He was for thirty years Professor in the Ecole des Beaux-Arts, and was an officer of the Légion d'Honneur.

THE first medal for painting was not awarded by the jury of the Paris Salon, but second medals were given more liberally than was intended, four candidates beyond the specified number having obtained the requisite amount of votes. In sculpture, M. André Allar carried off the first medal by his *Mort d'Alceste*; in architecture, M. Blondel, for his restorations of Roman buildings; and in engraving, M. Bracquemond, for his *Séance de la Convention du 20 Mai 1793* after E. Delacroix.

THE total sum realised by the sale of the Double collection—pictures, books, and objects of art—was 333,840 frs.

THE *Gazette des Beaux-Arts* is of course much taken up by the Salon this month, but it has, besides, several articles of interest. M. Ravaisson continues his learned analysis of the writings of Leonardo da Vinci. One of the suggestions he makes in this number is that Leonardo visited France before the time when he went there under Francis I. Amoretti, the early biographer of Leonardo, had before supposed this, and, from a passage in one of the MSS., had fixed the date of this visit in 1506. This date has since been shown to be incorrect, and Amoretti's hypothesis has been given up; but M. Ravaisson finds that it is not proved that Leonardo did not make a journey to France in the time of Louis XII. He regards him as "the most French of the great Italian masters of the Renaissance." "The Part played by the Movement of the Eyes in the Aesthetic Emotions" is the title of a study in optics by G. Guérout. The sketches by Callot in the Albertina recently published by Prof. Thausing are reviewed, and several reproduced, while our London exhibitions at the Royal Academy and Grosvenor Gallery are criticised in a very summary manner by M. Théodore Duret. He defines the influences and tendencies of the various forms taken by English art in a few pointed sentences that nevertheless show, it must be owned, considerable insight into the subject.

THE STAGE.

SARAH BERNHARDT.

La Dame aux Camélias, in which Mdlle. Sarah Bernhardt has preferred to make her re-appearance in Europe, is not one of those plays which stand the most complete test of excellence—familiarity. The more the reader reads or the spectator sees of it, the more is it made plain that it is thoroughly unworthy of the author of several dramatic masterpieces. It is quite surprising, indeed, how the vigorous and masculine writer of *La Princesse Georges* and of *Une Visite de Noce* should have been capable, even as one of the mistakes of his youth, of giving us the sentimental twaddle of *La Dame aux Camélias*. Did ever such feebleness precede such strength? It is not that *La Dame aux Camélias* is immoral; no one can be sure at all that it is that. But that it is sickly, mawkish, and infirm, there can be no manner of question. It has not even the virtue of the unintellectual drama—a good plot, an intrigue skilfully conducted. It has not the biting witticisms with which cynical studies like the *Visite de Noce* are wont to be relieved. One laughs at it very little, but one can hardly weep; it is a dreary disclosure of a life that is before all things inexpressibly stupid—filled, as the heroine says of herself, with a "gaieté plus triste que le chagrin." And yet this wearisome creation of effeminate youth—irretrievably commonplace where it is not idiotically lachrymose—has held the stage for at least a generation. It sometimes happens, however, at the theatre, that a play without any high or engaging quality outlasts many a work of sterling merit. The English counterpart to the *Dame aux Camélias*—except, of course, in subject—is *The Lady of Lyons*, a piece still popular almost by reason of its false sentiment, its veneer of sentimentality, the persistency of its romantic illusions, its obstinate avoidance of truth. Actors and actresses like *The Lady of Lyons* because its long speeches, which are neither prose nor poetry, afford them the opportunity of expressing conventionally the emotions which it is proper to feel; and a "leading lady" at the theatre may still for a while like the *Dame aux Camélias* because it is an instrument which, with all its faults, offers many and varied notes to the experienced touch.

But it is a pity that Mdlle. Sarah Bernhardt should have made her re-appearance in a play which, save to the most morbid tastes, proffers no interest except such as belongs to the actress and not to the piece. We may admit that Mdlle. Bernhardt has distanced all competitors in the part. At once more subtle and more real than Mme. Modjeska's—endowed, too, with an infinitely greater charm—her performance cannot but cast into the shade even that of Mme. Doche, when Mme. Doche was at her best; and our only regret is that so much art and so much energy and spirit should have been thrown into the impersonation of any character in a piece so inconceivably worthless. The dullest of French tragedies—Rachel, we read the other day, is said to have acknowledged that French tragedies are dull and dead—would have been grateful as an alternative to the sickness and languor of the *Dame aux Camélias*.

Mdlle. Bernhardt, however, has stood the difficult test; she has emerged from her ordeal successfully; a sensation journey and a stupid play have not made havoc of her art. She retains to the full every characteristic of her strange personality—the slowness and liveness and the young queenly carriage which enable her, in what is nearly middle age, to be most fittingly occupied in the representation of youth; the delicacy and extraordinary range of facial expression; the wonderful compass of her voice, its liquidness and freshness; and that art in the variations of tone and of emphasis whose source is to be found in the readiness of her intelligence. We do not know what she can feel, but we suppose there is nothing she cannot understand. By her American journey she suffered some discredit, but, it is satisfactory to believe, no permanent injury. An element of Barnum was only too discernible in the arrangements for the gigantic tour; but the spirit of Barnum has not been permitted to invade the theatre; *affiche* and *réclame* have been reserved for the gossipy newspapers and for the special railway-carriage. On the stage we have to do with an artist still studiously careful of harmonious effect. Mdlle. Bernhardt does not lend herself to even that measure of sensational practice which has been allowed to legitimate comedians who probably have rarely left Paris, and certainly have never crossed the States in special railway-cars. The death scene in the *Dame aux Camélias* might easily be made the vehicle of an exhibition of horrors, but with Mdlle. Bernhardt it is gentle, poetical, and reserved. And if the death of the heroine is treated poetically, and is decently veiled, so is the life. Indeed, from beginning to end Mdlle. Bernhardt's representation is not only free from exaggeration, but it might be said of it, as of the production of the idyllic poetaster in *Patience*, that it "contains nothing that could bring the blush of shame to the cheek of modesty."

The character of such a woman as Marguerite Gauthier is conceived to be in the romantic imagination of a youthful dramatist, is realised very perfectly by Mdlle. Bernhardt, and with such a continuous and varied skill that it eludes analysis. All that it is possible to bring into the part, of innocence and naïve surprise, of passionate girlish affection, of respect for the honourable and the old, of regretful yet easily dismissed meditation on a discreditable past, the actress succeeds in bringing. The ready sensitiveness of heart and flexibility of purpose which lay the heroine specially open to the temptations of her career, and yet make her career peculiarly repellant to her when once she has entered upon it, Mdlle. Bernhardt exposes by a hundred touches of extraordinary sympathy or of carefully calculated art. She shows the nature that, in spite of the experience of the grossest surroundings, holds fast and long to its illusions, and sighs most over a *beau rêve évanoui*. Perhaps the actress is strongest in Margaret's interview with the father of her lover. He comes to dissuade her from continuing the connexion, for her lover's own sake, and for the sake of his own daughter, whose hand has just been engaged in betrothal with a member of a family "honourable, and

wishing that in mine all should be honourable." Nothing could well be more unnatural than the appeal, except the favourable fashion in which the appeal is responded to; but this makes all the more undeniable the force of the art by which the almost impossible is made to seem the likely thing. Something of the marvellous reality of conflict between two breathing persons and two opposed interests which made memorable the quarrel scene of *Frou-frou* is seen here, so that the most practised in stage deceptions feel themselves roused to concern in the fortunes of persons twice imaginary—imaginary, first, because they are of fiction and not of fact; imaginary, again, because the invention employed in creating them was of the poorest, faintest, and least potent order. Yet so much through this scene does the actress beat herself about as a harassed and distressed thing—now defending her own, now ready to sacrifice, now finding the sacrifice too hard, and now again undertaking the trial as an atonement—that all sense is lost of the fictitious nature of the story and of its imaginative weakness.

FREDERICK WEDMORE.

STAGE NOTES.

At the Haymarket Theatre there has been a revival this week of the late Mr. Robertson's *Society* and of the one-act comedy of *Good for Nothing*. Mr. and Mrs. Bancroft are the chief attractions of the cast.

The Gaiety company have been acting at Sadler's Wells, and remain there till the end of next week.

MR. EDWIN BOOTH, having brought his successful engagement at the Lyceum to a close, is leaving England immediately. The revival of *Hamlet* will be the next event of interest at the Lyceum.

MISS LITTON has appeared this week at the Court Theatre in *The Country Girl*, one of those adaptations of our earlier comedy in which she is seen to most advantage. There is no occasion to speak of this bright performance in detail, as it was duly discussed in these columns in the winter. Mr. Kyrle Bellew, a very favourite young actor, has joined the company at the Court, and appears nightly in *The Bachelor of Arts*, a play little acted since the days of Charles Mathews.

MUSIC.

MDME. SOPHIE MENTER AND HERR ANTON RUBINSTEIN.

MDME. SOPHIE MENTER gave her first recital at St. James's Hall on Thursday, June 9. She played to perfection Bach's *toccata* and fugue in D minor arranged by C. Tausig, and with exquisite grace and delicacy a *pastorale* and *capriccio* by Scarlatti. As a pupil of the renowned Abbé Liszt, it was but natural that she should play some of his music; she chose three transcriptions of songs by Schubert, and the fantasia on *The Huguenots*. The first three are graceful and pleasing, and Mdme. Menter's interpretation of them was all that could be desired. Her performance of the fantasia was a marvel of *virtuoso* playing; but it is to be hoped that the comparatively cold reception given to this piece will prove to her that Liszt's operatic fantasias are out of date, and that the musical public are not satisfied with music which only possesses the quality of being abnormally difficult. At the Crystal Palace, and again at the Philharmonic Society, she played Liszt's *Don Juan*

fantasia. This is, we think, his best specimen, and Mdme. Menter was perhaps to be excused for wishing to show us how well she could overcome the enormous difficulties. Having accomplished this, she ought to have been satisfied, and, at a serious recital, to have chosen a piece more worthy of her talent and of her audience. Her Chopin selection was not particularly happy, and here there were two pieces in which there was more of Liszt and Tausig than of Chopin—viz., the *Chant polonais* and the mazurka in D. Her performance of Beethoven's sonata op. 109 was not altogether satisfactory. She played Schumann's *Etudes symphoniques* with great brilliancy and technical perfection, and was highly successful in Rubinstein's *Valse caprice*.

A grand concert was given last Saturday at the Crystal Palace, in which Herr Rubinstein appeared as composer, conductor, and pianist. His rendering of Schumann's concerto in A minor was certainly not lacking in dash and brilliancy, but neither by the pianist nor by orchestral players was proper justice given to this fine work. The slow movement was lacking in delicacy and poetical feeling, and the *finale* lost much of its charm by the furious pace at which it was taken. Herr Auer performed Rubinstein's violin concerto in G (op. 46). Like most of his early productions, this work contains much clever, clear, and pleasing writing. The slow movement is charming and melodious, and the orchestration delicate and effective. The opening *allegro* and *finale* are full of showy and brilliant passages for the solo instrument. The concerto was played by Herr Auer in a clever and artistic manner, but not with sufficient power. The great event of the day was the performance of Rubinstein's *Tower of Babel*, a sacred drama in one act. This work was first performed at Düsseldorf in 1872. Judging from the numerous indications in the score, it is intended for representation on the stage; if it suffer in interest through performance on a concert platform, the composer is alone responsible. It was brought forward and conducted by Herr Rubinstein. In the first *tableau*, the wondrous Tower is being built by order of Nimrod, the "mighty hunter," and, regardless of chronology, Abraham appears and reproves the proud monarch for his impious daring; at the close, the doomed pile is destroyed by lightning. The solo parts (Nimrod, Abraham, and an Overseer—taken by Signor Foli, Mr. Barton McGuckin, and Mr. Cross) seem lacking in interest; but a double chorus descriptive of the building of the Tower contains some powerful and dramatic writing. If the work fail, however, to satisfy from a musical point of view, the fault lies, we fancy, more with the subject than with the composer. The story throughout is intended to be dramatic, but never does it excite emotion or awaken any real interest. In the second *tableau*, we have three choruses descriptive of the emigration of the Shemites, the Hamites, and the Japhetites. In these, the composer is less ambitious and more successful. They form three specimens of Herr Rubinstein's most pleasing and characteristic style. They were much applauded, and the public would willingly have heard the last over again. The work concludes with an elaborate chorus of Angels, Mortals, and Demons.

In speaking of Herr Rubinstein, we must say a few words about his second pianoforte recital, last Monday, at St. James's Hall. All who listened to the great pianist must surely have felt that his performance on that occasion was unusually powerful and impressive. Particularly would we mention his playing of Beethoven's sonata op. 90, Schumann's *Etudes symphoniques*, the three last movements of Weber's sonata in A flat, and some charming pieces of his own composition. It was a treat impossible to describe, and certainly not to be forgotten.

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LITERATURE.

Os Lusíadas (*The Lusíads*). Englished by Richard Francis Burton. (London: Bernard Quaritch.)

OF making of translations of the *Lusíads* there seems to be no end. When Mr. Aubertin, following in the wake of many previous translators, brought out his Englished *Lusíads* a year or two ago, a translation which included the Portuguese original side by side with a most creditable version, together with some capital illustrations of the text, there really seemed to be no need of further wrestling with the difficulties of this particular epic. Notwithstanding which, Mr. Duff has since done the poem into rhymed stanzas not without good taste and fidelity; and since this again, a translation into verse has been published by an American gentleman, whose chief title to praise is his industry.

With Capt. Burton's version before him, the first feeling of the critic is one of wonder that anyone should be bold enough to turn his hand to so hackneyed a task, and the second some curiosity to see how so accomplished a literary veteran has fared in his enterprise.

It may be said at once that Capt. Burton's translation is beyond all comparison the closest, the most flexible, and the most poetic version that has yet appeared of the great Portuguese epic. It is not to be denied, however, that the translator, if he is faithful to his original, has committed some considerable infidelities towards his own language. He strains and contorts our native tongue sometimes fearfully; foreign and classic idioms come freely to his pen; he borrows an archaic word, or a provincial, or a purely technical, or a Scotch word, or a Latin or German, without compunction; and, rather than not fit his text with an equivalent and his stanza with a rhythm or a rhyme, he will boldly coin a new word of his own. Capt. Burton is a man of extensive and recondite acquirements, and he presupposes in his readers an acquaintance almost as extensive as his own with strange learning and with the multifarious occupations of mankind. Simple English readers may sometimes be tempted to exclaim with Dangle in *The Critic*, "Egad, I think the interpreter is the hardest to understand of the two;" and even sometimes have to recur to the original to clear away an obscurity in the translation. The present writer is obliged to confess that his grave task of criticism has been relieved by occasional amusement, as he reflected upon the consternation of translators of the more sedate and conventional sort at the licence which Capt. Burton has

allowed himself. Mr. Aubertin, for instance, whose moderate praise was sounded in this very Review, and by this very pen, a short time ago—what can he think of the new version? He sat down before the *Lusíads* with all the pomp of regular warfare, and, if he did not take the stronghold, he made a good siege of it; and now he sees the place fall to what he must consider an attack against all the rules of war. Though Capt. Burton expressly disclaims the idea of his effort being the final attempt at rendering the epic of the great Portuguese poet, soldier, traveller, and scholar, it is to be supposed that no one will attempt it after him, for no translator can again be expected to combine the qualifications of Capt. Burton, who, like Camoens, is himself at once a traveller, a scholar, a *littérateur*, a soldier, and, as he now incontestably proves himself to be, a true poet.

The truth is, that, if Camoens was to be translated at all, it was not to be done on the old lines. In most versions into foreign languages, except one into Spanish, the *Lusíads* appear as a bald, an artificial, and a very wearisome performance—a farrago of foreign adventure, of geography, of patriotic and inaccurate history, and of doubtful classicism. The attitude of the intelligent foreign critic has mostly been, "It must be good, for the Portuguese say so, and they ought to know." The truth is that Camoens wrote an impossible *epos*, but, being a great poet and an exquisite stylist, he left the mark of genius on his stanzas. That mark has unfortunately as a rule been effaced by the translators into staid English verse, with all the sins upon them of omission and commission common to the majority of translators. The fire that burns in this Portuguese *Odyssey* has certainly never warmed the reader of the epic in an English version. To say that in Capt. Burton's version there is all of this same fire and poetic fervour would be to say of his translation what cannot be said of any translation of any great poet. It cannot be said even of Fairfax, or of Carey, or of Tieck, that they have mirrored more than a faint likeness of Tasso, of Dante, and of Shakspeare; and of Capt. Burton all that can be said is that in his lines the English reader will find the most living image yet given of the great Portuguese *epos*. A critic may entertain reasonable doubts whether Capt. Burton's method be absolutely a fair one, but the translator may urge that by no other could his task be accomplished at all; and, after a little charitable consideration, such hard words as "to weet" and "to nill," "val-varte," "fair-faxt," "treachetour," "sprent," "salty," "whilere," "haught," and "sit-hence" will come to seem no stumbling-blocks at all. Capt. Burton's version has been called archaic, but so is the Portuguese of the original; it is the Portuguese of three hundred years ago, and even when it was written it was hardly more the language of its own day than the *Faerie Queen* was the English spoken by Spenser's contemporaries. It was, therefore, I think, good judgment in Capt. Burton to turn the *Lusíads* into a somewhat archaic English.

It remains to pick out a line or a stanza here and there for remark, and though, as may easily be supposed, in the turning of such

a multitude of stanzas, one now and again may prove altogether refractory, the present writer will not stoop to so mean and easy a way of discharging the critic's function as to pick out such exceptional failures, but rather he will set forth a few extracts of the kind that, in the eyes of the critics best qualified to judge—the Portuguese—make the glory of the poem. The reader shall judge how the translator has Englished these passages.

Like all of the Latin race, the Portuguese delight in rhetoric, even though it adorns a commonplace, and approve the man who can turn what common men think or feel into a glowing phrase. They delight, therefore, in the grandiose rhetoric of Camoens; and when it is in the patriotic vein, as it mostly is, they are carried to enthusiasm. Our own too well-known boast, that the sun never sets on our empire, was made long before we had a right to make it, and the stanza in which the boast is made is not only a fine specimen of Camoens' verse, but a special test for the translator.

"Vós, poderoso Rei, cujo alto imperio
O Sol, logo em nascendo, vê primeiro,
Vê-o também no meio do hemispherio,
E, quando desce, o deixa derradeiro:
Vós, que esperamos jugo, e vituperio
Do torpe Ismaelita cavalleiro,
Do Tarco oriental, e do gentio,
Que inda bebe o licor do sancto rio."

The monarch addressed is that King Sebastian whose unwise warlike zeal carried him to Africa to lose his army and his life, and to wreck his country's fortunes on the field of Alcaer Quibir. The Sancto Rio of the last line is the sacred River Ganges. Burton is surely very happy in

"Thou, mighty sovran! o'er whose lofty reign
The rising Sun rains earliest smile of light;
Sees it from middle firmamental plain;
And sights it sinking on the breast of Night:
Thou, whom we hope to hail the blight, the bane
Of the dishonoured Ishmaëlitish knight,
And Orient Turk, and Gentoo-misbeliever
That drinks the liquor of the Sacred River."

Next to his patriotic rhetoric, the Portuguese admire Camoens' sentimental rhetoric, and some of this I would quote too, but that the tender strains of love do not seem very congenial to Capt. Burton's pen. At any rate, his rendering of these passages is not quite so felicitous as of some others, and I will leave, therefore, the much-cited episode of Ignez de Castro for once unquoted. On the other hand, Capt. Burton is admirable where Camoens has no equal but Homer himself—where the poet deals with stirring feats of arms. Few more vivid battle-pieces exist in verse or prose than that in which Camoens, describing how the Moors tempted the Portuguese to an ambush only to meet their own defeat, likens them to a bull-fighter who taunts the bull in bravado, and is himself gored to death.

"Qual no corro sanguino o ledo amante,
Vendo a formosa dama desejada,
O touro busca, e pondo-se diante,
Salta, corre, sibila, acena e brada;
Mas o animal atroz nesse instante,
Com a fronte cornigera inclinada,
Bramando duro corre, e os olhos cerra,
Derriba, fere, e mata e põe por terra."

The wonderful spirit of this stanza, its terse linking of familiar images, and the swift-

ness of its utterance are aptly rendered by Burton's

"As in the gory ring some gallant gay,
On his fair ladye-love with firm-fixt eyes,
Seeketh the furious bull, and hars the way,
Bounds, runs and whistles; becks and shouts
and cries:
The cruel monster sans a thought's delay,
Lowering its hornéd front, in fury flies
With eyne fast closed; and, roaring horrid sound,
Throws, gores, and leaves him lifeless on the
ground."

To a Portuguese, Camoens is an *omnis homo*, as Shakspeare to us. His countrymen find in him all poetic, all descriptive, all narrative, all pathetic, all romantic excellence—*nil fetigit quod non ornavit*; and the *Lusiads* furnish many a text of practical philosophy. I select from among scores of wise maxims a home-truth from the camp—a truism, perhaps, but useful, and most excellently expressed—

"A disciplina milltar prestante
Não se apprehende, Senhor, na phantasia
Sonhando, imaginando ou estudando
Senão vendo, tratando e pelejando."

Here again the English is not far behind, if, indeed, it is not quite equal to, the strength and energy of the original:

"Senhor! the soldiers' discipline is more
Than men may learn by mother-fancy guided:
Not musing, dreaming, reading what they write;
'Tis seeing, doing, fighting, teach to fight."

With such a really good translation as Capt. Burton's before one, it is a moment when we may measure the vast distance that separates a great work of genius from even the best conceivable version of it into a foreign tongue, and one may in this case, not invidiously, start this query, Did ever a translator, since the world began, achieve a translation which, were the original unknown, would gain him a second-rate, a third-rate, or even a fourth-rate reputation in the world of letters?

Be the answer to this melancholy question what it may, Capt. Burton has in the volumes before us sounded, for the first time, an echo not unworthy of the "great organ-voice" of Portugal. OSWALD CRAWFORD.

The Register of the Visitors of the University of Oxford, from A.D. 1647 to A.D. 1658.
Edited by Montagu Burrows. (Camden Society.)

THE Camden Society continues to render a large amount of unobtrusive service to the cause of historical studies in this country, and the present volume will probably attract the attention of a wider circle than many in the same series. Its main value lies in the refutation which it affords of the criticism so often directed against the Puritan régime as altogether illiberal in relation to learning. If, indeed, we were to accept the representations of the Caroline writers after the Restoration who profess to describe the condition of the universities during the Protectorate, the Puritan would appear worthy of being classed only with the Vandal or the Lombard. Fortunately, the *Register* before us, which at that time would have been ignominiously spurned from the university registry, found shelter at the Bodleian, and has survived to afford an effective refutation of such calumny. Prof. Burrows, who rightly describes the volume as

presenting "a unique opportunity of studying the principles on which the authorities of the Commonwealth acted, and of watching in its very origin and secret recesses the struggle between the conflicting forces of politics and religion at that remarkable period," sums up the valuable Introduction which he has prefixed to this record by concluding that "no other visitation or commission during the whole long and eventful history of Oxford University ever had such a task to accomplish," and that "perhaps none, if we consider the circumstances of the times, ever did the work entrusted to them better."

The work was certainly not carried on with violence or precipitancy. The order of Parliament for a visitation was not issued until May 1, 1647; the Register of the visitors does not commence until September 30 in the same year, and assumes a continuous form only from the following March. Substantially, it may be said to be the record of a struggle between the party in possession and the party in power, carried on with much ingenuity and pertinacity by the former and with no less coolness and resolution by the latter. Landlords at the present time seeking to evict their shifty, impecunious, and refractory tenantry in Ireland will be able to enter into these records with almost sympathetic interest. Prof. Burrows, indeed, asserts that

"it is impossible to read the hundreds of different replies given in the Register without a deep interest. Every shade of ingenuity is to be found expressed. Every sort of spirit is to be traced, from the jaunty, contemptuous, and sometimes witty answer of the seasoned Cavalier, regarding the loss of his fellowship or scholarship, just as he would a bullet in battle, as the fortune of war, to the pitiful, almost agonised wail of the man who is giving up all with infinite reluctance for conscience' sake, and thinks he may even yet soften the hearts of his judges."

It is worthy of note that the measures characterised by greater severity appear to have emanated from the London committee, who were all laymen, and not from the visitors themselves, who were mostly clergymen. The first Board, headed by Reynolds, the Dean of Christ Church, was Presbyterian in its composition. It was succeeded in June 1652 by another, in which the Independent element predominated, and whose action was marked by greater vigour and determination. A third Board, appointed January 1653-4, carried on the work of reform with equal or even increased energy. Among the different members, three figures—those of the successive Vice-Chancellors, Dr. Edward Reynolds, Dr. John Owen (the well-known writer), and Dr. John Conant—stand out in strong relief. They were alike men of distinguished learning; and each supported, though with a somewhat varying interpretation, what he believed to be the cause of primitive Christianity and the Elizabethan Church. Of Conant, whose successful government of Exeter College did so much to raise that society in public estimation, we have an interesting sketch. He was distinguished by his uncompromising opposition to Cromwell's scheme for the foundation of a university at Durham. Conant's biographer, however, refers to this fact in terms which are calculated to leave a somewhat erroneous impression on the minds of his readers—namely, that it was through Conant's

efforts that the "grant was stifled." Cromwell carried his scheme into effect some eight years later; but the grant was rescinded at the Restoration, when the deans and prebendaries of Durham were re-installed. "There had previously," says Mr. Burrows, been a similar movement in favour of York." He might have added, "and of Manchester," both these towns, though the population of the former was scarcely ten thousand, that of the latter not six thousand, having petitioned to be made universities in the year 1641.

There is not a little here that serves to illustrate the character of Cromwell, and, as is generally the case, with a favourable result. He was Chancellor of the university in 1653; and it is to his "keen instinct" that Mr. Burrows assigns the recognition of the necessity of restoring the universities "as soon as it was safe" to their "ancient dignified position." It was chiefly, indeed, owing to his firmness that they were not altogether suppressed by the Barebones Parliament. *Vestrae utique benevolentiae acceptum deferimus quod hodie superstites sint Aademiae eruditionis officinae*—such was the language of Oxford on presenting the congratulatory address on his assumption of the Protectorate.

Strange to say, the university came out of the long ordeal not only still vigorous, but apparently benefited by the Puritan discipline. Anthony Wood is obliged, sadly against the grain, to concede as much; while Clarendon, much puzzled at the phenomenon, endeavours to find an explanation by supposing some innate selective faculty in "so rich a soil," which "choked the weeds, and would not suffer the poisonous seeds, which were sown with industry enough, to spring up." Mr. Burrows very justly observes that the Laudian and the Puritan schools had this important conception in common: that the enforcement of strict discipline was absolutely essential, "along with religious influences which should pervade every portion of university and college life." The term "religious," however, must be taken in the right sense. What the history of such hodies really teaches us is that nothing is more prejudicial to their welfare than the introduction of Christian polemics and the assertion of any special interpretation of Christian dogma; but that, wherever the essential teaching of Christian ethics is enforced, bringing with it simple habits of life, and the maintenance not only of authority, but also of genuine sympathy between the teacher and the taught, the student reaps the true advantage of university education, and the whole community prospers.

It is a little surprising to find a writer of Mr. Burrows' information co-ordinating the earlier history of the two universities in relation to the national religious history. He speaks of Oxford and Cambridge as having alike "powerfully aided the Reforming movement," and having, in consequence, "in spite of an occasional attack," been "sedulously protected in their property and privileges." In reality, up to the time of the Chancellorship of the Earl of Leicester, Oxford was a great centre of opposition to Reformation doctrine; and to Cambridge belongs the honour of having nurtured the Reformation in England and the more equivocal distinction

of having fostered the development of our earlier and most extreme Puritanism. It is certain, again, that under the Tudors the privileges of both universities were unscrupulously invaded, the colleges cruelly despoiled, and it was, in fact, little short of a miracle that they escaped the fate of the monasteries.

J. BASS MULLINGER.

Twixt Greek and Turk; or, Jottings during a Journey through Thessaly, Macedonia, and Epirus, in the Autumn of 1880. By M. Valentine Chirol. (Blackwood.)

JUST as the convention has been signed between Greece and Turkey for the cession of Thessaly, Mr. Chirol presents us with a book relating to the regions which will, for some time to come, be the frontier lands of those two countries. The route which he followed has been described by other travellers before him, but none, in all probability, have made the journey under such adventurous circumstances. At Constantinople he was discouraged by the authorities from making the attempt, and consequently he was unable to obtain a *firman* to give official sanction to his expedition and facilitate his progress. As far as political agitation was concerned, there seems to have been little or nothing to endanger a traveller's safety; but the prevailing brigandage in Western Europe, of which we have heard much, but still only a part, was sufficient to deter even a stout-hearted explorer. Mr. Chirol ventured, however, and his boldness was rewarded with success. Throughout the greater part of his route he was attended by a considerable retinue of guards, but in the most dangerous district, in the neighbourhood of Mount Olympus, he had the good fortune to travel in the company of a Turkish Pasha, who was on his way from Larissa to Monastir, and was escorted by a sufficient force to defy the brigands. The journey was well planned, and included visits to most of the peoples of European Turkey. In this respect the title of the book hardly does it justice, for it comprises accounts, not only of Greeks and Turks, but also of Bulgarians, Wallachs, and Albanians.

Starting from Constantinople, Mr. Chirol made his way in a coasting steamer to Volo, which place afforded the safest approach to the interior of Thessaly. Here he was strongly impressed with the beauty of the land-locked bay, and the steep sides of Pelion, which overlook it, thickly clothed with trees, and dotted with numerous white villages. Crossing the Thessalian plain to Larissa, he remarks on the productiveness of the soil, and the consequent wealth of the province; notwithstanding which, he adds, Thessaly is practically bankrupt: "Constantinople devours all its wealth, and leaves to it only the burden of its debts." From Larissa to Monastir he made an excursion, the account of which is one of the most interesting parts of his book, for his route lay through the little-known passes to the west of Olympus, and the country of the Thessalian Wallachs, a large colony of whom is settled in this neighbourhood, being the chief representatives at the present day of that nation which, in the Middle Ages, caused Thessaly to be called

Great Vlachia. After he entered Macedonia, he found himself almost immediately in the midst of a Bulgarian population, and this continued to be the case as he advanced northwards. After a short stay at Monastir, he returned to Larissa, but this time, having no friendly Pasha to escort him, he was obliged to make his way to the nearest station on the Salonica and Mitrovitza Railway, and approach once more by way of Volo. Before turning his face in the direction of the Adriatic he paid a visit to the Vale of Tempe; and his description of the famous gorge is especially graphic because he passed through it twice, once in sunshine and once in storm.

In the north-west of Thessaly, the place that most attracted Mr. Chirol was the rocks of Meteora, on which stand the famous monasteries of that name. Everyone who has read that delightful book, Curzon's *Monasteries of the Levant*, will remember the account it contains of those strange aerial abodes, each perched on its own columnar mass of conglomerate, the perpendicular sides of which have to be scaled, in some cases to a height of 200 feet, by a succession of ropeladders, though the visitor usually prefers "to trust the Church rather than his own private judgment," and to be hauled up by the monks in a net by means of a rope and pulley. Judging from Mr. Chirol's account, those who wish to perform this feat will do well not to delay, since these venerable institutions will soon be a thing of the past. Of the largest of them he says,

"There are only four occupants left in the monastery, which once counted over a hundred inmates. . . . The youngest of the four monks is over sixty; and, when the last one dies, the solitary servant of the monastery will climb down the face of the cliff . . . and the Great Monastery of Meteora will be abandoned to the havoc of the elements."

From this point Mr. Chirol crossed the Pindus and descended to Yanina, and thence visited the most interesting spots in Southern Epirus—the newly discovered site of Dodona, the castle and ruined villages of Suli, the gorge of the Acheron, and Parga. At the end of his journey, before crossing to Corfu, he had the luck to be present at a great demonstration in favour of autonomy on the part of the Mussulman Albanians of Epirus, to which he was conducted by a local chieftain.

The book is well and interestingly written. The author has an eye for the picturesque and considerable descriptive power, in consequence of which his sketches both of scenery and incidents are usually graphic. Nor is the element of humour wanting—as, for instance, when he describes a gathering of Christians and Moslems at a bishop's table, where his neighbour was

"an ascetic and toothless Archimandrite, who at first evidently viewed the proceedings with grave doubts as to their orthodoxy, and occasionally relieved his mind by whispering, with a grim, sardonic smile, the name of Gladstone into my ear, as if it were a charm to exorcise evil spirits."

In reference to Eastern politics, he professes himself neutral; and perhaps, to judge from what he says in his Preface, he might be called,

what a distinguished Eastern statesman used to call himself—anti-philo-anything. But the equipoise of opposing forces tends naturally to rest; and so, perhaps, in Mr. Chirol's case, it is owing to his feeling no very marked sympathies that, though he is reconciled to impending changes, he does not seem to regard them with much satisfaction. The Albanians appear to have attracted him more than any other nationality; while, as regards the Greeks, his feelings set rather in the opposite direction. Notwithstanding this, he shows a kindly spirit in appreciating the members of various nationalities with whom he was brought into contact; and, as he mixed with various classes of the people in the course of his journey, he has much to communicate with regard to their habits and ideas. It is especially on these points that the information contained in this volume is valuable.

H. F. TOZER.

Christian Institutions: Essays on Ecclesiastical Subjects. By A. P. Stanley, D.D., Dean of Westminster. (Murray.)

IT is no doubt desirable that the guides of public thought and action should be acquainted with the latest discoveries and most accurate knowledge attained by the students of subjects bearing on practical life; it would be desirable, if it were possible, that the most active and thorough students should guide men's thoughts and actions themselves. Unfortunately, this is seldom possible. Scientific study and practical influence alike require the devotion of a whole life. We have to acquiesce in a division of labour between the accurate student and the party leader, and must be satisfied if the second does not ignore or condemn the first. The result is not often happy when he endeavours to compete with him; either he speaks with the crudity of an amateur on a question which he has only half studied, not having the time or the disciplined habits for more; or else, if he began as a genuine student and had knowledge that might at one time have formed the starting-point of a scientific career, the exigencies of practical life oblige him to apply his knowledge faster than he can develop it—to live on his intellectual capital instead of investing it.

It is not the work of the ACADEMY to enquire into Dr. Stanley's merits as a leader of contemporary theological thought; but it is our duty to say that his work as a student of Christian antiquity is spoiled by his habit of investigating every question with a purpose, and making its solution point to what he thinks theologically true and practically edifying. We are familiar with that method in the hands of conservative or reactionary theologians, and in them the method has often been condemned; but it is the method itself that is in fault, not the particular conclusions sought to be supported by it. When a liberal thinker adopts the same method, the result is no more dispassionate or scientific, but only rather more incongruous.

The essays in this volume have most if not all of them appeared as magazine articles already. We are told that they were "written at long intervals of time," and this might

excuse occasional inconsistencies of detail between them; * though, in collecting them to "form a connected whole," it might have been well if the author had modified whatever did not express his deliberate and final judgment. But a more serious fault is the habitual inaccuracy which characterises the book, where the author ventured to write from his general knowledge without fresh study of his authorities. Some of these inaccuracies are so gross that nothing can excuse them except a frank confession of hurry and pressing practical duties—a confession, in fact, that the work is a pamphlet in ecclesiastical politics, not a study of ecclesiastical antiquity.

It is not pleasant to have to speak in this tone of a man who has attained, and in his own way merited, so high a position as Dean Stanley; and such a criticism as this ought not to be made without instances to substantiate it. Here are a few:—

P. 17.—"Last of all [innovations in the mode of administering baptism] the strong, though silent, protest against the magical theory of baptism itself was effected in the postponement of the rite of confirmation."

Has Dr. Stanley never read in the Lives of SS. Anselm and Hugh how, in the eleventh and following centuries, bishops were beset on their journeys and requested to confirm those who had been, doubtless, baptised in infancy? Apparently, moreover, confirmation was then desired on the "magical" theory, not, as in the modern English Church, because it gave occasion for a conscious repetition of the baptismal profession.

P. 20.—"Baptism by sprinkling was rejected by the whole ancient Church (except in the rare case of death-beds or extreme necessity) as no baptism at all. Almost the first exception was the heretic Novatian."

Novatian was *not* an exception; he was baptised by sprinkling on what was supposed to be a death-bed. And though his ordination after this baptism was irregular, and though the way it is spoken of by St. Cornelius (ap. Eus. vi. 43) seems as though sprinkling were thought an improper way of administering baptism, yet the recognition of Novatian orders proves that "the whole ancient Church" regarded it as valid. One may add that Novatian is blamed for not coming "to be sealed by the bishop"—i.e., to be confirmed, as a rite separate from baptism.

P. 69.—"In the 141st Psalm, the Psalmist says, 'Let the lifting up of my hands in prayer be to thee as the evening sacrifice.'"

The italicised words are neither in the original nor in the English version (at least not in the one most familiar to Churchmen). However, though not a correct quotation of half a verse, this is a fair paraphrase of the whole; but it is more serious when we are told of the 51st Psalm "rejecting altogether burnt-offerings and sacrifices for sin." There is probably a confusion between the 51st and the 40th Psalms in the form of the quotation;

* E.g., on p. 29 we are told, "In the early centuries it was only the bishop" that baptised, and it was only gradually that "the right was extended at last to laymen, and, in defiance of all early usage, to women;" while on p. 136 we read, "baptism, according to the rules of the ancient Church, can be performed by anyone."

but, anyway, the last verse of the 51st proves that the Psalmist, though conscious of the inadequacy of such sacrifices, and the need of something more spiritual, does *not* venture to "reject them altogether."

P. 117.—"In one of the three undisputed, or at any rate least disputed, Epistles of Ignatius of Antioch, 'The Blood of Christ,' he said, 'is love or charity.'"

This is indeed correct; that is, the words are a fair extract, though not an exact quotation, from the glorious passage at the end of the 7th chapter of the Epistle to the Romans, the "least disputed" of all the Ignatian writings. But Dr. Stanley will make a blunder, and puts a reference to *Ad Trall.* 8; where, indeed, the same sentiment does occur, but which is *not* one of the three undisputed Epistles.

P. 208.—"It was by virtue of his pontificate that Julius Caesar, in his pontifical residence, enabled Clodius to penetrate into the convent of the Vestals close by."

After that, we need quote no more. Caesar was not a devotee to the Roman gods, nor a purist in morals; and his screening Clodius after his sacrilegious escapade was not very creditable. But the man who describes Caesar as acting "by virtue of his pontificate" as an incestuous pandar, has forgotten the history of Pagan Rome, and has only half learnt that of Christian.

Of course, Dean Stanley cannot write a book that shall not be clever, and some of the chapters are, regarded as pamphlets, decidedly telling ones. That on "Ecclesiastical Vestments" is tolerably free from blunders in its history, and would be quite satisfactory but for a rather characteristic disposition to maximise the perversity of opponents. Perhaps the worst instance of this is in the paper on "The Roman Catacombs" (p. 263):—

"Perhaps if they [the forms of epitaph used in them] were now used they would be thought Deistic, or Theistic, or Pantheistic, or Atheistic."

But that article has some really suggestive observations on the difference between the literary and the popular religion of an age; that on "The Council and Creed of Constantinople" brings out very well the seamy side of the so-called Primitive Church; and, to anyone who knows more than the author about the subject, the book, as a whole, may be really of use as disentangling those usages and ideas which the Tractarians used to group under the title of "Primitive," whether they dated from the first century, the third, or the fifth.

WILLIAM HENRY SIMCOX.

TWO BOOKS ON RIDING.

Ladies on Horseback. By Mrs. Power O'Donoghue. (Chatto & Windus.)

How to Ride and School a Horse. With a System of Horse Gymnastics. By Edward L. Anderson. (W. H. Allen.)

THE first of these books, which are both issued by the same publishers, is a reprint of papers that appeared in the *Illustrated Sporting and Dramatic News*, containing practical advice to ladies in the road and the hunting-field by a lady who is un-

doubtedly qualified from personal knowledge to give such advice. Mrs. O'Donoghue is not only a high-class horsewoman who can take her place in the first flight in the hunting-field and hold her own across country with the Empress of Austria herself, but she describes her experiences in a natural and spirited manner that may fairly bear comparison with the best class of male sporting writers, the late Major Whyte-Melville, or the great Nimrod himself.

To be a fine horsewoman is undoubtedly a gift of Nature granted to few, and one that by most cannot be acquired, as it is founded entirely on self-confidence and a love of the animal. Two girls may have exactly the same opportunities, and the one that by nature is nervous on horseback will never get over that fundamental difficulty, or be able to do more than sit in conscious terror on the best-trained machine; while the other, after a few rides, is at home on the saddle, and only requires experience and a little guidance to become a finished horsewoman. Women who possess this natural gift could not have a better instructress than Mrs. O'Donoghue, while those without it may at least profit by her advice on what to them is the most important part of the business—the cost of their habit, veil, and gloves.

A side-saddle, with the extra crutch, affords quite as secure a grip, in fact a more powerful one than can be obtained astride a horse; and it is only in physical strength, which may too often be only abused, that a man has any advantage as a rider over a woman. The only cases where strength is wanted with a horse is to conquer vice, and no woman should ride any horse the character of which is not guaranteed. It is not suitable for any lady to take up the duty of a horse-breaker. Mrs. O'Donoghue tells us in her Preface that, even in her case, an accident has put an end to her riding altogether, and the unfortunate fact could hardly surprise any reader of her book. Her love of riding, and her too great daring, have led her into dangers from strange horses, against riding which she has the good sense to warn her readers. The following description of an adventure with a runaway horse in Ireland is a fair specimen of the lady's powers as rider and writer. She has accepted the offer of a strange mount, about which an old friend wanted her opinion, to follow a drag hunt:—

"The instant that the hounds were laid on and the hunt started, my big mount commenced to pull hard, and by the time the first fence was reached his superior strength had completely mastered mine. He was pulling like a steam-engine, head down, ears laid backward, neck set like iron. My blistered hands were powerless to hold him. He rushed wildly at the fence, and striking the horse of a lady who was just landing over it, turned him and his rider a complete somersault. I subsequently learned that the lady escaped unhurt, but I could not at the moment pause to enquire, for my huge mount, clearing the jump, and ten feet beyond it, completely took head, and tore me away from the field,

'Over park, over pale,
Through bush, through briar,'

until my head fairly reeled, and I felt that some terrible calamity must ensue. Happily, he was a glorious fencer, or I must have perished, for he jumped every obstacle with a rush; etaked

fences, wide ditches—so wide that he landed over them on his belly—tangled gorse, and branches of rivers swollen by recent rains; he flew them all. At length, when my strength was quite exhausted, and my dizzy brain utterly powerless and confused, I beheld before me a stone wall, a high one, with heavy coping stones upon the top. At this I resolved to breast him, and run my chance of life or death in the turn over, which, from the pace at which we were approaching it, I knew must be a mighty one. In a moment we were up to it, and, with a cry to heaven for mercy, I dug him with my spur, and sent him at it. To my utter astonishment, for the wall was six and a-half feet high, he put down his head, rushed at it, cleared it without ever laying a shoe on the topmost stones, and landed with a frightful slip and clatter, but still safely on his feet—where? in the midst of a farm-yard" (p. 68).

The above spirited passage warrants the high terms in which I have spoken of the authoress as a sporting writer, but it also exhibits the unpardonable carelessness of style of which she is too often guilty. What can she mean by a ditch so wide that a horse lands over it on his belly? a feat certainly far more difficult than clearing a six and a-half foot stone wall. Inaccuracies like the following cannot but strike the most friendly eye in glancing through the book:—"Nothing would do that girl but to go bang through the most crowded parts of the city;" "She now loves and cares the poor, and suffers the rich to care themselves," &c. It is marvellous that such expressions could have been passed even by the editor of a sporting paper; and I trust that, if Mrs. O'Donoghue's book reaches a second edition, she will take a friendly hint and remove blemishes that must sorely offend every lover of pure English. I would also strongly advise her to close the book with her own papers, and not add a hundred and twenty pages of correspondence thereon that appeared in the sporting paper for which she wrote, the reproduction of which savours strongly of book-making.

I had almost forgotten to allude to the fact that Mrs. O'Donoghue advocates the feeding of hunters on boiled food. As one who for years trained race-horses in the Madras Presidency on boiled gram, I can fully appreciate the advantages of the system of feeding which she advocates.

The second book on my list is very short; but, like the curate's celebrated sermon preached before Mr. Canning, it has not escaped being tedious. I can conscientiously state that it is the most uninteresting work on what is generally an interesting subject that it has ever been my lot to read.

JAMES INNES MINCHIN.

Aubrey's Remaines of Gentilisme and Judaisme. Edited and Annotated by James Britten, F.L.S. (Published for the Folk-Lore Society by Satchell & Co.)

THIS valuable reprint—got up with all the taste and care which characterises the publications of the Folk-Lore Society—takes us back to the years 1686–87. For the biography of Aubrey, the reader is referred to the *Memoir* issued by John Britton in 1845. Our present concern is with his work, not with his life. Here, for the first time, we have the MS. copy of Aubrey's *Remaines*

printed in its entirety. More or less copious extracts from it were published—as all students of folk-lore are aware—in Ellis's edition of Brand's *Popular Antiquities*, where we also find the *Miscellanies* of Aubrey frequently quoted. From these latter the editor of *Remaines* has not made extracts. He says:—

"to have done so would have unduly extended the present volume, and moreover it is easily accessible in the cheap and handy reprint issued in 1837 by J. Russell Smith, which no folklorist should be without."

In *Time's Telescope* for 1826, and again in a volume published by the Camden Society in 1839 entitled *Anecdotes and Traditions*, further extracts from Aubrey were made; but these works are scarcely obtainable. The notes added by Mr. Thoms to the latter work have, however, been given in the present volume, forming a very valuable appendix. In addition to these notes and the apposite annotations of the editor, we have also those of Dr. White Kennett; from which it may be inferred that everything has been done for the elucidation of a work which in itself is fragmentary and disconnected.

"The MS. was evidently intended by Aubrey as a rough draft of what was intended [*sic*] to have been an elaborate work. As it stands, it is disjointed, and there are numerous repetitions, while the same subject is alluded to in many separate passages. It was thought best to print the whole as it stood, and to trust to a comprehensive index to bring together the various references to the same subject."

A reference to the very valuable and, so far as one can judge, accurate Index is sufficient to make this clear. Thus, under *Ague* we find reference to eight different pages; under *Christmas*, eight; under *Lots*, ten; under *Omens*, twelve; and so on. Nowadays, when few books are thought worthy an index, or few writers find time to make one, it is refreshing to the weary student to find his labour so minimised, and the reader will give his best thanks to the editor for his painstaking work.

But for the *Remaines* themselves. The title given them by Aubrey might be a little misleading to some who come to the book expecting to find in it a description of the manners and customs of Jew and Gentile in the popular sense. But the student no sooner opens the book than he finds his thoughts set to work, and he begins to turn over the contents of his mental library to find parallels and illustrations of the facts there recorded. To take the first example which comes to hand (pp. 6, 7):—

"Per totidem (sc. x.) menses a funere conjugis uxor

Sustinet in vidua tristitia signa domo.—[35, 36].

It is still accounted undecent for widows to marry within a yeare (I thinke) Dr. Tayler sayes, because in that time the husbands body may be presumed to be rotten."

A foot-note refers us to Coote's *Romans of Britain*, pp. 288–91; but, being unable just now to consult that volume, we may be permitted to raise a question respecting the above-mentioned custom. Why, in the first place, do we find the "totidem (sc. x.) menses" changed into "not within a year"? May the answer not be that the Roman year once consisted of only ten

months? The side-questions suggested by this are so numerous that we cannot go into them now; but we here tread on interesting ground. Why should ten months, in the first place, be specified? Certainly not "because in that time the husbands body may be presumed to be rotten." A more probable answer is that ten months is in many places regarded as the period of gestation, and, as in some countries it is considered improper to cohabit during that period, it would be contrary to all ideas of decency for a widow to marry during the ten months immediately following her husbands death. When the ten-months period gave place to another system of time-computation, the period during which a widow should show signs of grief for the departed was naturally made to agree with the change. We venture this opinion on our own responsibility, merely premising that the thought was suggested by a careful study of Chinese customs and folk-lore, from which source we may yet hope for much light on many perplexing problems of antiquity. In connexion with this particular point readers may consult the work of Dr. Gray, *China*, I., ch. vii., p. 185, and the tale of "The Philosopher and his Wife" in Davis's *Chinese*.

Many are the pagan customs which still cling to us, and lay claim to a connexion with Christian observances at Christmas-tide and other seasons. Thus (p. 40)—

"Mdm. that non obstante the Change of Religion . . . the Plough-men have their Twelve-cake, and they goe into the Ox-house to the oxen, with the Wassell-bowle and drink to the ox w. the crumpled horne that treads out the corne."

How widespread a custom! In the Black Mountain—as we learn from the article on "Christmas and Ancestor Worship" in *Macmillan* for January, p. 228—the cattle are wassailed in a similar manner. East and West, in Japan and China, as in Servia, France, and England, we find similar customs. They may be survivals of agricultural times, or of the period when sun-worship was intimately connected—as it still is in China—with the time of the winter solstice. "Not race, but the natural allegorical rites with which men celebrate the return of spring, the hope of harvest, the memory of the dead, all the chief events of the solar year, and of mundane life, produce these resemblances in ritual." We are told (p. 13) that

"the vulgar in the West of England doe call the month of March, Lide. A proverbial rhythme—

'Eate Leekes in Lide, and Ramsins in May,
And all the yeare after Physitians may play.'"

This reminds us of a Devonshire proverb, still frequently quoted, and which may be familiar to many readers:

"Eat an apple ere you go to bed,
The doctors then may beg their bread."

Everywhere (see p. 21) we find similar superstitious respecting the wind.

"The seamon will not endure to have one whistle on ship-board: believing that it rayees winds. On Malvern-hills in Worcestershire, &c., theroabout when they faune their Corne, and want wind, they cry Youle! Youle! Youle! to invoke it, w^{ch} word (no doubt) is a corruption of *Æolus* (3^d God of y^e Winds)."

Similarly, on the Yang-tse, if one expectorate over the bow of the boat when starting on a journey, the wind-god will be offended; and to pronounce the word *fêng*, "wind," would be to endanger the lives of the crew. On the other hand, certain methods are adopted for producing a favourable wind. The wind was against us one day as, after a long absence from home, travelling by boat in a Southern province of the Celestial Empire, we longed to reach the end of our journey; but the boatmen remarked that if we would put up our hats to the breeze a south wind would spring up. We obeyed, and after four hours' waiting, on coming to a curve in the river, found the wind favourable, upon which the boatmen affirmed that it was all because their instructions had been followed! The lines quoted above give us an interesting peep at the state of affairs in England previous to the invention of the winnowing machine,* and bring to mind the quaint wood-cut contained in an Eastern work, entitled *Illustrations of Husbandry and Weaving*, which represents persons throwing the grain into the air, as one may frequently see people in foreign countries doing at the present day, that the wind may blow away the chaff.

How similar, too, are the methods adopted for ascertaining the length of time persons may be expected to live! Thus:—

"In Germany [p. 26] in the night before Christmas, they take a trencher, and put upon it a little heap of salt, as big as a walnut, more or less, for such and such a one, and for themselves too, [and set it in a safe place, in the morning, when they find the heap or heaps entire, all will live the following years, but if any or more are melted down a little, they take it y^e the same man or woman will dye, for which it was designed."

So among the Serbs the *chesnitza*, or bread-cake used at the Christmas festivities, is employed in a similar way. If the lines made on it come out well, it augurs good for the family, and *vice versa*. When broken, the fall of a crumb betokens the death of a member of the family before the next Christmas, but, if no crumb falls, all will live through the year. Similar, in principle at least, is the custom observed among the Santals of Bengal at marriage. Rice which has been steeped in water is placed in a pot, and if the grain germinates abundantly there will be a corresponding fertility in the family; if sparingly, few children will be the result of the marriage; and if the grain rots, the marriage will be untimely. Farrer, in his *Primitive Manners and Customs*, has shown us in an interesting way how the savage mind attributes to natural objects the same powers and principles as exist in man.

Some years ago reference was made in a colonial publication to the custom, known to exist among a native tribe, of connecting the grave of certain dead persons with a stream of running water by means of a thread. No satisfactory explanation has been given, so far as we are aware, of this particular custom, but the probability is that it is the same in origin with that mentioned by "Juvenal Satyr. VI. [519-521] where he speaks of

throwing a purple thread into y^e river to carry away ones sinne" (p. 36). Who does not know that still in the East gongs are beaten to drive away the dogs or other creatures which are supposed to be devouring the moon at the time of an eclipse? But Aubrey quotes *Osborn's Advice*, p. 105, to the effect that "the wild Irish, or Welch, (who) during Eclipses run about beating &c. pans thinking their clamour & vexations available to the assistance of the higher orbes" (p. 37). So attention has more than once been called to the fact that the French proverb, "Dieu garde la lune des loups," said in deprecation of a dread of remote danger, is a survival of a similar rude philosophy of nature which is still prevalent in the capital of Turkey, and in the days of St. Augustine was current over Europe. (See Tylor's *Primitive Culture*, i. 333.)

Many other points might be noted, but sufficient has been said to show how suggestive the *Remaines* are, and that every student of folk-lore should study them.

HILDERIC FRIEND.

CURRENT LITERATURE.

Collectanea Genealogica. Edited by Joseph Foster. (21 Boundary Road, N.W.) Mr. Foster has taken a new departure. Not content with peerages, baronetages, royal descents, &c., he now offers to the public the raw material from which such works are manufactured. Part i., recently issued, is a volume of 130 pages, of which thirty-two are devoted to various subjects of immediate interest, the most important, perhaps, being an exhaustive *résumé* of all that can at present be learned of the history of the family of Disraeli, including extracts from the registers of the synagogue, monumental inscriptions, &c., and ending with the will *in extenso* of the late Earl of Beaconsfield. Other articles are of scarcely less interest, and all worthy of permanent record in this handsome shape. But the great value of the publication consists in the serial works commenced in this part, to each of which sixteen pages are devoted, and which are to be continued in future numbers, each with its separate pagination, so that when any one is completed it can be withdrawn from the others and bound up in a volume by itself. When the works now commenced are finished, the subscribers to the *Collectanea* will find themselves in possession, not only of one or more volumes of the *Collectanea* proper, but also of others containing strictly alphabetical lists of all the members of Parliament from the earliest period to modern times, with records of their parliamentary careers and other personal information; of the marriages and deaths of the nobility, gentry, and other distinguished persons of the country during the last two centuries, gleaned from various authentic sources; of the pedigrees of families to be found in the British Museum MSS.; and of the funeral certificates of the nobility and gentry of Ireland from 1607 to 1729. Other lists will be commenced as these are exhausted; and in time, if Mr. Foster's enterprise is properly supported, the students of history and biography will find on their shelves a series of volumes of reference which will save them a vast amount of time and labour, and will also find, to a great extent, their work done to their hands. It would be impossible for any genuine student to see the volume just issued without recognising the enormous benefit which Mr. Foster proposes to bestow upon literary men, but which it is evident he cannot accomplish without the generous support of those interested

in such matters. That support must be practical, by placing the volumes in their own libraries, and not sentimental, by consulting them in that of the British Museum.

A Short History of the English Colonies in America. By Henry Cabot Lodge. (New York: Harper and Brothers.) When the author of a work with such a title as this frankly states in his Preface that he makes "absolutely no pretence to original research," and that his "sketches" are "merely his own presentation of facts, which ought to be familiar to everyone," he places himself beyond the pale of serious criticism, so far as the English world of letters is concerned. If Mr. Lodge has nothing new to tell us, absolutely nothing with which we are not already familiar, we fail to see any possible necessity for his appearance in print at all. A careful examination of the volume proves the accuracy of the author's frank confession. There really is nothing new in his book—absolutely nothing that we did not know before. Having said this, we are bound to add that Mr. Lodge estimates too modestly the service he has rendered to ordinary students by reproducing in this handsome volume his lectures originally delivered before the Lowell Institute of Boston. If he tells us nothing new, he has placed before us in an artistic and convenient form the facts and details with which we were already familiar, so that we may lay our hand upon any one of them on the instant, and, where necessary, has appended references from which we may pursue their investigation in the original sources. The only serious objection to the work is its too intense Americanism. Mr. Lodge, however, addresses an American audience, and that must be his only excuse—a poor one, at best—for reproducing many old traditions that have long since been exploded, and occasionally depending for his facts upon authorities no longer considered trustworthy. He has produced a readable book, but clearly lacks the broad spirit of an impartial historian.

Life and Letters of Ogier Ghiselin de Busbecq. By C. T. Forster and F. H. B. Daniell. In 2 vols. (C. Kegan Paul and Co.) We are a little puzzled to explain how the joint-authors of this book came to publish it in its present form. The *Turkish Letters of Busbecq* were favourite reading in the beginning of the seventeenth century, and deserved the popularity which they enjoyed; but it is difficult to see why they should be the subjects of a modern revival which weights their literary interest with a second volume of diplomatic despatches from France which are by no means intelligible to the general reader. Busbecq himself was a cultivated man, with a modern spirit of curiosity and enquiry into the archaeology, natural history, and manners of the people among whom his business took him. His "Turkish letters" will always form the chief authority from the European side for the condition and politics of the Turks in the days of Solymán the Magnificent. They are in themselves extremely readable, and may compare in interest with the journal of any traveller of any age. A translation of them, with a short account of Busbecq, and how he came to write them, would have made an interesting little book, and might have found many readers if sold at a moderate price. But Messrs. Forster and Daniell have not appealed to the general public, nor have they made a book which might interest a select few, nor have they done much for the student. They have not published a cheap translation of the amusing parts of Busbecq, nor have they made an historical sketch of "Busbecq and his times," nor have they edited his works with scholarly notes and appendices. They have steered between these three possible courses.

* Sir John Davis thinks we got the pattern or idea from China, not *vice versa*.

They have given to the student a Life of Busbecq, or rather of researches into the history of his family, which have considerable interest for the affairs of the Netherlands. They have given the general public a translation of the Turkish letters, with a few useful notes. They have added to this Busbecq's letters from France, and have attempted to piece them into an intelligible whole by references to the writings of Mr. Motley. We would like to believe in the existence of a public to which this book would be likely to appeal; but we feel that anyone interested in the history of the times would prefer to read Busbecq in his original Latin, and would not find much help in the notes which accompany this translation. The translation, it is right to say, is good, and reads pleasantly; but it is conceived in an entirely modern spirit, and does not in the turn of its phrases carry us back to the sixteenth century.

Men Worth Remembering.—Robert Hall. By the Rev. E. Paxton Hood. (Hodder and Stoughton.) Robert Hall was the Prince of Preachers, and some might say the Prince of Talkers. His powers of condensation and caustic criticism not infrequently remind the reader of Johnson. Those who have read Bishop Watson's autobiography will acknowledge that the great Cham himself never said a sharper thing than Robert Hall's condensed summary of that complaining bishop's career:—"He married public virtue in his early days, and seemed for ever after to be quarrelling with his wife." No great work is now connected with the name of the "English Bossuet;" it is as a conversationalist and pulpit orator that he lives in the memory of mankind. There are so many wise and witty remarks recorded by Mr. Paxton Hood that we re-echo his wish that some Boswell had stood by the side and noted down the sayings of Robert Hall. Like many other great men, he was an intense believer in apparitions, and the superstitious side of his character found increased development during the years which he spent in one of the dull spots of the earth to be found in Eastern England. This defect was more than compensated by his wonderful power of pursuing his daily task even when racked with the severest paroxysms of pain. There is so little incident in Robert Hall's life that Mr. Paxton Hood must have found it no easy work to compile a biography which should retain the attention of a busy age. He has made his work very interesting, though we are often repelled by its stilted style.

Practical Organ-building. By the Rev. W. E. Dickson, M.A., Precentor of Ely Cathedral. (Crosby Lockwood.) Every organ-lover must thank Mr. Dickson for his workmanlike little book on organ-building. It is purely technical. "The Workshop, the Tools, the Lathe, and the Materials" is the heading of the first chapter; and the edifice is steadily built up in every detail, the builder pausing in his joinings, fittings, measurements, and cuttings to explain and dilate upon his art with loving minuteness. He inclines to all that is sound and solid; warns against hurried work or attempts to get flashy, unbalanced effects out of inadequate materials or scamped work; encourages honest joints, nice fittings, which he prefers to glue and nails; and would rather have a little organ, well balanced, without a swell, than a swell without a well-balanced organ. Everything, however, is on a small scale. It is the chamber organ with a few pleasant stops and two manuals, not the huge orchestral instrument, with crowds of French fancy pipes and ghostly effects and half-a-dozen manuals. The book is for the amateur builder, but he will find there all that is necessary to enable him personally to construct a perfect little organ with his own hands, and nothing more.

The Romance of the London Directory. By Charles W. Bardsley, M.A., Vicar of Ulverston. (Hand and Heart Office.) This is an interesting little book with an inappropriate title. Although, doubtless, a romance might be drawn out of the London Directory, no attempt to do so has ever been attempted, and the subject discussed bears little relation to the Directory, and is quite unconnected with romance. Such a misnomer is unfortunate, as no one would guess that the book really consists of chapters on the curiosities of English surnames. The author knows his subject well, and has brought together a large amount of information on the various modes of growth of our national names. He justly observes in his Preface—"The only means of discovering the origin of our surnames is to find the earliest form of entry. Light upon that, and half the difficulty vanishes." This, however, is not always easy to get, and many of our names are, therefore, still unexplained. Mr. Bardsley gives a curious table to show how large a proportion of London names can be traced to a local origin, thus illustrating Camden's jingle:—

"In 'ford,' in 'ham,' in 'ley,' and 'ton,'
The most of English surnames run."

Taking the total number of distinct surnames in the Directory under the first five letters at 5,335, they can be divided out under the following heads:—2,587 local; 769 baptismal; 212 occupative; 107 official; 299 nicknames; 1,067 foreign; 494 doubtful. If the foreign and doubtful are omitted, the local class will be found to be nearly double the rest. Of these classes, the official is one of the most curious. In these names are preserved a record of offices long since passed away:—The Carvers, the Sewers, the Napiers and Nappers, the Ewers, the Pages, the Cup-pages, the Small-pages, the Little-pages, the Says and the Sayers who attended the baron at his meals, are all to be found in London now; as are also the Hayward who guarded the fences, the Forester, Forster or Foster, the Woodward, the Parker, the Warrener or Warner, the Woodreeve, now found as Woodruff or Woodroff; Pinder or Pounder, and the Catchpoll, who caught his victim by the neck. The other classes of names referred to above are equally well illustrated by the author.

The Practical Fisherman. By J. H. Keene. (Bazaar Office.) It is difficult to discover wherein this book is more practical than the manuals of "Ephemera." Francis, Manley, and a dozen other well-known books. The natural history of each species of freshwater fish, and a few allusions to the legends of folklore connected with each, are followed by hints and directions on catching it. Mr. Keene treats fully of baits, pastes, and flies; indeed, more than forty trout-flies are described. The initiated seldom require more than half-a-dozen. The best part of the book consists in the concluding chapters, on rods, lines, hooks, and tackle generally. These are excellent, containing all that any fisherman can desire. The chapter on the salmon is somewhat discursive. Nothing new is contained in the seventy pages devoted to trout. We may add to the meagre details on *Salmo ferox* that natural baits are always preferable, and that after the beginning of the season this fish appears to learn the deceits of spoons and artificial minnows, and is far more difficult to take than when fishing for the year begins. The excellence of the trout fishing to be obtained under the new management on Loch Leven (and that in an east wind, which is generally fatal to sport elsewhere) is not noticed. We can assure Mr. Keene that grayling do possess a distinct smell and flavour of cucumber, on which he is sceptical. The chapters on the salmonidae are more anecdotal than exhaustive, but those on coarse freshwater fish leave little to be desired. We observe, however, that the author gives no particulars

of the "pith" bait, which is such a favourite with the Nottingham anglers, nor of the different "quill gnats" which are now considered indispensable by the Ichen fly-fisher. It would have been a great addition to the chapter on that curious fish the burbot (*Lota vulgaris*), the freshwater cod of a few East Anglian rivers, had Mr. Keene pointed out that this limited distribution is due to geological reasons, to the ancient connexion of our island with the Continent. The volume is prettily got up, and contains some good plates of fish, with many useful diagrams of flight-hooks and the like. A tolerably lengthy list of misprints is appended to it, but many others still disfigure the text. Latin words and proper names are frequently maimed like a brown trout which has escaped the cruel jaws of a *Salmo ferox*. Had a little more care been expended on the correction of the press this book would have been a useful manual for young anglers.

Off the Reel. Stories by Lilian B. Hughes. (James Speirs.) These sketches are very slight in texture, but show considerable refinement of treatment and delicacy of fancy. The stories have scarcely any fable, the interest depending chiefly upon the portraiture of character and incidents of child-life. It remains to be seen whether the power undoubtedly displayed in the present little volume is capable of being united to the dramatic power needed for the successful writer of fiction.

NOTES AND NEWS.

A VOLUME of poems by Miss E. H. Hickey is in the hands of Messrs. C. Kegan Paul and Co., and will appear in the autumn. The collection will include several hitherto unpublished pieces, as well as a good number which have appeared in *Macmillan's Magazine*, the *Cornhill Magazine*, and other periodicals, and which have, for the most part, been rewritten.

A THREE-VOLUME novel by the author of *St. Olave's* will shortly be published by Messrs. Hurst and Blackett, under the title of *A Man's Mistake*.

WE are glad to hear that Prof. C. A. Buchheim, of King's College, London, has undertaken to edit for the Clarendon Press an annotated edition of Lessing's *Nathan der Weise*, uniform with the same editor's series of "German Classics."

THE authoress of *The Queen of Connaught* has just finished a new story on the Irish question, entitled *The Priest's Blessing*. It is a kind of study of the life of an Irish peasant, from the cradle to the grave, and constitutes a formidable indictment against the Roman Catholic priesthood. It will be published in a few days by Messrs. F. V. White and Co., and may be expected to arouse considerable comment.

WE understand that Mr. Mackeson, the editor of the *Year-Book of the Church*, has received from the Archbishops of Canterbury and York, the Bishop of London, and more than twenty other bishops of the English and Welsh dioceses, permission to dedicate the work to their lordships, and to issue it under their sanction. It will present facts, without any expression of opinion, and will furnish a complete record of work and progress in the Church of England.

WE hear that Dr. Joshua Duke, of the Indian Medical Service, who is now stationed at Ghilgit, in Kashmir, with Col. Tanner, the acting Resident, is engaged in writing a new book upon Kashmir, its natural history, its people, and its scenery. To it he proposes to append an account of Sir F. Roberts's famous march from Kabul to Kandahar, in which he took part.

It is to be hoped that M^{me}. de Witt has at

last brought to an end the notes of her late father-in-law. It is impossible to accept the more recent volumes of the History of France (Sampson Low), of which the eighth, bringing down the story to 1848, has just been published, as in any sense the work of the writer whose name it bears. There is in it the echo of his thoughts and no more, with occasional fragments from his Memoirs embedded in the narrative. The translation is evidently done in a hurry, and many sentences are hardly intelligible.

A LITTLE handbook for tourists in North Scotland has been published by D. Macbrayne, entitled *Glasgow to the Highlands*. It is furnished with a map and several well-executed illustrations of scenery, and seems to be in every way complete.

A MEMORIAL speech, recently made at Budapest by Dr. Theodore Duka, of London, and containing a graphic description both of the educational and entomological labours of the late William Stephen Atkinson, formerly Director of Public Instruction at Bengal and Vice-President of the Asiatic Society, has just been published by the Hungarian Academy of Sciences.

IN consequence of the resignation of the Rev. C. Bigg, D.D., the Council have elected the Rev. Thomas Hayes Belcher, M.A., to be Principal of Brighton College. Mr. Belcher was open classical scholar of Queen's College, Oxford; first classman in moderations (classics), second classman in final schools, and proxime accessit to the Gaisford prize for Greek verse in the University of Oxford. Mr. Belcher was for over two years senior assistant-master of the Cathedral School, Hereford, and has been for seven years the senior assistant-master at Malvern College. He will enter on his duties at the commencement of the September term.

MR. W. J. ROLFE, of Cambridgeport, U.S.A., calls our attention to a great mistake in Mr. Fleay's tables of the numbers of lines in Shakspeare's plays, in Mr. Fleay's *Manual*, pp. 136, 259, and the New Shakspeare Society's *Transactions*, 1874, pp. 16, 354. In these tables, *Antony and Cleopatra* is entered as Shakspeare's longest play, with 3,964 lines; whereas, in fact, it has more than 900 lines less—namely, 3,059. It appears that Mr. Fleay has himself practically corrected this mistake, and several others in the same tables, though without alluding to them, in the fresh tables he has just printed in Dr. Ingleby's *Man and Book*, part ii. If Mr. Fleay's fresh totals of lines are right, then every such total in his former tables is wrong, which is cheering for those who have based calculations on them. But as the new total for *Troilus and Cressida* is $1,457 + 1,389 + 258 = 3,104$ lines, and the play has 3,496 lines in the Globe edition, verification of the fresh tables is evidently needed. In *Henry V.* the first total is 180 wrong, the well-known mistake of 100 in the Globe numbers of act V., so. ii., having been overlooked, and the lines of III. iv. being wrongly given. The other plays showing the widest differences in the two sets of tables are *Winter's Tale*—i., 2,758 lines, ii., 3,074; and *Richard II.*—i., 2,644 lines, ii., 2,756. From these the variations lessen to one line in *Measure for Measure*—i., 2,809, ii., 2,810. *Hamlet* is Shakspeare's longest play, and has in the Globe 3,931 lines; his shortest is *The Comedy of Errors*, with 1,777 lines: these have been re-counted.

WE learn from the *Scotsman* that stones have recently been erected on the battlefield of Culloden, inscribed with the names of the several Highland clans which tradition associates with the graves still to be traced there. The clans thus commemorated are M'Gillivray, M'Lean, and M'Lauchlan on one stone; and Stuart of Appin, Cameron, and Mackintosh.

An inscription has also been placed on the great cairn, which is a conspicuous object on Culloden Moor.

THE Royal Spanish Academy has awarded a medal, through the Spanish ambassador, to the Rev. Alexander J. D. D'Orsey, lecturer at King's College, for his poem on Calderon, "the Shakspeare of Spain."

A RECENT number of the *Archiv für Post und Telegraphie* contained some interesting information concerning the circulation of newspapers and periodicals in Germany. The total number of papers to be obtained through the Post-Office (the regular mode of distribution in Germany) is 7,596, in thirty-one different languages. Of these, 5,047 are German, 568 French, 469 English, 209 Austrian, and 128 American. Of the German papers, again, 388 are printed at Berlin, 230 at Leipzig, 76 at Munich, 75 at Dresden, and 70 at Stuttgart. The oldest paper in Germany is the *Frankfurter Zeitung*, which dates from 1615; the *Leipziger Zeitung* first appeared in 1660.

PROF. ETIENNE CHASTEL has resigned the Chair of Ecclesiastical History in the Academy and University of Geneva, after holding it for forty-two years. He proposes to devote the leisure thus gained to the completion of his *Histoire du Christianisme*.

PROF. HORNING is engaged in editing the MS. remains of his deceased friend and colleague, Prof. Amiel, the Genevese poet.

THE opening chapters of a new story entitled "A Heart's Problem," by Mr. Charles Gibbon, will appear in the July number of *Belgravia*.

THE first six "Historical Handbooks" published at Budapest by the Athenæum Publishing Company—all that have as yet appeared—are translations from the English, and comprise Fyffe's *Greece*, Creighton's *Rome*, Jebb's *Greek Literature*, Mahaffy's *Greek Antiquities*, Wilkins' *Roman Antiquities*, and Sime's *Germany*, while Higginson's *North America* is in the press. Sir George Cox's *Greek Mythology* and Lamb's *Tales from Shakespeare* have also been recently translated. The Hungarians are making a decided effort to emancipate themselves in education matters from the exclusive influence of Germany, and where they are not able to write original books—which they have lately done for both the Greek and Latin grammars—they seek a substitute outside Germany.

THE *Deutsche Literaturzeitung* for June 4 contains a review of Mr. Matthew's *English Works of Wyclif* (Trübner) by Dr. Buddensieg.

THE Allgemeiner deutscher Schriftstellerverband, or Society of German Men of Letters, has addressed a petition to Prince Bismarck, praying that he will take steps to found an Imperial Library. It is complained that all the existing libraries are managed too much from the point of view of the specialist, and that none contains a complete representation of the existing state of culture of the German people. Following our English precedent, it is suggested that one copy of every work published in Germany should be claimed for the proposed Imperial Library. The petition states that in France two copies must similarly be sent to the Ministry of the Interior; in Italy, three copies to the Prefect of the Province; in Austria, four copies to the Government; and in the United States, two copies to the Librarian of Congress at Washington.

PROF. WÜLKER has just published, at G. Wigand's, Kassel, the first half of part i. of his new edition of Grein's *Bibliothek der Angelsächsischen Poesie*. It contains the Gleeman's Song, Waldere (print of the MS. and a critical text), the Battle of Finnesburg, and the

text of Beowulf from the MS. The second part, which is now at press and should be out in October, will contain a critical text of Beowulf, Doer's Complaint, the Wanderer (lately englisht in our columns by Miss Hickey), the Seafarer, the Ruin, the exiled Wife's Complaint, the Husband's Message, Spells, Runic verses on the Whale, a Runic Poem, Gnomie Verses (from the Exeter and Cotton MSS.), a Father's Advice to his Son, the Battle of Maldon, Poems from the Saxon Chronicle, and a Poem on Durham. Next spring Prof. Wülcker will go to Vercelli to copy afresh the celebrated Vercelli MS., both poems and homilies, and will then edit that.

THE Marquess of Tseng has lately thrown out a hint to his diplomatic colleagues which, if acted upon, will add a new feature to despatch-writing. In reply to the Imperial missive ordering him to proceed to St. Petersburg in connexion with the Kuldja affair, he telegraphed to Peking his acknowledgment in a couplet which, being translated, ran thus:—
"My knowledge is scant, and my powers are frail,
At the voice of the thunder I tremble and quail."

H.R.H. PRINCE LEOPOLD will open University College, Nottingham, which includes the Free Public Library and Natural History Museum, on the 30th inst. This handsome building was erected by the Corporation at a cost of upwards of £70,000.

A SECOND edition of Mr. Arthur Crump's book, *A New Departure in the Domain of Political Economy*, will be issued shortly by Messrs. Longmans.

A PAPER on "Life at Rideau Hall," the Government House of the Dominion of Canada, will be one of the features of the July *Harper's Magazine*. It is written by a sister of W. D. Howells, the American novelist, and its illustrations include, beside portraits of H.R.H. the Princess Louise and the Marquis of Lorne, pictures of the Hall, of the drawing-room, and of the Princess's boudoir and sketching-box.

IN a meadow at Vazerol in Graubünden stands the memorial-stone of the traditional oath of the Three Leagues of Rhaetia in 1471. The four-hundredth anniversary of this "unification" of the present canton of Graubünden was celebrated ten years ago. The stone—a magnificent block of almost black "horn-blende"—according to the *Freie Rhetier* of Chur, comes from the heights of the Val Bella at Parpan. An iron tablet has just been placed upon it with the inscription, "Zur Erinnerung an die IV Säkular-feier des Bundesschwurs, Anno 1471 zu Vazerol." The documentary research of recent scholars has proved that the alliance of the Three Leagues dates farther back than the traditional year. The Graue Bund made an "eternal league" with the Gotteshaus-bund in 1450, and two years later the League of God's House made a similar federal pact with the Zehngerichten-bund.

So Shakspeare was counted one of the "meane" or humble folk in 1604, when his full *Hamlet* was first published. His company is thus noticed by his contemporary, Gilbert Dugdale, when speaking of the honours conferred by James I. on the English:—

"Not only to the indifferent of worth and the worthy of honour [nobles and gentry] did he [the King] freely deale about these causes, but to the meane gave grace: as taking to him the late Lord Chamberlaines Servants [Burbage, Shakspeare, &c.], now the Kings Acters; the Queene taking to her the Earle of Worstors Servants, that are now her Acters; the Prince their Sonne, Henry Prince of Wales, full of hops, tooke to him the Earle of Nottingham his Servants, who are now his Acters; so that, of Lords Servants they are now the Servants of the King, Queene, and Prince."

OBITUARY.

PROF. ROLLESTON.

It will be already too well known to all our readers that Prof. Rolleston has passed away. Many months ago it became apparent that he was suffering from a very serious disorder, of recovery from which there was little or no probability. He was advised to take entire rest and change on the Continent, and had, until just before his death, been residing in Italy, during the early part of his visit to which country he travelled in company with Sir William Gull and Dr. Acland. The change of scene was unavailing, and he grew rapidly worse. He was moved to Paris, and, when it appeared that the end was rapidly approaching, to Oxford, where he died, in his own house, on Thursday, June 16, in his fifty-second year, his loss being sincerely mourned by the whole university, by all interested in science, by all his pupils, past and present, and by a host of admirers among the general public.

Prof. George Rolleston was born at Maltby, in Yorkshire. As a boy he was fond of sport of all kinds, and he had many a story of his early exploits in the woods or fields in pursuit of rabbits or other game to tell, some of which he brought in appositely now and then to illustrate facts in natural history or physiology. During the first part of his Oxford career he devoted himself to the study of classics, in which he took a first class in 1850, being elected to a fellowship at Pembroke in 1851. He studied medicine at St. Bartholemew's Hospital, and graduated M.B. at Oxford in 1854, M.D. in 1857. He became a Fellow of the Royal College of Physicians in 1859. During the Crimean War he served as assistant-physician to the British Civil Hospital at Smyrna. He always looked back to this part of his career with great satisfaction, and no doubt he acquired a great deal of information during this portion of his life which was of service to him subsequently. On his return from the Crimea in 1857 he was appointed assistant-physician to the London Hospital for Sick Children, and shortly afterwards Lees Reader in Anatomy at Oxford. He was author of a Report on Smyrna, of an Address to the British Medical Association in 1868, and he delivered the Harveian Oration in 1873. He served as a member of the General Medical Council up to the time of his death. Such is a brief account of his medical career. Up to the time of his appointment to the Linacre Professorship he was engaged in the private practice of his profession with very considerable success, and there can be little doubt that, had he continued practice, he would have been extremely successful, and attained considerable wealth; and even, perhaps, greater reputation than awaited him in his devotion to exclusively scientific pursuits. He had before him every prospect of a brilliant professional career when he accepted the post of Linacre Professor of Physiology and renounced private practice altogether. His enthusiasm in the cause of the subject which he had to develop and teach knew no bounds. Under his care, although very small funds were available, the comparative-anatomy collection in the museum—then newly built, with the collection belonging to the Lees trustees as a nucleus—gradually increased until it assumed its present important proportions. He made the biological school of the university what it now is. He was a most devoted and energetic teacher, and had a remarkable faculty for developing an enthusiasm for his science akin to his own in the minds of his pupils. There are none of these who do not owe him a debt of gratitude for this at least. He spared no pains, but was always ready to look over essays, or to

give practical demonstrations and explanations to his students. With all who showed real interest in their studies he was on most friendly terms—with many on terms of intimacy, and such students derived a fund of information in every-day conversation with him. He had indeed a difficult task before him in having to cover a very wide field—one far too wide for a single man to be called upon to represent. The entire range of healthy animal biology was thrown on his shoulders; and he had to lecture on physiology, histology, comparative anatomy, and anthropology, and to give practical instruction to some few pupils in human anatomy as well. During his tenure of the professorship, the knowledge of all these subjects became greatly developed, and increased rapidly in extent and complexity, and it became more and more impossible for one teacher to deal with them all. He felt this difficulty of his position keenly, and looked forward to the time when, by the appointment of additional biological professors, the work would be divided into manageable departments, and he would have more time for private work. The realisation of plans made with this end in view he has unhappily not lived to see. His energy was so great that he was constantly engaged in other arduous business besides that entailed by his chair. He took a most prominent and vigorous part in all controversies in university affairs, and served, till his death, as a member of the Council of the university. He also worked hard on the Oxford Local Board, and could never restrain himself from action when he thought there was an abuse to be exposed or some reform to be carried out. He was an eloquent speaker, and frequently addressed public meetings on various social subjects, and especially in favour of the Permissive Bill.

He was always at work, and allowed himself scarcely any leisure, and no doubt his decline in health was largely due to the extreme strain which was thus constantly put upon his naturally excitable nervous system. His earliest contribution to natural history was a paper on the homologies of the lobes of the liver in mammals, published in 1861. This was followed by a paper on the affinities of the brain of the orang-utan; and another on the affinities and differences of the brain of man and the brains of certain animals. Among his subsequent papers may be mentioned the following:—"On the Anatomy of a Man supposed to have been 106 Years old;" "On the Homologies of the Pectoral Muscles of Birds;" "On Domestic Cats, and the Cat of the Ancient Greeks," wherein, as is well known, he identified the latter animal with the marten and not the true cat; and on the various races of domestic pigs. He studied the structure of domestic animals with especial care as bearing upon anthropological questions, and especially on prehistoric ethnology and archaeology, to which subjects he devoted the best part of his energies towards the latter part of his career. He published numerous memoirs on craniological subjects, and contributed an important essay to Canon Greenwell's *British Barrows* on the skeletons excavated. His work, *Forms of Animal Life*, prepared by him mainly for the use of his own pupils, and published in 1870, is well known. He had for a considerable time before his death been preparing a new edition of the work. He was president of the Biological Section of the British Association at Liverpool in 1870, and of the Anthropological Subsection in 1875.

The funeral, which took place on Monday last, was largely attended by resident members of the university, former pupils, and distinguished men of science. At a meeting held in the museum, under the presidency of Dr. Acland, it was determined that a subscription should be raised with a view of instituting a

permanent memorial of Prof. Rolleston in the form of a scholarship or otherwise, and a meeting will shortly be held in London for the purpose of taking further steps in the matter. There can be no doubt that the movement will be amply supported. H. N. MOSELEY.

We learn that a committee has been formed, with power to add to its number, for the purpose, above referred to, of perpetuating Prof. Rolleston's name by a suitable memorial, and that the following gentlemen have been elected honorary secretaries:—Dr. C. Mansell-Moullin, 17 George Street, Hanover Square, W., and Dr. Theodore Acland, St. Thomas's Hospital, S.E., London; Mr. E. B. Poulton, M.A. Wykeham House, and Mr. A. P. Thomas, M.A., Anatomical Department, Museum, Oxford.

SIR DUNCAN MACGREGOR, who died at 2 Vanbrugh Park, Blackheath, on the 8th inst., at the ripe old age of ninety-four, was the author of a *Narration of the Loss by Fire of the Kent East-Indiaman*, which has passed through frequent editions since its first appearance in 1825. The event attracted general interest at that time from the gallant part performed in the hour of danger by the soldiers of the 31st Regiment of Foot, who were then on their voyage to India. The last edition of this little work was issued by the Religious Tract Society a few weeks ago; there were contained in it some additions by Mr. John MacGregor ("Rob Roy"), a son of the author, who was himself rescued from the burning vessel by a Cornish miner.

We regret to notice the death of Mr. John J. McLennan. Next week we hope to give a notice of his life, and of his contributions to anthropology.

MAGAZINES AND REVIEWS.

THE *Goethe-Jahrbuch* (1881) opens with an interesting article by Georg Brandes on "Goethe and Denmark." In spite of the prohibition as injurious to morals of an early translation of *Werther*, Denmark did not escape the Werther fever. But it was Steffens who first opened the eyes of young Denmark to the real greatness of Goethe. From him Oehlenschläger learnt to understand Goethe as artist and thinker. In Oehlenschläger's "Correggio," the character of the principal dramatic person, Brandes takes for a study from the author himself; Tieck, he supposes, supplied an original for Julio Romano, and Goethe for Buonarroti. It was a little piteous and comic that the real Tieck greeted the play with an exceedingly harsh review; and that Goethe would not permit the poor poet (who had travelled for that purpose twenty miles out of his way) to read it aloud for him. From a group of Scandinavian men of science came the warmest and most intelligent appreciation of Goethe; this group included Hauch, Sibbern, and Oersted. When Oersted visited Weimar, Goethe welcomed him as one *savant* might welcome another. "What can a man of my age do better," he finely said, "than throw himself into the arms of Nature?" Sophia Oersted, after having converted Baggessen from his hostility to Goethe, inspired Sibbern with that enthusiasm for the great poet which lasted for life, and which may be read most largely in Sibbern's correspondence with Henriette Herz. "Do not forget your promise," wrote Sophia when Sibbern was departing for Weimar, "to beg or steal something for me from Goethe." But when Sibbern arrived, Goethe was at Carlsbad, and to see Christiane, Goethe's ill-chosen wife, then forty-eight years old, dancing with the Jena students made poor

amends for his disappointment. He was not to return, however, without having several meetings with the old man "of majestic beauty," and yet unbowed by years. J. L. Heiberg (1791-1860), one of the most striking figures in Danish literature of the present century, a disciple in philosophy of Hegel, found in Goethe the ideal artist of all time, according to the Hegelian conception of art. A remarkable piece of criticism is quoted from Heiberg by Brandes. During the period of constitutional liberalism and theological reaction Goethe fell out of favour in consequence of his alleged political indifference, his unascetic views of life, and his inconstancy in love. The romantic, pietistic Kierkegaard, and the novelist M. Goldschmidt, represent this movement of opposition. Young Denmark of the present day has learnt once more—partly from French critics—to revere Goethe; to revere him, says Brandes, because his great word is not "Renounce," but "Understand;" because he was a universal man; because he found no supernatural out of and above nature, and "was himself (as we speak of a State within the State) a little world of Nature within the world of Nature." The *Jahrbuch* gives forty-one new letters of Goethe. Among many interesting contributions we may mention as of special value a monograph by the editor, Dr. L. Geiger, on "Goethe in Dornberg," and a study by Wilmanns on the origin of *Erwin und Elmire*.

THE *Deutsche Rundschau* for June publishes a Russian State paper of considerable political interest—a secret memoir about the Nihilist movement, prepared for the Emperor's use in 1875 by the Minister of Justice, Count v. d. Pahlen. There is also the first instalment of the autobiography of Count Scherr Thoss, who took a prominent part in the Hungarian Revolution of 1848, and went as an exile to Berlin. The political condition of Berlin in 1848 is also illustrated by some letters of a Prussian officer written during the revolutionary epoch in that city. In literature, Herr Brandes writes an appreciative criticism of Gustave Flaubert. Herr Nachtigal contributes a useful article on "Tunis," which he left in 1868, after a long residence as physician to the Bey; his first article, which is to be continued, deals with the political condition of the country.

IN the *Revista Contemporanea* of June 15 Señor Sanromá concludes his comments on the "Monetary Conference of 1881," summing up in favour of a relative, but not of an absolute, monometallism. Luis Barthe has a sketch of the Life of Robespierre, after the latest-printed French sources, tending towards a rehabilitation. Ovilo Canales continues his careful "Political and Social Studies on Morocco," the present instalment treating of the administration and of justice. Classical scholars may compare a long Latin Sapphic "Ode to Calderon," by Don Ignacio Cantero, with the best prize verses of English and German universities. Other articles are "Woman: a Biological Sketch," by Moreno Fernandez; and "La Juventud dorada," by Mentaherry, in which the scenes are laid in Spain in the first half of the thirteenth century. There is also a eulogistic review of the *Discurso* of Cánovas del Castillo on his reception into the Academy of Moral and Political Sciences.

SELECTED BOOKS.

GENERAL LITERATURE.

- CLABETTE, Jules. *Monsieur le Ministre*. Paris: Dentu. 3 fr. 50 c.
CUNNINGHAM, H. S. *British India and its Rulers*. W. H. Allen & Co. 10s. 6d.
CURCI, O. M. *La Nuova Italia ed i vecchi Zelanti*. Milano: Hoepli. 3 fr. 50 c.
DUBOIS DE PESQUIDOUX. *L'Art au XIX^e Siècle, l'Art dans les deux Mondes*. Paris: Plon.
MONUMENTA sepulchralia eorumque epitaphia in collegiata ecclesia B. M. Claustroneoburgi. Ed. U. Kosteritz. Wien: Mayer. 18 M.

- RICHARDSON, O. F. *The Choice of Books*. Sampson Low & Co. 3s. 6d.
SCHYAEZ, J. *Die Demokratie*. 1. Bd. 1. Hefte. 3. Abth. Leipzig: Duncker & Humblot. 3 M. 60 Pf.
THACKRAY, Miss. *Madame de Sévigné*. ("Foreign Classics for English Readers.") Blackwood. 2s. 6d.
VALLÉE, O. de. *André Chénier et les Jacobins*. Paris: Calmann Lévy. 3 fr. 50 c.

THEOLOGY.

- LEHNER, F. A. v. *Die Marienverehrung in den ersten Jahrhunderten*. Stuttgart: Cotta. 6 M.

HISTORY.

- COLLECTION de Documents pour servir à l'Histoire des Hôpitaux de Paris, p. p. M. Bricte. T. 1. Délivrations de l'ancien Bureau de l'Hôtel-Dieu. Paris: Picaud.
CIGNONI, G. *Agostino Chigi il Magnifico*. Rome. 8 fr.
D'ARBOIS DE JUBAINVILLE, H. *Histoire des Ducs et Comtes de Champagne depuis le VI^e Siècle jusqu'en 1811*. Paris: Durand. 60 fr.
DAVIS, Jefferson. *The Rise and Fall of the Confederate Government*. Longmans. 42s.
JAKOB, O. H. *Die Gymnastik der Hellenen*. Neue Bearbtg. Stuttgart: Heitz. 8 M.
LÉOUZOUZ DE LUC, L. *Correspondance diplomatique du Baron de Ségol-Holstein, Ambassadeur de Suède en France, etc. (1783-99)*. Paris: Hachette. 7 fr. 50 c.
MARTENS, W. *Die römische Frage unter Papst Pius VI. Karl dem Grossen*. Stuttgart: Cotta. 6 M.
MEDING, O. *Memoiren zur Zeitgeschichte*. 2. Abth. Das Jahr 1866. Leipzig: Brockhaus. 6 M.
PIGNOT, J. H. *Un Jurisconsulte au XVI^e Siècle. Barthélemy de Chassenaz, premier Commentateur de la Coutume de Bourgogne et Président du Parlement de Provence*. Paris: Larose.
RAVAISON, F. *Archives de la Bastille*. T. 12. (1709 à 1772.) Paris: Durand. 9 fr.
STILLMEIER-KATÉNIC, E. v. *Thomas de Mahy, Marquis de Favras, u. seine Gemahlin. Ein Beitrag zur Geschichte der französischen Revolution aus den J. 1789 u. 1790*. Wien: Braumüller. 4 M.
THIERHIEIM, A. *Christoph Martin Frhr. v. Degenfeld, General der Venezianer. General-Gouverneur v. Dalmatien u. Albanien u. dessen Söhne (1600-1733)*. Wien: Braumüller. 6 M.
UTISENOVIC, O. *Lebensgeschichte d. Cardinals Georg Utisenovic genant Martinianus*. Wien: Braumüller. 6 M.
ZELLES, J. *Quae primae fuerint legationes a Francisco I. in Orientem missae (MDXXIV.-MDXXXVIII.)*. Paris: Hachette.
ZIEGLAUER, F. v. *Die politische Reformbewegung in Siebenbürgen zur Zeit Josef's II. u. Leopold's II.* Wien: Braumüller. 12 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ALLARD, E. *Mémoire sur les Phares électriques*. Paris: Challamel. 15 fr.
CLAUS, C. Ueb. Aequorea forskalea Esch. als Aequoride d. adriat. Meeres. 2 M. 40 Pf. Neue Beiträge zur Kenntnis der Coepoden unter besond. Berücksicht. der Triester Fauna. 7 M. 20 Pf. Wien: Hölder.
COHEN, E. *Sammlung v. Mykrophotographien zur Veranschaulichung der mikroskopischen Structur v. Mineralien u. Gesteinen*. 3. u. 4. Lfg. Stuttgart: Schweizerbart. 12 M.
EWALD, A. Ueb. den Modus der Nervenverbreitung im elektrischen Organ v. Torpedo. Heidelberg: Winter. 2 M. 40 Pf.
GRAEFFE, E. *Uebersicht der Seetierfauna d. Golfes v. Triest. I. Die Echinodermen*. Wien: Hölder. 1 M. 20 Pf.
GROBEN, C. *Die Entwicklungsgeschichte v. Cetocephalus septentrionalis Goadis*. Wien: Hölder. 9 M. 60 Pf.
QUENSTEDT, F. A. *Petrefactenkunde Deutschlands*. 1. Abth. 6. Bd. 7. Hft. Korallen. (Stenokorallen.) 12. Hft. Leipzig: Fues. 18 M.
VISIANTI, K. de. *Florae Dalmaticae supplementum alterum, adjectis plantis in Bosnia, Hercegovina et Montenegro crescentibus*. Pars 2. Venetiis. 10 fr.

PHILOLOGY, ETC.

- AETERNODOROS aus Daidis Symbolik der Träume. Uebers u. mit Anmerkungen begleitet v. F. S. Krauss. Wien: Hartleben. 4 M.
BELOT, E. *La République d'Athènes. Lettre sur le Gouvernement des Athéniens adressée en 378 avant J.-C. par Xénophon au Roi de Sparte, Agésilas. Texte grec, etc.* Paris: Durand. 16 fr.
BIBLIOTHECA classica. Verzeichniss der auf dem Gebiete der class. Alterthums-wissenschaft erschienenen Bücher, etc. 8. Jahrg. 1881. 1. Hft. Berlin: Calvary. 1 M. 50 Pf.
DEECKE, W. u. O. PAULI. *Etruskische Forschungen u. Studien*. 1. Hft. Stuttgart: Heitz. 5 M.
DEITEAS, H. *Studien zu griechischen Musikern. Ueber das Verhältniss d. Martians Capella zu Aristides Quintilianus*. Posen: Jolowicz. 1 M.
HATTAL Snorra Sturlusonar. Hreg v. Th. Möbius. 2. Thl. Gedicht u. Commentar. Halle: Waisenhauss. 2 M. 80 Pf.
MARTIALIS, M. V. *Epigrammaton liber primus*. Rec. commentarius instructus J. Fisch. Tübingen: Laupp. 3 M.
RANKE, E. *Rhythmica*. Wien: Braumüller. 3 M.
WRANPELMAYER, H. *Colex Woltenbutelanus Nr. 205, olim Helmstadiensis Nr. 304, primum ad complures Ciceronis orationes collatus*. Pars 5. et 6. Hannover: Schmorl. 3 M. 20 Pf.

CLIVE'S DESPATCH ANNOUNCING HIS VICTORY AT PLASSEY.

IN a review in the ACADEMY of Dr. Birdwood's *Report on the Old Records in the India Office* (1879), regret was expressed that Dr. Birdwood had not thought fit to publish Clive's MS.

despatch to the Secret Committee of the Court of Directors, announcing his victory at Plassey. This omission has now been partially remedied by Mr. Hunter, in the fourth volume of his newly issued *Imperial Gazetteer of India* (p. 389); and, as we anticipated, the result is of such a nature as to modify considerably the commonly received story of the battle. Plassey was fought on June 23, 1757; the despatch, signed by Clive himself, is dated July 26.

We quote the following from Mr. Hunter, the inverted commas representing Clive's own words:—

"Clive is said to have fought in spite of his council of war. The truth is, he could scarcely avoid a battle. The Nawab attacked with his whole artillery at six a.m.; but Clive kept his men well under shelter, 'lodged in a large grove surrounded with good mud banks.' At noon the enemy drew off into their entrenched camp for dinner. Clive only hoped to make a 'successful attack at night.' Meanwhile, the enemy being probably undressed over their cooking pots, he sprang upon one of their advanced posts which had given him trouble, and stormed 'an angle of their camp.' Several of the Nawab's chief officers fell. The Nawab himself, dismayed by the unexpected confusion, fled on a camel; his troops dispersed in a panic; and Clive found he had won a great victory. Mir Jafar's cavalry, which had hovered round undecided during the battle, and had been repeatedly fired on by Clive 'to make them keep their distance,' now joined our camp. The road to Murshidabad lay open."

CORRESPONDENCE.

A POSSIBLE AUTOGRAPH OF SHAKSPERE.

Boston, Mass.: June, 1881.

I enclose herewith an unsatisfactory tracing of a possible autograph of Shakspeare that was found recently in a copy of North's *Plutarch* (1603) purchased by the public library of this city. The book was offered to the librarian by an Englishman who said that he had himself bought it in London, at some second-hand bookseller's, for a song, and that he found it contained what seemed to be a Shakspeare autograph. As everyone who reads these lines can confirm from his own experience, the statement that here was this rare autograph aroused the strongest feelings of doubt, and the book was bought, autograph and all, for what would be a moderate price (one guinea) for the book alone, more from a desire to secure a copy of that edition than from any ready belief that the library was securing a copy of Shakspeare's handwriting.

The autograph, if it be an autograph at all, was written on one of the scraps of paper which are frequently to be found between the binding and the sheets of old books. This volume contains, besides this scrap, some fragments of old deeds, written on parchment, some scraps with later writing, and the fragment with the signature, "Wilm Shakspeare," and underneath the words "hundred and twenty pounds." My tracing is so imperfect that you will not be able to see that the *re* in *hundred* and in the name are alike, that there is no trace of *ea*. The *Wilm* corresponds clearly to the acknowledged signature of the poet, and the letters of the first syllable of the name bear a close resemblance to what we know to be his handwriting. The *p*, however, and indeed all the final letters, are clearer than those in the will.

Against the notion that this may be a genuine autograph is the unlikelihood of its appearance. In its favour, that it was found in a place where it was possible that it should appear, the scrap on which it was written being one of many that the binder had apparently found in some scrivener's office; that, on the one hand, it is by no means a *facsimile* of the acknowledged autographs, and yet in many

respects very like them; while, on the other, it is wholly unlike the Ireland forgeries, with the originals of which I compared it to-day, and that the additional words would be only additional chances for detection, if this is counterfeit work; moreover, one of the most experienced collectors of autographs in this country examined it with me to-day, and assured me that, in his opinion, this was genuine. The supposition that it is a counterfeit has to answer one question—When was the counterfeit made? Not by the man who sold it to the library, because he asked no more for the book on that account, and gets no glory from it.

Of course, these arguments do not decide the question, which can only be settled by experts. I hope, however, soon to send you a photograph of the signature, copies of which will be given to those competent to judge the question.

T. S. PERRY.

[There are so many supposed Shakspeare autographs about—many made probably in the early part of this century—that our correspondent should be slow in assuming the authenticity of this Boston one. Till the book can be otherwise connected with Shakspeare, the signature cannot, of course, be taken as genuine, though it has the general MS. form of the poet's name, not the printed-book form. On the face of it, the entry, if of Shakspeare's date, is most likely an entry, by someone else than Shakspeare, of a debt due from the poet, or something of the kind.—ED.]

A HELP FOR THE BEGINNER IN THE GOTHIC LANGUAGE.

Oxford: June 18, 1881.

Every student of Teutonic philology is well aware of the serious obstacles put into his way when he first attempts to master the elements of the Gothic language, into which Ulfilas translated the Bible. The grammatical difficulties besetting an accurate parsing of every form appear at first to be almost insuperable. Nevertheless, this impediment might have been overcome by many a beginner had it not been for the lack of an easy commentary and a full explanation of the text after the model of Greek and Latin, as well as Modern French and German, primers. It is the merit of a recent work to have supplied such a want, to which I wish briefly to draw the attention of those readers of the ACADEMY interested in Teutonic philology. While all the preceding chief editions of Ulfilas—viz., those by Gabelentz and Löbe, Massmann, Stamm, Heyne, and Bernhardt—are confined to the text, with a grammar and glossary, the authors of this new treatise, bearing the title, *Ulfilas, Evangelium Marci, grammatisch erklärt von Dr. E. Müller und Dr. H. Hoeppe* (octavo, Berlin, 1881), offer us the first practical commentary and an accurate word-explanation of the Gospel according to St. Mark, which is preceded by an introductory outline of the regular inflections. Having carefully gone through the first chapter of St. Mark by means of this Commentary, I found the authors' statement in the Preface confirmed—that they have analysed every single form, and referred, at the same time, to their grammatical outline of the regular inflection. In the subsequent chapters, the explanations are gradually confined to the irregular forms. As a cheap and handy Gothic reader, I think it deserves to be recommended, and that it will be found most useful to the beginner.

H. KREBS.

SWIFT'S GIDDY FITS.

47 Green Street, W.: June, 1881.

Those who have looked over the letters of Swift to Stella and other correspondents must have been struck with his many complaints of giddiness and "fits." In the journal to Stella,

January 13, 1710-11, he says: "Oh! faith, I had an ugly giddy fit last night;" and on October 31, 1710, again "I had a fit of giddiness; the room turned round for about a minute, and then it went off, leaving me sickish but not very." Later on in life, he writes (letter to Mr. Blashford, December 17, 1734): "I was seized with so cruel a fit of that giddiness which at times hath pursued me from my youth that I was forced to lie down on a bed in the empty house for two hours." With this giddiness there was a deafness of the left ear (journal to Stella, September 7, 1711), and on September 21, 1710, he promises to see Dr. Cockburn about his ears. This "giddiness and weakness and sickness in my stomach" are spoken of almost to the last, with "being extremely deaf."

This giddiness and sickness Swift himself attributed to a surfeit of fruit; and we find him careful not to eat fruit, nor drink "bohea tea," and he takes abundant exercise to keep his troubles under. I have only met with one explanation of this set of symptoms—that in Dr. Beddoes' *Hygeia*, towards the end of the ninth essay, an explanation which need not be further pursued here; but I would venture to suggest, if it has not been already suggested, that these symptoms of Swift's are amply explained by a supposition of his having been the subject of Menière's disease, or Menière's vertigo. This group of symptoms has only been recognised by physicians for about twenty years; giddiness, or vertigo, followed by sickness, with some disease of the ear, or deafness, forming its "notes." It was believed by Menière to be due to some disease of the semicircular canals of the ear, and this view is strengthened by the fact that like symptoms follow the injury of the semicircular canals in the brutes.

J. WICKHAM LEGG.

GASCOIGNE'S "LIBER VERITATIS."

London: June 11, 1881.

Mr. Gairdner's statement (ACADEMY, June 11, 1881, p. 427) that the British Museum possesses a copy of Gascoigne's "*Liber Veritatum*" in the Cottonian MS., *Vitellius*, c. ix., is a little misleading. The volume, in fact, only contains six pages transcribed from the Oxford MS. (ff. 158-60); and the reason why these extracts, and these only, find a place in Sir Robert Cotton's book is not far to seek. When the Plague drove Parliament to Oxford in August 1625, Sir R. Cotton made a speech bearing upon the financial and other disorders of the day, in the course of which he said:—

"To draw you out to life the *Image* of former Kings extremities, I will tell you what I found since this assembly at Oxford, written by a Reverend man twice *Vice-Chancellor* of this place; his name was Gascoigne, a man that saw the Tragedie of *De la Poole* [the Duke of Suffolk]: He tells you that the Revenues of the Crown were so Rent away by ill Council, that the King was enforced to live *de Tallagis Populi*: That the King was grown in debt *quinque centena millia librarum*: That his great Favourite, in treating of a Forreigne Marriage, had lost his Master a Forreigne Duchie: That to work his enda, he had caused the King to adjourne the Parliament in *Villis et remotis partibus Regni*, when few people, *propter defectum hospitii & victualium* could attend, and by shifting that assembly from place to place to informe (I will use the Authors words) *illos paucos qui remanebunt de Communitate Regni, concedere Regi quamvis pessima*. When the Parliament endeavoured by an act of Resumption, the just and frequent way to repaire the languishing State of the Crown . . . this great man told the King it was *ad dedecus Regis*, and forced him from it. To which the Commons answered, although *vexati laboribus et expensis, Quod nunquam concederet tuncam Regi*, untill by the authoritie of Parliament, *resumeret actualiter omnia pertinentia Coronæ Angliæ*; And that it

was *magis ad dedecus Regis*, to leave so many poor men in intollerable Want, to whom the King stood then indebted. Yet nought could all good Council work, untill by Parliament that had great man was banished: which was no sooner done; but an act of Resumption followed the inrollment of the Act of his Exilement."

This passage (which I extract from "*Cottoni Posthumæ*: divers choice Pieces of that Renowned Antiquary, Sir Robert Cotton," pp. 279-81, London, 1651) is not only very loosely quoted, but very hastily put together, as anyone will see who cares to compare it with Mr. Gairdner's transcript. Its interest lies not only in the support it adds to Mr. Gairdner's quotation, but also in the light it throws on the way Sir Robert Cotton's library grew up. The scribe was Dr. Richard James, Fellow of Corpus Christi College, who was largely employed by Cotton, and ultimately became his librarian.

It may be added that another set of extracts from Gascoigne occurs in the Harleian collection, 6949, pp. 1-25. These were taken from George Harbin's copy, which is now, I understand, in Sir Thomas Phillipps's Library at Cheltenham.

REGINALD LANE-POOLE.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 27, 7.30 p.m. Aristotelian: "Rosmini," by Mr. Thomas Davidson.
8.30 p.m. Geographical: "The Country of the Tekke Turkomans, and the T-jend and Murghab Rivers," by Lieut.-Col. C. E. Stewart.
TUESDAY, June 28, 8 p.m. Anthropological.
WEDNESDAY, June 29. Society of Arts: Annual General Meeting.
THURSDAY, June 30, 8 p.m. Victoria Institute: Annual Meeting.

SCIENCE.

Sight: an Exposition of the Principles of Monocular and Binocular Vision. By Joseph Le Conte, LL.D. "International Scientific Series." (C. Kegan Paul & Co.)

It is a pity that the author of this interesting book leads us at the outset to expect a work dealing with vision as a whole—that is to say, its physics, its physiology, and its psychology, after the manner of Helmholtz's classic *Handbuch der physiologischen Optik*. A mere glance at the contents will show anyone how many gaps are left in the subject. The physiology is very inadequately dealt with, and as for the psychology it is conspicuous by its absence.

The first part, dealing with monocular vision, though a slight sketch and very defective, is a clear statement of some of the best-known results of modern research. Perhaps the most remarkable thing in this part is the quiet assumption that the sense of direction in vision, as in touch, is a primordial property of the nerves. The puzzle of erect vision, we are told, over which the "class of philosophers" known as "metaphysicians" have obfuscated themselves, is at once solved by the scientific statement that it is a function of the retina to project impressions "along the ray line."

The author gives much more space to the subject of binocular vision. Here he is evidently more at home, and he is to a great extent recording facts which he has personally observed. The large number of curious experiments which are here described, and which are illustrated by excellent diagrams, would themselves give a value to the volume. The author begins by giving in his adhesion to the theory of corresponding points in the

two retinas. He courageously maintains that every case of two impressions not falling on corresponding points gives rise to double vision. In order to reconcile this theory with the facts of binocular perspective, he contends, first of all, that solidity or depth is commonly perceived by a successive fixation of the eyes on different points of the object. In the second place, in order to meet Dove's experiment, by which a perception of solidity is produced by means of an electric flash in a fraction of a second far too short to admit of ocular movement, he maintains that all perception of solidity by the resting eyes involves the recognition of double images, and indeed depends on this. Prof. Le Conte says that he himself is distinctly aware of the presence of double images, even in the case of fixating a point of a small thin book. And he meets the objection that we do not in many cases detect the doubling by the useful modern argument of "unconscious cerebration" (p. 146).

We have now briefly traversed two out of the three parts of Prof. Le Conte's volume. The remaining part deals with "Some Disputed Points in Binocular Vision." The topics discussed are the rotation of the eye about the axis in parallel and convergent movements of the axes, the form of the horopter, or the system of external points or loci answering to corresponding points, and so seen single, and finally a new mode of representing the results of the author's researches by diagrammatic illustration. With respect to the first point, that of rotation, the author arrives at results differing from those formulated in Lissing's law, and accepted by Helmholtz and others. According to him, this law holds good only of parallel movements, convergent movements being always accompanied by some amount of rotation. The observations recorded in favour of this conclusion are of a curious and interesting character, and it may be safely said that the author's experiments call for a reconsideration of the subject. With respect to the second subject, the horopter, the writer seeks to prove that when the optic axes are in the primary visual plane, that is to say, horizontal, the horopter is a line, whatever distance the object fixated may have. And he suggests that this fact, like that of distinct monocular vision being confined to a point or very small area, may be explained by the consideration that it aids "thoughtful attention" to a definite part of the visible scene. The author's new mode of representing the apparent, as distinguished from the actual, "visual facts" is very ingenious and interesting. It is an extension of E. Hering's notion of a single Cyclopean eye situated midway between the two eyes—an imaginary organ, by-the-by, which, as the author shows (p. 222), may be actually seen by placing the face against a mirror so that forehead and nose touch the glass, and then gazing on vacancy.

There is no doubt that Prof. Le Conte has given us very interesting matter in this volume, and it may seem ungracious to ask whether the space at his command might have been better employed. Yet his short concluding chapter, on "The Comparative Physiology of Binocular Vision," makes one regret that other aspects of the subject have

not received more attention. In this chapter the author puts himself at the evolutionist's point of view, and asks what advantages arise to the higher animals, and more especially to man, from his double eye, with its corresponding points and its binocular vision. And what he says in answer to this is exceedingly instructive. But, in order to understand the genesis of vision, we must take a complete survey of abnormal as well as normal phenomena. We must remember, for example, that people who habitually squint do not combine the impressions made on the centres, the corresponding points *par excellence*, and that, when cured and needing to combine these, they are for a time unable to do so. Such facts show clearly enough that a power may be acquired in the individual life indistinguishable from what the author regards as an innate function of the optic structures. It is not at all unlikely that there is an innate disposition to combine the impressions of corresponding points; though the facts of stereoscopic perspective, as usually apprehended, show that this tendency is by no means a uniform one. It is even possible that this disposition may be connected with the anatomical fact of the optic chiasm to which the author is inclined to refer it, though this is exceedingly doubtful. But in any case we can only understand this disposition as the inherited result of ancestral habit. Omitting the facts of stereoscopic combination in the perception of solidity, one may say that the impressions of corresponding points tend to coalesce because they have uniformly answered in our experience to a single tangible object. The impressions made on the eyes of the lower animals which look away from one another do not coalesce because they have never answered to a single object. The phenomena of vision cannot be understood apart from those of touch. Even a complete description of the facts themselves, such as Helmholtz gives us, carries us back again and again to the truths discovered for science by a "metaphysician," that seeing is interpreting a visual language. And as soon as we begin, as Wundt and our author do, to ask why the structures and functions of the eye are what they are, we are compelled to recognise the fact that the eye has gradually adjusted itself as an organ for anticipating those experiences of movement and contact which have always been the essential thing in animal self-preservation. Prof. Le Conte, by trying to treat optics apart from psychology, has missed the really interesting side of vision, and has disabled himself for dealing with the problem which he himself raises at the end of his work.

JAMES SULLY.

The Mesnevy of Mevlânâ Jelâl-ed-dîn Muhammed Er-Rûmî; Book the First: together with some Account of the Life and Acts of the Author, &c., illustrated by a Selection of Characteristic Anecdotes, as collected by El-Eflâkî. Translated, and the Poetry Versified, by James W. Redhouse. (Trübner.)

It is difficult to know which to admire more, the versatility or the accuracy of Mr. Redhouse's work. A new edition of his *Turkish Dictionary*, some translations for Mr. Clous-

ton's *Arabian Poetry for English Readers*, an investigation of Arabic astronomical terms, and the rendering from the Persian of Jelâl-ed-dîn's *Mesnevy* now before us must have all engaged him at about the same time, and all are characterised by the almost fastidious accuracy for which the Oriental interpreter to the Foreign Office is noted. The present is among his most important productions. Jelâl-ed-dîn Er-Rûmî was not merely a skilful Persian poet of the thirteenth century; he was a leader of Mohammadan mystics, and founder of the famous and influential order known as the dancing or whirling dervishes. His *Mesnevy* poem (said to contain 26,660 couplets, in six books, of which the first alone is translated in the present volume) may be taken as the *summa theologica* of the Sûfys, and, indeed, in its preamble it claims a rank equal to that of the Koran itself:—

"This is the book of the Rhymed Couplets (*Mesnevy*). It contains the roots of the roots of the roots of the Religion (Islam); and treats of the discovery of the mysteries of re-union and sure knowledge. It is the Grand Jurisprudence of God, the most glorious Law of the Deity, the most manifest Evidence of the Divine Being. The refulgence thereof 'is like that of a lantern in which is a lamp,' that scatters beams more bright than the morn. It is the paradise of the heart, with springs and foliage. . . . It is a comfort to men's breasts, an expeller of cares. It is an exposition of the Qur'ân, an amplification of spiritual aliments, and a dulcifier of the disposition; written 'by the hands of honourable scribes,' who inscribe thereon the prohibition: 'Let none touch it save the purified.' It is (a revelation) 'sent down (from on high) by the Lord of (all) the worlds,' which vanity approacheth not from before, nor from behind; which God watches over and observes, He being 'the best as a Preserver,' and 'the Most Compassionate of the merciful ones,' unto whom pertain (many) titles, His utmost title being God, whose name be exalted."

Prefixed to the *Mesnevy* itself are a number of anecdotes compiled by El-Eflâkî, a disciple of Jelâl-ed-dîn's grandson, El-'Arîf, and giving much curious information as to the life, not merely of the poet, but of his ancestors and descendants. From his childhood to his death, as chief teacher of the Dervish College at Iconium, a long series of miracles, portents, dreams, and visions are reported in these admiring anecdotes. As a boy of six, Jelâl-ed-dîn scorned the puny leaps of his playfellows, and sprang up into heaven and inspected the signs of the zodiac. As a young man, he used to take nocturnal walks from Damascus to Abraham's tomb at Hebron, a trifling distance of some 350 miles; and, after conversing there with green-robed saints, would return home betimes in the morning. In his capacity of professor at Iconium he was accustomed to receive angelic visitors through chinks in the wall, from whom he gained suggestions for his discourses, which turned on all subjects, from the voice of the ass to the divine essence, but invariably drew forth a wonderful moral, and made converts of the most sceptical listeners. He performed miracles without stint, but used them chiefly for the great object of conversion. He would swallow unheard-of doses of medicine in order to convince a doubting physician. Jelâl-ed-dîn is, in fact, a typical Eastern saint of the first rank. The anecdotes about him are

mythical in the corrupt sense of the word, and their value lies solely in the light they throw upon his teaching and its interpretation in the hands of his followers.

For this teaching, however, the most important authority is his own poem, in which every aspect of Sūfy doctrine is forcibly described. The *Mesnevy* book is arranged in the favourite Oriental mode, of instructive tales interspersed with religious disquisitions and pointed with some moral conducive to the acceptance of Sūfy principles. To the Western mind it is a dreary manner of composition. A well-ordered treatise on Sūfism, in prose or verse, would be more acceptable than a series of uninteresting tales, in which every trivial incident is turned to good account, and each action bristles with moral lessons. Nevertheless, this is the form of didactic composition which especially delights the Eastern mind—as the popularity of the *Gulistān* and *Bostān* of Sady, and many other works besides the *Mesnevy*, testifies. The importance of the author's position as a leader in Oriental mysticism gives the *Mesnevy* an interest which could not attach to it merely as a poem, however much we may admire the grace of the original Persian. In every page of the *Mesnevy* we find arguments and parallels and illustrations which have a real value to the student of the most interesting of all the developments (or rather grafts) of Islam. The sixth tale, "The Greater Warfare," is a very characteristic exposition of Sūfism. There the doctrine hat "the body is a cage to the soul," the yearning of the bridegroom, man, for God, the bride, the ecstasy of the admission to the Presence, the beatitude of the re-absorption in the Divine Being, are all clearly set forth, though the exposition of them is put in the mouth of the Khalif 'Omar, who assuredly knew nothing of spiritual ecstasy or remanation, and would not have understood anything of what he is made to say in "The Greater Warfare."

It is a great gain to the unlearned to possess so important a work in a trustworthy English translation. Mr. Redhouse deserves all thanks for his labour. The difficulty of his task must have been considerably increased by his principle of preserving the rhymed couplets in his rendering, and we are not sure that this principle was altogether the best in the circumstances. The exigencies of rhyme are apt to produce an undue freedom in rendering, and the *Mesnevy* is no exception to this general tendency. Moreover, one expects more from a rhymed version than from a merely metrical or a prose translation; and, as nothing is harder than to compose a good verse translation, the expectation is generally disappointed. Rhymed versions of Oriental poems are commonly lame; and most readers will agree that good prose is better than poor verse. Mr. Redhouse, in his Preface, disarms criticism by an apology for his poetry; and we can only say that there would have been no need of excuse if the learned translator had restricted himself to prose. The elegant little Persian classics translated by S. R., and published by Messrs. Williams & Norgate, show how well prose can serve the turn; and we confess to a preference for the greater

simplicity and dignity of the few prose examples of the *Mesnevy* included in the volume of Sady belonging to that series.

No one will challenge Mr. Redhouse's accuracy when not impeded by the necessity of rhyme. If a fault is to be found, it lies in an unnecessary precision in matters of detail. For instance, the advantage of some of the orthographic foot-notes may be doubted. Why append to the name Mekka the note "incorrectly written Mecca by Europeans"? (p. 105). Incorrect is a strong expression for the representation of Kāf by c; and it is possible to retort on Mr. Redhouse the question, where has he secreted the silent *hé* at the end of Mekkah? He writes of "Madina," "Medina is the usual incorrect spelling of the name," though *feth* in this case commonly has the sound of *e* in "bed." And if *Omar* is incorrect, so undoubtedly is 'Umer (p. 102). Doubtless Mr. Redhouse has some reason for writing Helagu instead of Hulagu; but we cannot acquiesce in his custom of calling Jelāl-ed-din plain "Jelāl." "El-Jelāl" would be the ordinary abbreviated form. Such minute criticisms are only applicable to a writer of such precision as Mr. Redhouse. They do not affect the general character of the work, which, apart from questions of style and verse, is admirable.

STANLEY LANE-POOLE.

The Collected Works of James MacCullagh, LL.D., Professor of Natural Philosophy in the University of Dublin. Edited by John H. Jellett, B.D., and Samuel Haughton, Clk., M.D. (Dublin: Hodges & Co.; London: Longmans.)

MOST of the scientific papers of the late Prof. MacCullagh are of great interest and permanent value, and it was right they should be published in a collected form. The work of collection and editing has been carefully performed by Profs. Jellett and Haughton, and the result is a handsome volume of the Dublin University series.

The most important of these papers are those on Physical Optics, which were published in the *Transactions* of the Royal Irish Academy between the years 1830 and 1845. They are twenty-three in number, and occupy 250 pages of the present volume. MacCullagh was a disciple of Fresnel, and in his earliest work sought to elucidate Fresnel's theory by geometrical theorems. Later, his attention was directed, chiefly in consequence of the experiments of Brewster, to the general problem of the reflection and refraction of polarised light at the surface of crystalline media, only particular cases of which had been solved by Fresnel. The problem is discussed at length in memoirs xi. and xiv. In the former of these he deduces a solution from certain assumed physical principles, and in the second he seeks to establish the theory upon a strictly mechanical basis by means of the general dynamical equation of Lagrange. Fresnel's theory rests upon certain assumptions respecting the constitution of the ether and the direction of vibration. MacCullagh showed that the same results could be reached by other assumptions, which appeared to him the more probable. Fresnel assumed that the density of the ether is different in different

media, its value depending upon the refractive index of the medium; and, moreover, that, in the case of a ray of plane polarised light, the vibrations are perpendicular to the plane of polarisation. MacCullagh, on the contrary, assumed the density of the ether to be constant for all media, and it followed as a consequence from this that the vibrations of the ether in plane polarised light must be considered to be parallel to the plane of polarisation. Views similar to those of MacCullagh were advocated about the same time by Prof. F. E. Neumann, of Königsberg. Which of these opposed views is to be accepted is still a vexed question, though probably the adherents of Fresnel's hypothesis are in a majority.

Of Prof. MacCullagh's contributions to pure geometry the most valuable is that on "Surfaces of the Second Order." In this elaborate memoir a new definition is given of this class of surfaces analogous to the well-known mode of defining curves of the second order by means of focus and directrix.

The articles on the "Rotation of a Solid Body round a Fixed Point" and on the "Attraction of Spheroids and Ellipsoids" were not published during the lifetime of the author. They are records of courses of lectures given by Prof. MacCullagh which were preserved by Profs. Haughton and Alliman, and by them communicated to the Royal Irish Academy. Two papers on Egyptian chronology are printed at the end of the volume. In these, Prof. MacCullagh sought to connect the narrative of Moses with the available fragments of Egyptian history, and to give an answer to the question—Who were the Egyptian Sovereigns that were contemporary with Moses?

A. W. REINOLD.

NOTES OF TRAVEL.

LIEUT. BOVE, of the Italian Navy, who accompanied Prof. Nordenskiöld in the *Vega*, has just returned from a visit to Buenos Ayres in connexion with the projected Antarctic expedition. Though he is stated to have received some pecuniary support from the Argentine Geographical Institute, we learn from the Buenos Ayres *Standard* that he has signally failed to raise any enthusiasm there for the scheme, and it seems there is the same apathy on the subject in South America as in this country.

It appears probable that there will be a good deal of activity this season on the Northwest coast of Siberia, especially in the Obi and Yenisei Gulfs. M. Sibirakoff is fitting out three sledge expeditions to take supplies to the *Oscar Dickson* and *Nordland*, which have been frozen up during the past winter in the Gulf of Obi, and of which no intelligence has been received since he left them in September last. The steamer *Nordenskiöld* is also being fitted out at Gothenburg for another voyage to the mouth of the Yenisei.

THE objects of the above-mentioned expeditions are chiefly commercial, but science will not be unrepresented in the same region, for we learn that a Russian hydrographic expedition started for the Obi on May 27. The party is under the command of Col. Moisseïeff, of the pilot service, who is accompanied by Capt. Abramoff and Lieuts. Philippoff and Mikheïeff. M. Fuchs will act as astronomer, and two students skilled in surgery and

natural history are also attached to the expedition. Two steam cutters for their use have been sent on by rail to Rybinsk, whence they will proceed by the Volga and the Kama to Perm. It is intended that their crews should be instructed in hydrography and the navigation of the Gulf of Obi and the Kara Sea, which as yet is very imperfectly understood, as was shown by the difficulty experienced by M. Sibiriakoff's expedition last September.

THE American Arctic expedition sailed from San Francisco in the *Rodgers* on June 16. The vessel is provisioned for three years, and has been fitted out by the aid of a grant of 175,000 dols. recently voted by Congress, her object being to search for the exploring vessel *Jeanette* (formerly the *Pandora*), of which nothing has been heard for so long. Many people in the United States believe that the *Jeanette* is frozen up near Wrangell Land or Herald Island, where the *Rodgers* is to search for her.

A TELEGRAM from Brisbane states that Mr. Watson's Transcontinental Railway Survey party had arrived at the Gulf of Carpentaria. Mr. Watson reports that the district traversed was a fine country, offering scarcely any engineering difficulties. The health of the expedition was good until their arrival at Point Parker, when some cases of fever occurred.

GEN. TÜRRE has obtained a concession for a ship-canal through the Isthmus of Corinth; and at the same time discouraging news has been received regarding M. de Lesseps' kindred scheme on the Panama Isthmus. The works there are said to be making slow progress, and disorganisation prevails among the *employés*.

NEWS has been received from Aden of the murder of Signor Giuletti's expedition in the Danakil country on the eastern edge of the Abyssinian plateau. They set out from Beilul, in the Bay of Assab, in the middle of April, in the direction of Mussalli, intending to explore the source of the River Gualima. Their journey was to have extended over about 160 miles of country, but they appear to have been murdered by the Assab Gallas when only four days' march from Beilul.

SOME news has lately been received of the movements of the expeditions to the interior of Patagonia under Gen. Villegas, which were referred to in the ACADEMY last March. The third division, of which the destination is Lake Nahuel Huapi, was towards the end of March eighteen miles from the banks of the little River Vasco, which runs from south to north. The general nature of the country traversed is described as stony, but the aridity of the soil could be easily overcome by artificial irrigation. It was thought that the country was especially suited for stock-raising. The small streams by which it is intersected are only three feet broad, with pure and limpid waters, which are kept at a refreshing temperature even at midday by the overhanging plants. A small steamer, the *Neuquem*, has been sent up the Rio Negro, and it was hoped that there would be sufficient water in the Limay tributary after April for her to reach Lake Nahuel Huapi. Her officers have prepared a complete and detailed chart of the Rio Negro as far as the confluence of the Limay and Neuquem.

IT is characteristic of the prudent Swiss Alpine guide that no less than 119 men of that calling, all belonging to the Berner Oberland, have effected insurances in one single Zürich Accident Insurance Company for sums amounting in their total to 266,000 frs.

SCIENCE NOTES.

The Engraved Slate from Towyn.—Some anthropological interest attaches to a curiously marked slab of slate which was found, about two years ago, at Towyn, near Aberystwith. Anyone carefully looking at the slate could see at once that the markings were not accidental; and, at the instance, we believe, of Prof. Rhys, the matter was referred to Mr. J. Park Harrison. This gentleman has exercised upon the Towyn slate the same patience which he brought to bear upon the characters on the Easter Island tablets and upon the markings on the chalk of the Cissbury pits. After a visit to Towyn and a minute examination of the slate, he concludes that the engraved outlines are figures of bronze celts, sepulchral urns or vases, two-handled baskets, and possibly, in one case, a form of tunic such as is represented as having been worn by the Belgae. Why such objects were thus delineated, and when and by whom they were engraved, are questions which yet await solution. Mr. Harrison has brought the subject before the Anthropological Institute, the Society of Antiquaries, and the Royal Archaeological Institute.

The Meteorological Station on Ben Nevis.—This station, situated on the highest spot on Great Britain, was opened on June 1. We are indebted to the *Scotsman* for the following details. It is not a permanent observatory, with a habitation adjoining, that has been undertaken; but only the placing of a set of instruments on the summit upon suitable stands, and protected by a stone screen. With the exception of an anemometer, the set of instruments is complete, including radiation thermometers. Mr. Wragge, who is acting as observer on behalf of the Scottish Meteorological Society, lives at Fort William, at the foot of the mountain, and on the sea-level. Every day he ascends the mountain, starting at five in the morning; and, after spending about an hour on the top for taking observations from nine to ten, he gets home again by about two in the afternoon. In the early part of June the path up the mountain was often deep in snow and enveloped in mist; but Mr. Wragge has marked out the track with a succession of cairns. On June 8, the minimum registered by the dry thermometer was 20° 9' F.

THE Council of Victoria University, Owens College, at their last meeting, elected Mr. Arthur Schuster, Ph.D. (Heidelberg), F.R.S., to the newly instituted Professorship of Applied Mathematics. Dr. Schuster was formerly a student of Owens College, and in 1875 was appointed by a committee of the Royal Society to take charge of the expedition which was sent at the expense of the Government to observe the total solar eclipse in Siam.

THE Medical Society of Berlin is making preparations to celebrate the twenty-fifth anniversary of Prof. Virchow's appointment to his chair. Prof. Virchow was called to Berlin from Würzburg in 1856, and began to lecture in the autumn session of that year. October 13, which is also the Professor's sixtieth birthday, has therefore been chosen for the day of the celebration.

THE Geological Society of Belgium has resolved to publish a catalogue of all the books, maps, and papers to be found in the several libraries of the country relating to geology, mineralogy, and palaeontology.

MEETINGS OF SOCIETIES.

SOCIETY FOR THE PROMOTION OF HELLENIC STUDIES.—(Thursday, June 16.)

C. T. NEWTON, Esq., C.B., Vice-President, in the Chair.—The annual meeting of the society was

held, and the Report of the council was read, giving an account of the activities of the society for the past year, the chief of which are the publication of the first volume of the *Journal of Hellenic Studies*, and the establishment of relations with the Parnassos Society of Athens, for the benefit of members who may travel in Greece.—Prof. P. Gardner read extracts from a paper by Dr. Heinrich Schliemann, giving a full account of the results of his excavations at the Boeotian Orchomenos, which paper is to appear, with several illustrations, in the next part of the society's *Journal*. Dr. Schliemann's results were in some respects startling. He showed, among other things, that the beehive-shaped treasury of Minyas was in use in Macedonian and Roman times, and then contained a sanctuary and several statues. The last part of Dr. Schliemann's excavations, carried out by him in conjunction with Prof. Sayce, was devoted to the investigation of a square *thalamos* which opened out of the main circular chamber, and the roof of which was adorned with patterns of great beauty.—Extracts were read by the Chairman from a paper by Mr. Cecil Smith on an interesting vase of the British Museum which represents the exploits of Theseus.—Miss Amelia B. Edwards exhibited a very beautiful gold ear-ring, said to have been found at Athens, and representing two draped archaic female figures.

FINE ART.

The Twenty Styles of Architecture. By the Editor of "The Hundred Greatest Men." (Sampson Low.)

THE science of architecture is unfortunately one of those branches of study which seems specially to commend itself to those who imagine that a satisfactory knowledge of a complicated and technical subject is to be acquired in a cheap way by the perusal of a few compact handbooks. One often meets people who, on the strength of having looked through Parker's Glossary and Fergusson's valuable, though somewhat inaccurate, work on the architecture of all countries and ages, talk glibly about styles and orders in a way to impress their less erudite friends with a sense of their complete mastery of the subject. And this is not the worst; for occasionally they go farther, and, anxious to enrich the world with some of this stock of easily acquired information, produce a book which is not only worthless, but so misleading, from the falseness of its so-called facts and the looseness of its deductions, that one cannot but regard its publication as being an unmixed evil.

This new work on "the Twenty Styles" is one of the worst of this class. It consists of a series of poorly executed plates of different buildings, selected apparently without any definite system, many of them grossly inaccurate, some purely imaginary, and all devoid of any scale. The explanatory letterpress and list of "facts" about each are full of the wildest mis-statements; and the general remarks are quite valueless from the fact that the author assumes every individual peculiarity of the selected building to be a *differentia* of its style.

The first large plate is a view of the great hall of Karnac, with the real height of the columns considerably reduced. By way of explanation, the text opposite begins—

"Thebes, next to Athens and Rome the most important city of antiquity, was the capital of Upper Egypt; and its most flourishing period was the age of the Pharaohs, twelve hundred years before the Christian era. This was the first great building epoch."

The real date of the great Temple of Karnac was between 1600 B.C. (Bunsen) or 1700 B.C. (Mariette), and about 1400 B.C. when Sethi I. added the great hall here mis-represented. As to 1200 B.C. being "the first great building epoch," has the author never heard of the splendid tombs of Sakkarah, the Temple (so-called) of the Sphinx, or the Pyramids of Maydoom, Sakkarah, and Gizeh, all of which are in date nearer 4000 B.C. than 1200 B.C.? Under the heading "Egyptian Style," drawings of the Temples of Edfou and Philae follow. Perhaps luckily, the writer commits himself to no date for these; and the reader is allowed to suppose that the "Bed of Pharaoh" is a work of Egyptian design quite untempered by Greek influence.

The next plate is supposed to be a mixture of the temples at Agrigentum and Paestum, but is really quite unlike either—the Temple of Neptune at Paestum having no internal columns at the end of the cella, or figures of giants, and the Olympeion at Agrigentum having no columns at all in the cella. A receipt is given "To make a Greek Interior" by dividing the cella into three aisles (*sic*) by two rows of columns. This happens to be the arrangement at Paestum; but no notice is taken of the many equally important Greek interiors which had no dis-engaged columns, as in the Temple of Apollo near Phigaleia, the Temples of Hera and Concord at Agrigentum, and many others. The principle of entasis is described thus:—

"The columns [in a Greek temple] do not taper evenly like those of Philae, but show a slight swelling, being broadest, not at the base, but just above it [entasis]."

It is difficult to imagine what the feelings of an Ancient Greek would have been had he been shown a column whose greatest diameter was *not* at the base. The date of the Temple of Neptune is given with beautiful preciseness as "erected 526 B.C."—a date probably at least seventy years too early, though it is impossible to fix it within a decade or two.

Plates of the Parthenon, the Erechtheum, and the Choragic monument of Lysicrates follow next. About the first of these occurs the mysterious remark that the capitals are brought "within the edge of the building, while at Paestum they extend beyond it." The difficult question of the attribution of the various parts of the Erechtheum is settled thus:—

"The central portion was perhaps devoted to the worship of Athene; the portico on the right conducted to the tomb of Erechtheus; the balcony on the left was dedicated to Pandrosa."

Much nonsense has already been written about the Erechtheum, but I hardly think that any part of it has been described as a balcony before, nor has the name Pandrosa been given to Cecrops' faithful daughter. The monument of Lysicrates is said to be "the first and only example of the Corinthian order in Greece." Comment would be superfluous. The cornice is said to be crowned with a cymatium, and its "cell and portico" are said to "form one." The peculiarity of the cornice really is that there is no cymatium; and as to the portico, that has no existence at all.

"The Characteristics of the Greek Style" are tabulated in a manner at once novel and striking—

- "1. The primitive form is a cabin with a gable of low pitch.
- "2. Upon this is engrafted the portico, which serves as a measurement characterising the edifice as strong and heavy, or light and delicate.
- "3. The first element of the portico or order is the colonnade, a row of columns forming an endless horizontal chain.
- "4. The other element of the order is the entablature, composed of three string-courses, and forming an endless horizontal belt."

The notion of comparing the peristyle, which is apparently what the writer means by "the portico," to "an endless horizontal chain" has at least the merit of originality.

A disquisition on the Pantheon in Rome gives our author an opportunity to contrast the peculiarities of the Greek and Roman styles.

"The reader sees before him a grand dome with a porch; though not of the greatest beauty, it has the advantage in being the largest in the world as well as the first. Its diameter is one hundred and forty feet; it rests upon the ground, however, instead of being elevated, like St. Peter's, two hundred feet in the air."

One can excuse the author's never having heard of the enormous dome of the Sanchi Tope, or the Treasury of Atreus; but a writer whose book is dated from Rome should scarcely ask us to believe that the dome of the Pantheon "rests upon the ground."

"A comparison may be drawn between the Greek and Roman column. In Greek columns the shaft was made of a number of blocks; in the Roman it is a single stone (monolith)."

The truth is that the earlier Greek buildings, such as the Temple of Corinth and the Temple of Zeus Panhellenius in Aegina, had either all or by far the greater number of their columns monolithic, and there are plenty of Roman columns built up of many blocks.

About half the volume is taken up with discussions such as these on the classic styles, and the reader, if sufficiently persevering, then passes on to mediæval times. San Paolo fuori le mura is the first example given. We are told that the interior has been recently restored in white marble; but seeing that the whole of the nave and aisles, ruined by fire, were levelled to the ground, and rebuilt, not after the old design, one would hardly select the word "restored" as one to be applied to the operation.

It is interesting to learn when windows were first invented, though somewhat startling to find that it was not till after A.D. 388.

"Along the wall near the roof is a long row of round-headed openings to admit light. These are found in no Pagan building. Origin of windows."

Under the heading "St. Clement's, Rome," we are told

"St. Clement's is the primitive type of a church; it is the only remaining example showing interior arrangements."

In Italy alone, numbers of other churches still have in good preservation their original ambones, presbytery seats, cathedra, &c., as,

for example, San Lorenzo fuori le mura, and the basilica of Torcello, near Venice.

The distinction between a basilica and a cathedral is sketched out thus:—

"Cathedral of Pisa.—The structure is called a cathedral by compliment, being rather higher than the early Christian basilicas, and possessing a transept with cupolated tower."

A number of plates of other buildings, supposed to be typical specimens of their style, follow in succession to the dreary end of the book, and with each its due allowance of explanatory and critical text; but it would be a thankless task to discuss them any further. The examples given are fair specimens of the value and trustworthiness of the whole.

The book is, in short, one which can serve no other purpose than perhaps a warning to those who may contemplate the publication of a treatise on a subject as unfamiliar to them as the science and history of architecture apparently are to the author of these "Twenty Styles." J. HENRY MIDDLETON.

Excavations at Carnac (Brittany): a Record of Archaeological Researches in the Alignments of Kermario. By James Miln. (Edinburgh: David Douglas.)

THE author's brief Preface of twelve lines reads like a half-conscious presage of an impending sorrowful visitation. It was written a few days only before he was snatched away, and while the volume was in the printer's hands. The publisher tells us that the revision of the proof-sheets was completed the day before the short illness began which terminated an active and useful life; and almost the last word the author penned was *sepulture*! His sudden removal is a great and lamentable loss to his relatives and friends, as well as to his Breton fellow-labourers, by whom he was highly esteemed, and from whom he learned, when he was drooping in his sickness, that his services to Morbihan archaeology had merited an honourable recognition which they had unanimously accorded to him. Not only are his two published volumes a faithful chronicle of his careful and enterprising researches, and full of information for British antiquaries, but the exhumed relics will long remain, we trust, in South Brittany associated with his name, to interest and enlighten the numerous visitors who are annually attracted thither from all parts of the world by the fame of its wonderful and mysterious remains.

Illa hic monumenta reliquit.

The first volume of Mr. Miln's archaeological researches at Carnac (Bossenno) was reviewed in the ACADEMY of September 15, 1877, and received our hearty commendation. The present volume, which has not much more than half as many pages as the other contained, opens out a new and unforeseen line of investigation.

There are not many tourists who know anything of the Alignments of Kermario. They lie away from the track usually followed, and are seldom visited by any but those who spend a few days at Carnac, and explore the surrounding country on foot. Those of our readers who have journeyed from Auray to

Carnac by the new road will remember that this road crosses the Alignments of Menec, near their eastern extremity, where many of the monoliths have been overthrown by diggers for sand. The west end of the Kermario Alignments lies a few hundreds of yards away on the left hand from this point, in the direction of the mill of Kermaux, which is a prominent object in the landscape. Among these lines, in some places following their direction, and in others traversing them, there are low, sloping embankments or earth-works, resembling ancient hedges; and it was in these, as well as in the open spaces about them, that Mr. Miln and his companions carried on their excavations. These earth-works were found to enclose rudely constructed, uncemented stone walls, in which some of the overturned smaller monoliths of the Alignments had been utilised here and there. The result of these explorations has been the unearthing of a large number of primitive dwellings and the collection of many relics of stone, bronze, clay, and glass.

Mr. Miln came to the conclusion that the several lines of walls and buildings indicated two, or probably three, distinct occupations—viz., (1) Rude defensive walls and dwellings erected by "the Celts at a period anterior to the Roman invasion;" (2) Defensive works of better construction of Roman origin, and some of the ancient dwellings improved, adapted to their requirements, and rendered habitable, by the Roman soldiery who were stationed there; (3) The return to them of the enervated and helpless inhabitants, after the fall of the Roman Empire, as to a place of refuge, when their coasts were ravaged by the barbarous and plundering Northmen. This conclusion was arrived at by a comparison of the buildings, and of the objects they contained.

The discovery of these primitive constructions among the menhirs of Kermario is conclusive as regards the very great antiquity of these Alignments, and overthrows the conjectures of certain theorists who have wished to assign to them a *post-Roman* date.

We accept Mr. Miln's derivations of Kermario and Kerlescant with a little hesitation. His Carnac friends, who assisted in his long-continued investigations, and who have a tendency to jump to hasty conclusions, appear to have imbued him with their views. It is natural that they should regard local field- and place-names with the reverence that belongs to natives of the soil; but as enthusiasts in archaeology they are, perhaps, somewhat prejudiced in favour of the great antiquity of such names. We do not blame them for it; but, while we are prepared to admit that the present nomenclature may often tell of old customs, it is possible that we may sometimes be misled by the sound of words. Mr. Miln says that Kermario "may be considered as indicating a sepulchral destination," and may signify "village of the dead." Ker is Armorican for *village*, and marô for *dead*. But the word is mario, which may mean Mary; and the Farm which is to the south of the Alignments, and bears the name of Kermario, may simply mean a house or mansion under the protection of the Blessed Virgin, and may have given its name to the locality and to this portion of the

Alignments. The inhabitants of the district do not pronounce the word Kermarô, but always as though it were written Kervariou. It is certain that the other lands across which this vast monument stretches bear modern names, as Lann-er-Velein (moorland of the mill), Lann-er-Houarem (moorland of the warren), Lann-er-Goayeux (moorland of the streamlets); and so Lann Manô Kermario may mean moorland of the height, where St. Mary's mansion stands.

It is also doubtful if Kerlescant is a corrupt form of Kerloquet or Kerlosquet, as supposed by Mr. Miln. Losk is a noun which signifies *burning*, and loskañ, in the dialect of the Côtes-du-Nord, is the verb to *consume with fire*. But no discovery has been made to support the idea that the cremation of human bodies was practised either at Kerlosquet or at Kerlescant at the period when these systems of Alignments were erected. Still, whatever may be the signification of these names, it must always be a matter of doubt how long they have been borne by these localities. If they are ancient in any degree they may not be of an earlier date than the Middle Ages; and, even if their derivations are what the author has conjectured, they may have been applied to fields, places, and monuments by those who drew upon their imagination. They may have no higher antiquity than "Ty-choriquet," "Bé-ergroah," "Mané-er-H'rôk," &c., as applied to other monuments of the Morbihan.

If we are correct in our supposition that the derivations of these place-names were the suggestions of Mr. Miln's Carnac friends, we observe that his mind appears to have been allured likewise in the direction of the battle-field theory of the Kermario lines by casual visitors. At p. 66 he remarks:—

"One feels that this is a dominant position. Twice it has occurred, when walking with military officers among these stone alleys, that they made the same observation: 'These Alignments occupy the most advantageous position that a general could select for disposing his troops.' And in fact we have the material proof of combats having taken place on this site at some remote epoch in the quantity of projectiles in granite and pieces of broken celts which lie scattered about on the moorland."

These supposed projectiles, which are small, round, granite pebbles, he appears to have found in the newly discovered dwellings, which he admits were constructions of a much more recent date than the Alignments themselves. Consequently, the battle-field origin of the Alignments obtains no material confirmation from them.

In recommending this volume to our archaeological readers we regret that we are unable to express our admiration of the illustrations. There are several excellent maps of the localities explored, but the drawings of the objects are greatly inferior to those which illustrate the Bossemno relics in the preceding volume. W. C. LUKIS.

LE SALON À LONDRES.

To most admirers of French art this exhibition will be a disappointment. That the pictures should be marked by daring effects and unconventional motives; that the drawing should, as a rule, be strong and bold; that the figures

should belong to the faces, and that the features should be thoroughly at one; that there should be no uncertainty in the painter's aim or vacillation in carrying it through; that tone should be preserved even at sacrifice of colour—these are expectations which are fairly realised. But when we think of other than technical qualities which make French art delightful to us—the nobleness of sentiment which it sometimes attains to, its intellectual grasp, its spirit, its sense of the pathos of human life, its vivacious seizure of character, its love of dainty delights, its feeling for certain qualities of nature, its elegance and freedom—the exhibition fails to satisfy. It has, moreover, one quality which is specially uncharacteristic of France, and that is "dulness."

One work it contains is thoroughly satisfactory and worthy of the great name of the artist, and that is Meissonier's portrait of *M. Alexandre Dumas*, exquisite, of course, in technique, and full of character to the finger-tips. When we turn to another great name—viz., that of *M. Gérôme*—we find, alas! only a *fiasco*. The figure of St. Jerome, lying with his head most uncomfortably twisted against a lion, and his skinny legs stretched out towards us, is anything but dignified. Nor is the "uncanny" ring which surrounds his head suggestive of a saintly halo. It is green and heavy, as of copper covered with verdigris, and seems only kept in position by the pressure of the saint's head against the lion's side.

In *M. Bonnat's Job* we have a work very French, but very repulsive—a masterpiece of morbid realism. No one can deny the power and skill with which the artist has placed before us the emaciated, many-plagued old man; but it needs not only a mind, but a body, unqueamish, to tolerate its loathsome details; and we do not understand why, as he evidently intended to be as unpleasant as possible, he omitted the boils. He has surely missed an opportunity.

It is pleasant to turn from this living corruption to the strange sweet face of *M. Albert Maignan's Jeanne-Marie* (26) in her close-buttoned hood and quaint brooch. Slight, but deft in execution, sweet in colour and sentiment, the work is like a flower. Exquisitely finished, and fine as a study of character, is his plain-faced, blue-eyed *Country Woman* (41). By *M. Dejonghe*, there is a charming picture of modern life called *The Two Friends*—a girl lying with her head on a dog, her mother regarding them with a delighted smile. The room is brilliantly lighted by the sun, which comes in from an open window with a balcony full of plants, giving great play of broken lights skilfully managed. The figure of the lady, half lolling in her chair, is admirably drawn; and admirable also is the rendering of the texture of her yellow silk dress and the black lace sleeves warmed with her rosy arms. Of the contributions by *M. Emile Lévy* we prefer the *Portrait of a Lady* (52), curious but successful in colour, and one of the few faces here attractive from the charm of character. Attractive, also, from its clever painting and original motive, is the pretty, black-haired girl that *M. Perret* has drawn for us, *Dreaming in the Grass*. Lovely in colour is *M. James Tissot's Interrupted* (50), but it is spoilt by the insipid, ill-balanced face. Of still-life there are three examples—two by *M. Vollon*, painted with extreme force and rich in colour, and one by *M. Rousseau* (15), in which a tablecloth and silver cup are rendered with great delicacy and purity. Of *M. Henner* there are two examples—one a portrait of a lady whose sallow complexion is rendered by the artist as if he loved it, but, colour apart, a masterly piece of painting. There is no denying the forcible composition of *The Death of Cramm* by *M. Evariste Luminais*, or the technical merit of such pictures as the *Saadia* of *M. Saint-Pierre* and

The Mandora Player of M. Theobald Chartran, or the masterly, if rough, execution and truly Oriental character of the *Serpent Charmer* by M. Benjamin Constant. Such disappointment as we have expressed is not at the absence of clever pictures by clever artists, but that their works here exhibited do not display French art, or even their own powers, to the best advantage. Nothing by M. Lefebvre can be despised, and he has three very clever pictures here, but the most important—viz., his *Pandora*—does not do him justice; and that M. Baudry should be represented only by a portrait is a pity. Nor is it possible to be enthusiastic about examples of such men as MM. Roybet, Le Roux, and Madrazo which only recel worthier work by the same hands.

In sculpture, there are some excellent small terra-cottas by M. Carpeaux, who has found a new and legitimate employment for sculpture in rendering the suppleness of the human body. Perhaps the emotions excited by listening to a shell or decorating the head with one are scarcely sufficient to account for such elaborate grace of attitude as he has given to two of his pretty children; but we must remember that these children are not of Northern type. He can be severe enough, and dignified with the simple dignity of hard, outdoor, modern labour, when he models for us a *Fish-girl* of France, or he can make lissom limbs ripple with abandoned mirth when he shapes a *Bacchante*. On the whole, we think no French artist is so well represented here as M. Carpeaux.

COSMO MONKHOUSE.

THE STATUES OF LORENZO AND GIULIANO IN THE MEDICI CHAPEL.

THE statues of *Lorenzo* and *Giuliano de Medici* on their monuments in the Medici Chapel have been taken down from their niches to be moulded—a rare event, which affords an opportunity of examining the backs of these famous works of Michelangelo. I have been permitted, under favourable circumstances, to do so; and, as it may be the only opportunity within some generations, I propose to describe what I have seen.

The statues are placed on low pedestals, to facilitate the making of the moulds, in two small rooms, each having one window, so that both are favourably lighted. The first impression is that of the pains which Michelangelo has taken in modelling the relief of all the parts to adapt them to be well seen at the height at which they are placed above the eye in their niches. Thus the enormous pectorals of *Giuliano* have almost the relief of the breasts of a woman; and all the muscles of the body are seen to be equally exaggerated when placed opposite the eye under a concentrated light, while the flow of the curves and the varied surfaces of these gigantic muscles are magnificent, not only in the perfect knowledge shown of the forms, but also in the beauty of the surface. The naked knees and sandalled lower limbs of *Giuliano* are indescribably fine in form; while the perfectness of the symmetry with which they are completed in the marble reminds me strongly of the equal beauty with which similar features are rendered in the frescoes of the vault of the Sistine when closely examined. The hands of *Giuliano* present the same astonishing combination of exaggeration in the bony structure combined with grace of line and beauty of finish. In the general forms they recel the well-known pen-drawing of a hand made by Michelangelo to satisfy the emissary of the Card. San Giorgio, which shows at what an early period of his career the style was adopted which was developed in the Medici Chapel.

I need not dwell on the head of this statue,

which, if not known in the original, is familiar to many by the help of casts; but I observed a peculiarity lost in these—the locks, like those of the *Bacchus* and of the *David*, are perforated, so that light passes through them in places, producing singular and beautiful effects of *chiaroscuro*. The ears are not finished, and are placed rather too high in the head.

The details of the armour and of the small amount of drapery are in Michelangelo's picturesque manner, much undercut to get sharp marked shadow, quite as much as if the statues had been intended to be cast in bronze.

These statues were polished by Fra Giovanni Montorsolo, but he limited this operation to the front portions.

The back of the *Giuliano* is finished exclusively with the marvellous flow of the chisel of the great master himself. It offers a lesson to sculptors of all schools and all times which it would be well to follow, presenting something very different from the merely dexterous chiselling of the marble cutters who, for the most part, execute the works of modern masters. As the marks of the tool bend and flow over the surface of the marble, the genius and sentiment of the great artist are seen in every touch. In the centre of the back of the cuirass, between the shoulders, there is one of those fantastic masks which Michelangelo liked to carve from his boyish days.

The mould on the *Lorenzo* was carried farther up than on the *Giuliano*; consequently, I can say less of this marvel of the sculptor's art. The face, when seen near, is still more impressive than when observed from the floor of the chapel. It may well be considered the greatest creation of Michelangelo's inspiration. As to its technical execution it is unsurpassed, and it seems to me that English sculptors in particular would do well to make its majestic forms the objects of special study. The hand on which the chin rests is unfinished, and is clumsy in its details; the other, on the thigh, is very beautiful.

On the back of this statue there is a rude projection of marble, which may be called a pilaster. I think that it must have been intended to cut this away, had not the death of Clement dispersed the artists engaged in the chapel, leaving everything unfinished; and then a new Pope required from the artist the realisation of other ideas. Much of the unfinished work of Michelangelo is to be attributed to the succession of Pontiffs utterly indifferent to the commissions of their predecessors, and thoughtful only of employing the first artist in the world in their special service. Michelangelo passed from the Medici Chapel once more to the Sistine, and again from sculpture to painting.

The pilaster to which I have alluded has made it necessary to cut out the back of the niche in which the *Lorenzo* sits in such deep and gloomy thought.

Fine casts of these statues from the new and excellent moulds may well be considered among the most precious gifts that could be placed before the sculptors of any school, especially if they are kept near the eye, when the infinite skill with which they have been executed and the grandeur of their forms in every part may be fully appreciated. C. HEATH WILSON.

ART SALES.

A WRITER in the art columns of a weekly contemporary, evidently not in possession of much knowledge of the subject, has said that the celebrated Bale Collection—to which we return for the last time to-day—was famous "for etchings and engravings by the Old Masters." The truth is, it was famous for almost everything except these things. The sale of the wonderful assem-

blage of drawings by early English artists we have already recorded. That of the numerous priceless objects in crystal and jade, and in fine porcelain, has been elsewhere described. We write to-day chiefly of the drawings by Old Masters, and of the engravings of a modern—the *Liber Studiorum* prints of Turner—since both constituted important parts of the Bale Collection. As to the "etchings and engravings by the Old Masters," there were few that invite comment. Some of Vandyke's etchings, in early states, sold for good prices; and one exalted price was reached by the *Van den Wouver* of this master—an extraordinary rarity, for which about £450 was paid by the agent of Baron Rothschild. It is said that the British Museum competed with the agent of the Baron for this print. One highly important Marc Antonio sold for £241; and *The Cottage with White Pales*, by Rembrandt, fetched the unusually high sum of £155. But, generally, the etchings by Rembrandt were not such as to command extravagant prices; thus, a second state of the *Hundred Guilder* went for only £75 (we have seen it fetch £250), and the *Cottage with Dutch Haybarn* went for only £45.

Among the Old Masters' drawings, which were most of them of acknowledged authenticity and of wide fame, we note first two studies of Botticelli for the *Calumny*. They fetched £54. By Dürer, a *Stag Beetle*, drawn in the water-colour which he was from time to time accustomed to employ, sold for £79. It is said to have been in the Strawberry Hill collection. By Leonardo da Vinci, a study of a Child, heightened with white, on gray paper, realised £309. By Raffaele, by far the most important drawing was that of *The Maries and Two other Figures*—being a study for the *Pietà* engraved by Marc Antonio. It had passed through the hands of Dr. Mead and of John Barnard before falling into those of Mr. Bale, and was now purchased by Mr. Malcolm of Poltalloch for £535. This is an invaluable possession, and is added to a cabinet of known preciousness.

Of Turner's *Liber Studiorum*, Mr. C. S. Bale possessed a fairly large collection—some of them first and some later states, some trial proofs (engravers' proofs), generally struggled for by wealthy amateurs more on account of scarcity than beauty, and some of the pure etchings, at once beautiful and rare, though obviously incomplete. A somewhat too black impression of the first state of the *Bridge and Cows*, coming originally from the engraver of that subject—Charles Turner—fell to the bid of £14 14s. An engraver's proof of the *Woman and Tambourine*, also blackish, though from the generally well-chosen Stokes collection, sold for £23 2s. The pure etching of the *Flint Castle* fetched £16, and the first state of the print—not a peculiarly fine impression of it—£32 11s. A first state of *Oakhampton Castle* fetched £21. The etching of the *Mont St. Gothard* sold for £16 16s., and an exceptionally fine engraver's proof of this plate reached £86 2s. (Coinaghi)—an engraver's proof of very different quality selling happily for less than half the amount. A bright impression—a first published state—of the *Sea-Piece in the Possession of the Earl of Egremont* realised £33 12s. (Agnew). The etching of *Hind Head Hill*—a subject far more attractive in the completed state than in the pure etching—fetched £17. An engraver's proof of the subject, worked on by the artist, but dull in effect as an engraving, sold for £42—the sky heavy and without character, instead of moving and alive, as in fine impressions of the published states. Of the *London from Greenwich* there appeared an engraver's proof that was really very fine—indeed, an engraver's proof so exceptionally fine as to be equal to a fine published state. It sold, rightly enough, for £60, Mr. Agnew being the purchaser. Of the noble and solemn composition

of the *Severn and Wye*—one of the crowning works of the *Liber Studiorum*—there was a fair first state, which sold for £35 14s. A so-called second state of another of those plates which are wholly of Turner's own execution—the *Inverary Pier, Loch Fyne, Morning*—sold for £23 2s. An excellent impression of the *Crypt of Kirkstall Abbey*—a first state, with the reflected lights plainly discernible in the vaulted roof of the ruined place—fetched likewise £23 2s. A fair first state of the *Peat Bog*, with the rare reflection in the water of the bonfire by the edge of the tarn, realised £32 11s. (Agnew). An engraver's proof of *Chepstow Castle* was sold for £57 15s. (Agnew), and an engraver's proof of the *Mer de Glace* for £60 (Agnew). A so-called second state of *Rivara*—probably in reality a first—sold for £8 8s. There was a fairly completed engraver's proof of the *Solway Moss*, not so heavily printed as to be loaded with ink, selling for £53 11s. (Agnew). Mr. Horne was the purchaser of an exceedingly interesting proof of *Norham Castle*, that proof falling to his bid of £73 10s. It derived a part of its value from the fact that it bore on it certain MS. notes by Turner. The Fine Art Society bought a first state of *Raglan Castle* for £49, and a first state of the famous, if over-rated, *Aesacus and Hesperie*, "with the white face," for £89. The sum of £210 was paid by Mr. Agnew for an engraver's proof of *Ben Arthur*, with the shadowed space at the end of the valley hard and impenetrable.

At the conclusion of the sale of *Libers*—which, on the whole, displayed, not for the first time, that accurate knowledge of the several impressions, and of their artistic worth, is rare among purchasers—there were offered a few examples from the delicate series, *England and Wales*, and the more manly series of the *Southern Coast*. The prices of these, however, it is not necessary to record, as the subjects appeared several in a lot, so that there would be little means of getting at the money value of each separately. It may be said roughly, however, that the prices of all the good engraved work after Turner tend to increase.

NOTES ON ART AND ARCHAEOLOGY.

MR. JOHN BURR has been elected to the presidency of the Society of British Artists, in succession to Mr. Alfred Clint. Mr. Burr has been for several years vice-president of the society.

AN exhibition will be held at Simla about the middle of September for the encouragement of those decorative industries which have a direct connexion with the fine arts of India, Persia, and Arabia handed down by tradition. Special prizes are offered for carving in ivory and wood, for lacquer and enamel work, for painting on copper and gold, and for the inlaid metal work of Moradabad.

WE have received from Messrs. Horrocks and Hetherington, of London and Leeds, some specimens of what are called "memorial cards"—i.e., cards to be sent in memory of a deceased relation or friend. Whether the practice is a pleasing one, people must answer for themselves. These cards, however, almost reach the standard of fine art. We like best those that are coloured in shades of gray, with a silver border predominating over the black, so as to give a sort of half-mourning. All are creditably designed, printed, and got-up.

THE Artists' General Benevolent Institution thankfully acknowledge the receipt of fifty pounds from Admiral Carr-Glyn under the will of the late Miss Adelaide Neilson.

AMONG the pictures lately exhibited in the Sala del Cinquecento, Florence, was one of

considerable interest to English people, and which would be more appropriately placed at Windsor than in the Florence gallery. It represented James Prince of Wales and his sister, the children of James II. and his Queen, Mary of Modena. The little prince wears the Order of the Garter. Both children are pleasingly painted by Nicholas Sargillier, who has been called the French Vandyke. The inscription on the picture is as follows:—"Jacobus Principe Walliae Ludovica Principessa," and the date is apparently 1699.

THE illustrated *Revue* of the Geneva Society of Arts is to be changed for the future into a *Revue de la Suisse Romande*. Many of the ablest authors and artists of the French-speaking cantons have promised their co-operation, including, among others, MM. Calame, Lemaître, de Meuron, G. Roux, Berthoud, Bachelin, and Anker. The *Revue* now appears once a fortnight, with autographic illustrations in the text, and photo-lithographic copies of the principal pictures in the exhibitions of Geneva, Neuchâtel, and other galleries of Western Switzerland. Etchings by A. Darier and Jeanmaire are also promised. The publisher is J. Sandoz, of Geneva and Neuchâtel.

THE second volume is now appearing in parts of the *Rafael-Werk* (Dresden: Ad. Gutbier), of which we spoke some little time ago on the publication of the first volume. It contains reproductions of all of Rafael's frescoes and tapestries which have never before been collected. The explanatory text is from the pen of Prof. Lübke. Following an example that is not usual in Germany, a limited number of artist's proofs are offered to subscribers to the whole work. Of the first volume, a new edition has already been called for.

TWENTY-ONE pictures have been purchased at the Melbourne Exhibition to form the nucleus of an art gallery at Adelaide.

MR. GREVILLE J. CHESTER has just published some *Notes on the Present and Future of the Archaeological Collections of the University of Oxford* (Simpkin, Marshall and Co.), which are decidedly of a "rousing" character. He certainly has no favourable opinion of the way in which archaeology is looked after or rather overlooked by the university. In fact, things are as bad as they can well be. The archaeological objects belonging to the university "are divided into five collections, to the great injury of each, and these are stowed away in at least four different buildings." "Some fine Cyprian vases . . . are, with other objects, actually placed higgledy-piggledy on the floor of the same unworthy and obscure place [i.e., the Taylor Institution], into which, on the occasion of a recent visit, the rain was dropping freely through the skylight." In spite, however, of the little care the university takes of its treasures, Mr. Chester begrudges to Queen's College its "secret and rapidly perishing collection of Egyptian antiquities." He would have everything in the way of archaeology crammed into the Ashmolean, possibly to be "packed away in a box in an outhouse in the basement, to which access by a ladder might easily have been had from the street"—a matter already touched upon in the ACADEMY, and thereby made "the subject of a painful correspondence." Mr. Chester, however, has faith in the expansive capabilities of the Ashmolean:—

"The cause of the overcrowding of the Ashmolean is the action of the university authorities, who, for the sake of holding occasional examinations of undergraduates, have, during the building of the new schools, for years past confiscated the upper room. Someone might surely have remembered that, after all, education and instruction are better than examination"

—a supposition which shows that Mr. Chester

has been absent from Oxford for a long time. We must account in the same way for the remark that "the university ought to publish its own catalogues in its own printing-press, and not saddle the expense upon an individual [Mr. J. H. Parker] to whom, in a pecuniary way, it already owes so much." In these days of reforming Commissions, *nous avons changé tout cela*. At the end of his charge, Mr. Chester offers some practical suggestions "of instant importance;" but altogether, what with a plentiful besprinkling of italics and the apparition of the author's *bête noire*, the horns and hoofs of Prof. Monier Williams's stuffed bullock, the pamphlet is lively reading.

THE present exhibition in the upper rooms of the Berlin National Gallery differs entirely in character from those that have preceded it. Hitherto these exhibitions have been confined to the works of one or more German artists recently deceased, but the Director has now organised a brilliant collection of the works of the painter-etchers of France and England. Germany acknowledges that she has remained somewhat behind in the matter of etching, and it is perhaps to excite her artists to rivalry in this rapid mode of expression that this exhibition has been formed. The principal contributor is Dr. Meier, of Bremen, who sends a splendid collection of etchings, showing the development of this art in France from Charles Méryon, Jules Ballin, and Adolphe Appian to the great painter-etchers of the present day. English etching is represented by Seymour Haden, James Whistler, C. P. Slocumbe, Arthur Vershed, David Law, Edwin Edwards, J. C. Robinson, Heseltine, R. W. Macbeth, and the two naturalised foreigners, J. Tissot and Hubert Herkomer.

AN art exhibition is now open at Helsingfors, in Finland. It is said to be extremely interesting.

A DISTINGUISHED French archaeologist, M. Desiré Charnay, has lately returned from a second voyage to Yucatan, where he has passed a long time exploring the ancient forests in search of Mexican antiquities. He brings back with him some large photographic views of magnificent ruins found in the heart of the forest, as well as a vast number of impressions of inscriptions which he has discovered. He has communicated the results of his researches to the Geographical Society, which will publish the inscriptions. Some idea of their extent may be conveyed by the fact that the writings on one monument alone at Palenqué cover a space of eighty square metres. The decipherment of these ancient Mexican inscriptions offers immense interest, for they are the vestiges of a civilisation of which, in spite of recent researches, no really satisfactory knowledge has yet been gained.

THE *prix de Salon* has been bestowed on M. Boucher, a young sculptor, for his plaster group called *L'Amour filial*. The *prix de Salon* this year only entitles to two years' foreign travel instead of three, but, in addition, eight *bourses de voyage* have been voted to help young artists by aiding them to accomplish foreign travel.

SOME excitement has been caused at the Louvre by the mysterious disappearance of a small picture by Lenain, called *The Card-Players*. It was carried off by someone in the middle of the day while the galleries were open to visitors, and none of the officials perceived the theft. It is now stated to have been returned just as mysteriously.

M. A. QUANTIN is just publishing an *édition de luxe* of Benvenuto Cellini's autobiography, translated by Léopold Leclanché, with notes by M. Franco, and nine etchings by F. La guillermie.

At the last meeting of the Society of Antiquaries of Scotland, a paper was read by Dr. A. Mitchell, the secretary, upon a small vase of brass or bronze recently found in an island off the coast of Islay which contains the remains of an old church. A similar vessel, of which the use is unknown, is figured by Miss Stokes in the *Christian Inscriptions of Ireland*. Another paper was read upon a collection of implements and ornaments of stone, bronze, &c., from Glenluce, in Wigtownshire. The objects number more than three thousand in all, including some that are very rare in Scotland and even unique, but their chief value consists in their forming an almost exhaustive collection from a special district.

THE STAGE.

Iphigenie auf Tauris has been one of the principal productions of the Meiningen players since we last wrote—though “Meiningen players” we can hardly with accuracy say, since two of the principal parts have been taken by Herr Barnay and Fräulein Haverland, both of them guests of our guests, as we said two or three weeks ago. There is no such crowd of drilled supernumeraries in *Iphigenie auf Tauris* as in *Julius Cæsar*—that is, an equal effect can scarcely be produced by such a crowd. Neither, of course, is there such a crowd of actors with speaking parts. *Iphigenie auf Tauris* approaches the classical, approaches the simple, and but few personages cross the stage to repeat its lines. Students of Goethe, himself ardent in theatrical reform, and deserving in his turn to benefit by the reforms of others, may fairly profess themselves satisfied with the fashion in which his play is rendered by the modern representative troop of German actors now with us in London.

ONE or two changes in the performance of *Hamlet* at the Lyceum on the occasion of the present revival deserve notice after it has been stated that Mr. Irving is of course the Prince of Denmark and Miss Ellen Terry the Ophelia. Miss Pauncefort, one of the most respectable and competent, if not one of the most interesting, of legitimate actresses, resumes her part of the Queen; and Mr. Mead, who has been absent from the theatre a good deal since the first performance of the play during the lifetime of Mr. Bateman, is again the Ghost, his sonorous voice and very deliberate, not to say unwilling, delivery of his words quite falling in with everybody's notion of what nobody has seen. Mr. Terriss now appears in the play for the first time. He is, in the opinion of many, better suited to the kind of part assigned to him in *The Cup*. Before the close of the season at the Lyceum—an event announced for about the last week of July—there will be a revival of several other plays which hold their own in Mr. Irving's repertory.

MIDLE. SARAH BERNHARDT will appear one day next week, for the benefit of a sister-actress, in Coppée's charming little poem *Le Passant*, and we are glad of it, as the part she plays in it is a pleasant one—only very delicately plaintive. But far too much stress has been laid on its importance by the anonymous correspondent of a newspaper. It is in truth only a light sort of reputation that could have been made by the performance of Zanetto, and from its comparatively easy success Middle. Sarah Bernhardt speedily passed on to the realisation of far more serious triumphs.

MUSIC.

“IL DEMONIO,” BY HERR ANTON RUBINSTEIN.

ON Elburz, the highest peak of the Caucasian range, Zoroaster is said to have placed the abode of Arisman, the prince of demons. Evil spirits

play an important part in Russian popular fiction, especially in the region of Caucasia, with its snow-clad mountains, its sombre forests, its rivers, and foaming cataracts. In Herr Rubinstein's opera, *The Demon*, produced last Tuesday evening at Covent Garden, the various scenes take place in Georgia, one of its principal provinces. When the curtain rises, nothing is visible but mist, clouds, and lightning. Choruses of Evil Spirits, of the Winds, of the Waters, of Fountains, of the Trees, Flowers, Rocks, are heard. The Demon (M. Lassalle) is then discovered on a rock by the banks of the River Aragua, in front of the castle of Prince Gudal. He is met by the Angel of Light (Mme. Trebelli), who exhorts him, but in vain, to cease cursing, and to return to Heaven's boundless love. Gudal's daughter, Tamara (Mme. Albani), her Governess (Mdlle. Ghiotti), and her playmates then appear. The Demon sees and falls in love with Tamara, and asks her to bless him with her love. She alone has seen the apparition, and her playmates cannot understand her terror and troubled looks. She follows the maidens back into the castle. The scene then changes to a wild, rocky pass in the mountains. Prince Sinodal (Signor Marini), betrothed to Tamara, is on his way to Gudal's castle. The caravan halts for the night; the Prince's old servant (Signor Silvestri) tries to persuade his master to go and offer up prayers in a neighbouring chapel. The Prince, however, falls to sleep, whispering the name of his beloved Tamara. The Demon appears, and immediately afterwards Tartars enter, who plunder the caravan and kill the unfortunate Prince. In the second act we see the company assembled at Gudal's castle for the nuptials. A messenger (Signor Manfredi) announces the speedy arrival of the bridegroom; but, soon after, songs and dances are interrupted by sounds of grief. The dead body of Sinodal is carried into the hall. Tamara, struck with grief and horror, resolves, despite the entreaties of her father, to end her days in a cloister. The Demon again appears to her, and speaks of his love. In the third act we are introduced to Tamara's cell in the cloister. She is restless and agitated. The Demon enters and speaks of his wretched fate, his love for her. As he is about to embrace her, the Angel comes forward, and Tamara dies in his protecting arms. She is carried to heaven by angels, and the Demon sinks into the abysses.

Such is a brief outline of the plot of this legendary and fantastic piece. The instrumental introduction and chorus of Evil Spirits in the first act contain a theme which we may designate as the “Demon Motive.” It plays an important part throughout the opera. It is heard when Prince Sinodal rises from his couch and kneels in prayer on the night of his death, and just before the first chorus of the second act. At the close of the last act, as the angels are carrying Tamara up to heaven, it is again introduced. Another clever use of *Leitmotive* occurs in the instrumental introduction to the third act, intended to depict Tamara's agitated and restless state of mind. Soft strains of sacred music are mixed up with portions of the music in which the Demon has appealed to her love; when she first notices his entrance into the cell, the theme is given out by oboe solo, with which he implored her love even while she was kneeling before the corpse of the ill-fated Prince. Many other instances might be mentioned. Another feature of interest is the local colouring given to the music by a successful imitation of national tunes. The marked rhythms, the peculiar intervals of the Eastern scale, and the abrupt modulations are very, perhaps too, prominent in the chorus sung by Tamara's playmates in the first act, and in the charming dances and choruses connected with the marriage festivities in the second act.

The orchestration throughout the opera is extremely interesting and effective. The dramatic character of the work is announced at the very commencement of the first act by a stroke of the tam-tam or gong followed by a roll of the drum. Organ and harps are introduced in the combined “choruses of Nature” at the opening. In Prince Sinodal's *scena*, the corne inglese, the bass clarinet, and the viole accompanying the voice an octave lower, produce a sombre and weird effect. When the dark figures of the Tartars appear in the caravan scene, only tenor violins, basses, and drums are heard, interrupted by a sustained note for horns; and again, when all are kneeling and praying before the Prince's dead body in the castle, the only instruments employed are bassoons, tenors, and basses. The orchestral accompaniment to the Demon's song in the same scene is original and striking. The strings are divided and muted, and in the score there are parts written for a harp, a glass-harmonica, and a pianino. The trombones are effectively used throughout the work, especially in *piano* passages, after the manner of Schubert.

Legendary subjects attract composers on account of the dramatic elements which they contain, and therefore, in Herr Rubinstein's opera, the music allotted to the unfortunate Tamara and the love-sick Demon first calls for notice. There are passages of great force and dramatic interest in the second act, when the dead body of the Prince is brought into the hall of the castle; and also in the long scene in Tamara's cell. If, however, at moments one feels the power of the music, the interest created is not sustained; some disturbing element intervenes and breaks the spell. There is but one step from the sublime to the ridiculous—from the drama to the opera bouffe; and one feels at times on that dividing step. The composer is always in earnest, but does not always succeed in carrying out his thoughts and plans. Not to be misunderstood, let us clearly say that a composer cannot attempt a more difficult task than that of writing new “demon” music which shall be original and powerful, and able to be favourably compared with the successful examples of other writers.

The choruses throughout the opera, with one or two exceptions, contain some of Herr Rubinstein's brightest and most pleasing music. Particularly, indeed, would we note the graceful and characteristic ballet-music of the second act; the maidens' song, with the florid counter-theme sung by Tamara; and the clever and expressive concerted music in the second act.

The *mise-en-scène* was magnificent, and the splendid costumes and different stage effects contributed to the success of the work.

We cannot enter into detail about the acting; it will be sufficient to say that all strove to do their very best. Herr Rubinstein conducted, and he must surely have been pleased with the attention and zeal displayed by the orchestra. The house was very full, the piece well received, and the composer and the singers were twice recalled after each act.

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Produced under the personal direction of the Author and Composer.
Conductor, Mr. F. Collier.
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by ARTHUR LAW and GEORGE GROSSMITH.
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